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WHAT THE HAIR TINT FRACAS MEANS TO TV

Major marketing fight could lead to billings hike as leaders push some new ad strategies

Page 25

Radio proved its impact for supermarkets

Page 28

Can stations satisfy FCC regulations?

Page 30

Commercials si, programs no, says MR firm

Page 36

DIGEST ON PAGE 4

"next to KONO-tv . . .
this is the surest way
to get audience response"



San Antonio's KONO tv Channel 12

The BEST response in San Antonio comes from the BIGGEST television audience!
ARB's June '61 report on 6:00 P.M. to Midnight (Mon. thru Fri.) shows
KONO-TV, ABC, with 44.7 . . . while others trail with 29.8 and 25.9
Get the "Inside Story" on San Antonio Television
Represented by the Katz Agency



How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

WJIM-TV

BASIC CBS TELEVISION

Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

WHLi
"THE VOICE OF LONG ISLAND"

known by the companies we keep!

FOOD STORE SALES*
$813,854,000
SOME "BLUE CHIP" ADVERTISERS USING **WHLI** TO REACH BIG, RICH LONG ISLAND MARKET

A & P
Bohack
Fischer Baking
General Foods
Hills Supermarket
Horn & Hardart
Krauss Meats
Standard Brands
Swift & Co.
. . . and almost every major national food manufacturer, processor and distributor

5TH IN TOTAL FOOD STORES SALES IN THE UNITED STATES

*Nassau-Suffolk, (Sales Management 1961)

Over 400 top advertisers chose WHLI in 1960-1961. Will you be on the "preferred" list in 1961-1962?

10,000 WATTS
WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of long island
Represented by Gill-Perna

© *Vol. 15, No. 40* • **2 OCTOBER 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Officers: editor and publisher, *Norman R. Glenn;* executive vice president, *Bernard Platt;* vice president and assistant publisher, *Arnold Alpert;* secretary-treasurer, *Elaine Couper Glenn.*

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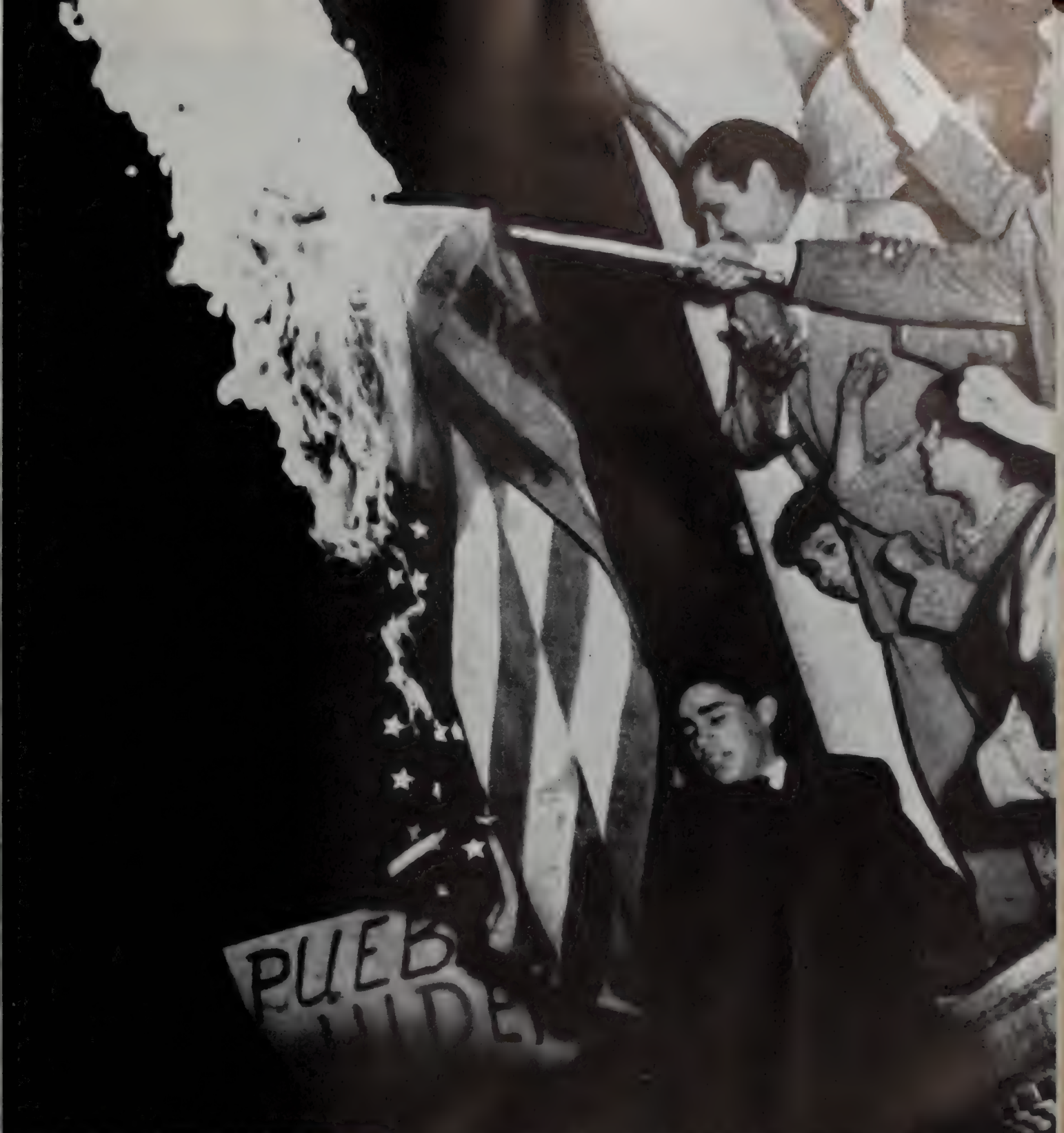
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GOOD NEIGHBORS? Recent events have raised serious doubts about our position throughout Latin America, as often the struggle for men's minds has flared into violence. To report the status of this ideological battle to the people of Chicago, WBBM-TV sent newsman Frank Reynolds and a camera crew on a fifteen-day tour of South America. The result was an eye-opening two-part documentary, "THE OTHER AMERICANS," seen in prime evening time, detailing the extent to which communism is exploiting economic problems of some of our Latin neighbors . . . far-reaching, venturesome, topical television at the local level. People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, the number one station in Chicago for 75 consecutive Nielsen reports. **WBBM-TV**

CBS OWNED • TELEVISION 2, CHICAGO



there is nothing harder to stop than a trend

Or some interesting illumination shed by Nielsen on the new season.

Here we go again. Into fall again—with more television tubes aglow again.

Glowing, already, with the premiere of a bright new season, with the excitement of such already-premiered new entries as ABC-TV's *Follow the Sun,* and such other, new network shows as *The Defenders, Car 54, Where are You?, International Showtime* and the *Du Pont Show of the Week* . . . as well as with the return of established favorites with first run showings.

And glowing already, the first Nielsen Report* shows, with a prophetically strong ABC glow. In homes where they can watch all 3 networks, the glowing went:

ABC—largest audience per average minute. ABC—most half-hour firsts (24 to Net Y's 16, Net Z's 11). *ABC—3 out of the top 5 shows: (Flintstones, 77 Sunset Strip, Real McCoys).*

Sure, one rating doesn't say a season. But ratings that evolve from the pattern set so consistently last season say plenty.

They say the trend keeps trending. And that's the kind of a trend there's nothing harder to stop than.

ABC Television

*Source: Nielsen 24 Market TV Report, week ending Sept. 17, 1961. Average audience, Mon. thru Sat. 7:30-11 PM; Sun., 6:30-11 PM.

Latest tv and radio developments of the week, briefed for busy readers

2 October 1961

SPONSOR-WEEK

GAIL SMITH BOMBSHELL

General Motors ad chief frankly tells Detroit SRA what GM thinks about spot tv and radio as media

(Detroit): Gail Smith, director of advertising and market research for General Motors Corporation, made a series of frank and provocative remarks about spot tv and spot radio in the course of his address to the new Detroit chapter of the Station Representatives Association last Monday.

Discussing basic media and supplemental media in strategy planning of automotive advertising he characterized spot tv and radio as supplemental media. "Let me hasten to add," he remarked, "that we probably invest more in your fields than many advertisers who use them as basic media."



Gail Smith

Comparing media, he stated: "Magazines and newspapers give us the opportunity to establish imagine in style and appearance.

"Television," he continued, "provides the benefits of practically giving the viewer a demonstration ride."

Then he asked, "What's the problem with spot tv in the overall philosophy?" He cited two problems inhibiting greater use of spot tv: the need to reach men, practical in tv only at night, and the need for long commercials to present GM's advertising story.

"Spot tv, at night in prime time," stated Smith, "just cannot provide, across the board, selling opportunities of 60 seconds or longer. Believe me there are many choice spot periods between top ranking network shows that we would love to have, but we can't justify the expenditure on a national basis, at the expense of basic effort, for a campaign of IDs or even 20 second spots."

Discussing radio, in which GM corporately was a top spot advertiser during the 1961 model year, Smith said: "Radio does not have the advantage of the printed medium in illustrating style and appearance.

"It does not have the advantage of television in actual action demonstration.

"But," added Smith, "it is virtually impossible and actually illegal in some states to read a publication or watch television while you are driving a car. And there, to us, is where radio fits into our scheme. It can serve as an attention-getting, or reminding, or thought starting device, to register our message about the very type of product or its component parts which you are in and are operating at the moment of the commercial."

Smith felt greater use of radio was justified in the future "if the radio industry, and you gentlemen

(Continued on page 8, col. 2)

P&G tells FCC of 'Program Policy'

Among the most important developments of the current FCC hearings in New York with tv sponsors was P&G's reading of its 21-point "Program Buying Policy." Among the particulars mentioned by general advertising manager Albert N. Halverstatt were these: business men, in tv dramas, may not be treated as "cold" or "ruthless"; no offense should be given to any organized minority group; the Civil War must be treated with special care; prices charged by supermarkets and laundromats may not be compared with those of independents; the world

(*Continued on page* 10, *col.* 2)

L&M's $250,000 FOR 91 EVENTS ON KTTV

(Los Angeles:) L&M brands will sponsor 91 events on KTTV, Los Angeles, over a 60 week period.

Programing will be at least 250 hours in extent and will include special events, public affairs, and sports. Estimated cost is $250,000.

Purchase was arranged through Norm Varney of JWT in New York and is for Chesterfield and L&M cigarettes.

It is the first time that a major national advertiser has undertaken local sponsorships of this kind of such range and duration.

The purchase was announced by Robert W. Breckner, v.p. and general

(Continued on page 10, col. 3)

HERMAN LAND TO WBC CREATIVE SERVICES

Herman Land has been appointed director of creative services for the Westinghouse Broadcasting Company.

The newly created post has been set up to coordinate the advertising and promotion department and the publicity department.

Land comes to WBC from Corinthian Broadcasting, where he was director of public relations and special events.

The two managers of the present departments will retain their present functions, Dave Partridge in advertising and a successor to Mike Santangelo, who was moved into a programing post at WBC last week, in publicity.



Herman Land

BROADCASTER WHEELER upped to Detroit News

It's quite unusual for a broadcaster to move upstairs into the upper echelons of his own parent company.

Yet that's exactly what's happened in the case of Edwin K. Wheeler, just named general manager of the Detroit News, parent of the WWJ stations.

Wheeler had been general manager of those stations since 1952.

October's many meetings

Among the many trade meetings to be held in October are these: the NAB 9 October in Dallas at the Adolphus, 13 October in St. Louis at the Jefferson (the AMST meets in St. Louis on the 12th), 18 October in Salt Lake City at the Utah, and 20 October in San Francisco at the Sheraton Plaza.

(Continued from page 7, col. 2)

in particular, gave more time and effort to constructive thought as to how radio as a medium can further assist us, rather than hacking away at each other and belittling the real strength of your entire industry."

The circulation claim gets "a little silly at times, and quite frankly has created a certain amount of distrust both with the public and with the advertiser," stated Smith.

In closing, Smith made three constructive suggestions.

"I believe this Association could and should take the lead in adopting a code designed to discredit questionable bases for circulation claims."

In the area of research, he said, "we believe that more qualitative, not additional quantitative, work has to be conducted in the area of audience research."

Finally, Smith suggested "some organization such as this Association should consider streamlining the mechanics of spot radio and television buying on a national basis. We believe we are working with a cumbersome and antiquated system. The paper work and time consumed sometimes costs more than the campaign is worth."

Christal Politz findings on radio revealed

Uniform habits on radio use were discovered by Henry I. Christal in a special Politz study covering five widely separated radio stations which it represents.

The study, details of which were published today, covers WGY, Albany-Schenectady-Troy, WBEN, Buffalo; WJR, Detroit; WTIC, Hartford; and WTMJ, Milwaukee.

Sets ownership figures showed little variation from place to place. Households with at least one radio in working order were 98 to 99 per cent; for two radios, 60 to 67 per cent, and over two, 26 to 32 per cent.

NEW PRESIDENT, SALES AND PROGRAMS V.P.s NAMED AT ABC RADIO

Robert R. Pauley has been elected president of ABC Radio, it was announced by Simon B. Siegel, executive v.p. of AB-PT.

James E. Duffy has also been elected v.p. in charge of sales and William T. Rafael has been elected v.p. in charge of programing for ABC radio.

Pauley joined ABC Radio in October 1957 as an account executive. He was named eastern sales manager in March 1959 and became v.p. in charge of the network last year. He was previously an account executive with CBS Radio, Benton & Bowles, NBC Radio, and WOR, New York. He lives in New Canaan, Conn., and is a graduate of the Harvard Business School.



Robert R. Pauley

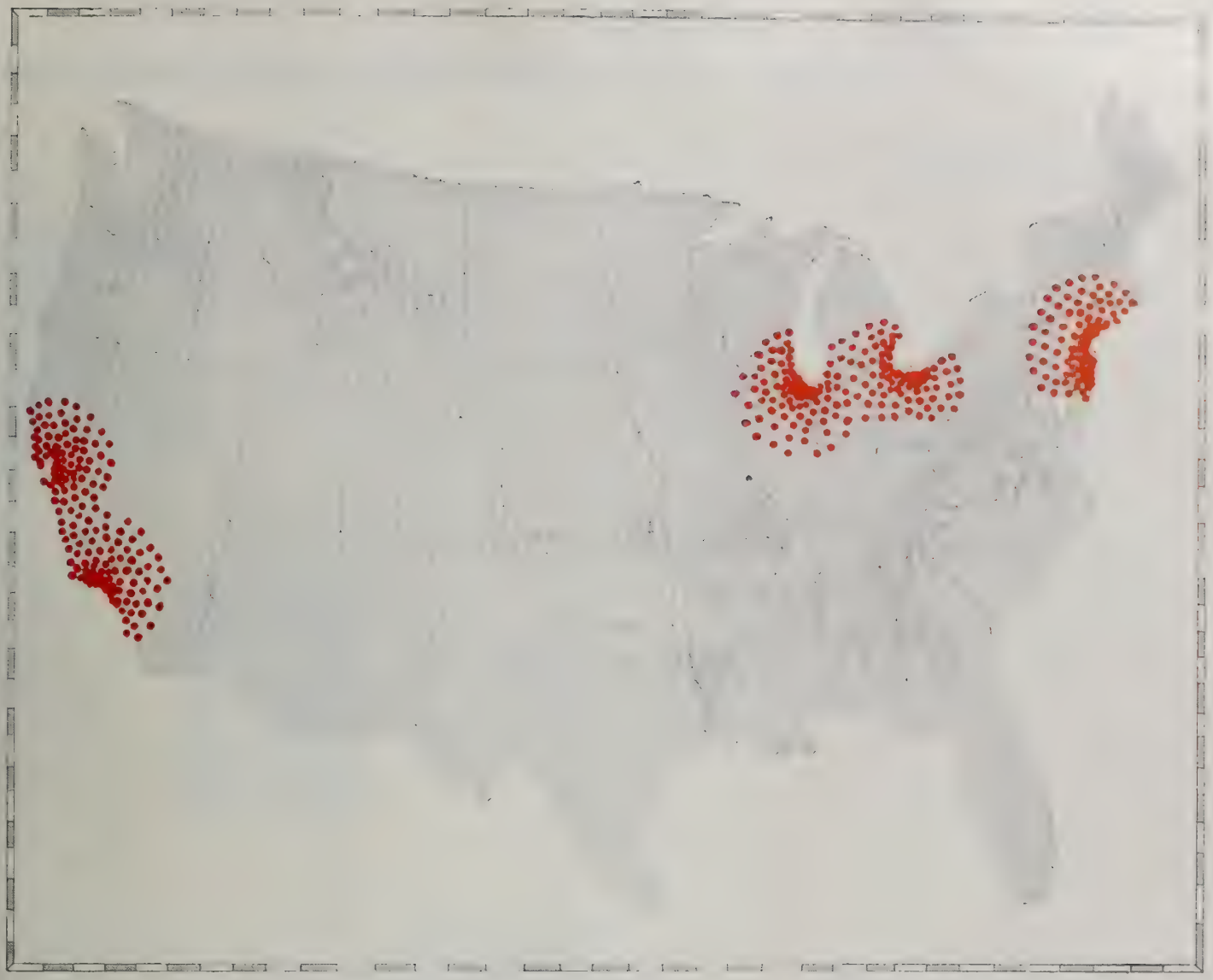
NBC TV News sells 10th regular show

NBC TV has an order from Bristol-Myers (Y&R) for what would be, if it can clear sufficient stations, its tenth regular and fully sponsored news show of the season.

Program would be weekly at 6-6:15 p.m. on Saturday, starting in October.

NBC's five other weekly news shows (all sponsored) are those of Huntley, Brinkley, McGee, plus Update and 1-2-3 Go, a total of six counting the new 6 p.m. Saturday buy.

The four daily news shows are "Today" (now under the news department), plus news strips at 12:55 p.m., 4:55 p.m., and 6:45 p.m.



This looks contagious.

A rash of increased viewing for ABC-TV programs has broken out in New York, Chicago, Detroit, Los Angeles, San Francisco.

The stations involved are, respectively, WABC-TV, WBKB, WXYZ-TV, KABC-TV, and KGO-TV...the 5 Owned and Operated ABC-TV stations.

Following the network pattern, four of these stations are now first in their markets...and WABC-TV, a strong second, is closing the gap for first place in N.Y.

How much audience has been gained—and at whose expense—can be quickly charted as follows:

Gain or loss in share of network audience*			
	ABC-TV Station	NET Y Station	NET Z Station
New York (WABC-TV)	+16%	−3%	−11%
Chicago (WBKB)	+13%	−	−14%
Detroit (WXYZ-TV)	+ 8%	−6%	− 3%
Los Angeles (KABC-TV)	+15%	−3%	−12%
San Francisco (KGO-TV)	+14%	−2%	−14%

*Source: ARB March-April 1961, Sun.-Sat., 7.30-11 PM (N.Y.T.) as against same period for 1960. Network Programs.

With scarcely more effort (like phoning one of the 5 ABC-TV National Station Sales offices below) you can get the info needed to plan your smartest ad strategy in these great TV markets.

ABC-TV National Station Sales, Inc.

New York, New York, SUsquehanna 7-5000
Chicago, Illinois, ANdover 3-0800
Detroit, Michigan, WOodward 1-0255
Hollywood, California, NOrmandy 3-3311
San Francisco, California, UNderhill 3-0077

BOOZ, ALLEN ADVISE ON NEW PRODUCTS

"New products are the road to business success."

"The cemeteries of failure are filled with companies that have decided their present line is good enough."

These two statements were made by Edmund Ladendorff Jr. of Booz, Allen & Hamilton, speaking before the fourth annual convention of the Pet Food Institute in Chicago.

His conclusions were based on a study of 150 companies, including informaiton from 5,000 executives and 500 client assignments relating to new products.

Ladendorff expected that 75% of the national sales growth in the next three years would come from new products and brands.

"New products are a major contributor to company growth, a primary influence on profit performance, and a key factor in business planning," he stated.

Yet, he pointed out, only 2% of all new product ideas succeed, and even after testing 50% fail. But the further a product gets along the line from inception to delivery, the better its chance of working.

Further along products tend to be pre-empted by other products or else they degentate into profitless price competition.

Oil & auto making record use of tv sports, news

Gasoline and auto advertisers are making record use of sports, news and weather shows to attract male tv viewers, reports TvB.

In the automotive field this fall, Chrysler Corporation will sponsor the World Series plus the Rose Bowl and Blue-Gray games on NBC TV, Ford will sponsor NFL games on CBS TV and NFL championship contests on NBC TV, Buick has the Orange Bowl game on ABC TV, and UMS has eight bowl games.

(FCC cont. from page 7, col. 3)

situation must be accepted in dramas that deal with it, and the "horror" of war is to be minimized.

Peter G. Peterson, president of Bell & Howell, told of its hands-off policy and how its controversial programs seemed to have even greater tv impact than conventional fare.

Chrysler found action-adventure shows the wrong climate for its tv commercials. Jersey Standard used tv to "make friends" in New York and Washington. These were among the statements made in the first day of the current FCC hearings.

In its two-market use of shows Jersey Standard avoided censorship. But DuPont, Chrysler, and Prudential did check their network shows.

Trade observers have noted that the timing of the FCC hearings is somewhat tardy. Sponsorship was at one time dominant, but at present only 15 network shows are sponsor-controlled.

Other companies whose representatives will testify during these hearings on tv sponsorship are from American Tobacco, B&W, Scott Paper, S. C. Johnson, Alberto-Culver, L&M, GM, Alcoa, Armstrong, Revlon, Lever Bros., Ford, General Mills, Bristol-Myers, Allstate, GE, Texaco, AHP, Philip Morris, National Biscuit, R. J. Reynolds, Sterling Drug, GF, P. Lorillard, U. S. Steel, Colgate-Palmolive, J. B. Williams, Westinghouse, AT&T, Best Foods, Warner-Lambert, National Dairy, and Ralston-Purina.

XEROX' FIRST TV IS CBS REPORTS

First tv buy for Xerox Corporation is half sponsorship of a series of eight CBS Reports starting 9 October.

Campaign is on behalf of its office duplicating equipment.

Agency is Pappert, Koenig, and Lois, Inc.

(L&M cont. from page 7, col. 3)

manager of KTTV.

Besides planned events scheduled in advance, the deal includes coverage of fast-breaking special events, plus station-produced documentaries.



Robert Breckner

Lawrence W. Bruff, L&M v.p. in New York, commented, "We believe that this unique and varied year-round program is designed ideally to appeal to the sports-minded, community conscious residents of the vital Southern California area."



Lawrence Bruff

Added Breckner: it is now possible for KTTV to provide "the largest, most varied and most comprehensive local special events and public affairs coverage in television history."

He continued, "Television reaches its greatest heights when it assumes the role of the on-the-scene reporter of great events, both predictable and unexpected."

New group acquires control of John E. Pearson rep

A controlling interest in the John E. Pearson Company has been acquired by a group whose principal members are Joseph Savilli, Ralph W. Neil, Arnold Hartley, and Edward B. Connolly.

Pearson is a national radio/tv rep specializing in Negro stations.

Savilli becomes managing director and Pearson himself becomes a consultant. Ray Henze will manage the office in New York, Bob Flanigan in Chicago, Jon Farmer in Atlanta.

More SPONSOR-WEEK continued on page 60



GO FIRST CLASS with **KMJ·TV**

FRESNO

CALIFORNIA

The March, 1961, Fresno [illegible] survey again proves that KMJ-TV is Fresno's favorite TV station.

KMJ-TV has more quarter hour wins Monday through Friday . . . from sign-on to sign-off . . . than the other two Fresno stations combined. This is true both for the Metro Area and for total homes.

And KMJ-TV's movies have unusual audience appeal. The afternoon movies Monday through Friday were tops in every quarter hour rating from 3:00 to 5:00 p.m. The Sunday Cinema Special from 4:00 to 7:00 p.m. had a 21.5 rating compared with ratings of 10.4 and 9.7 by the other two local stations.

**March 1961 ARB, Fresno*



McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY

1020' above average terrain

the extra 377' and new maximum power transmitter means 3217 square miles added with more TV homes than ever before:

NEW TALLER WOC TV TOWER

SERVING THE QUINT CITIES
DAVENPORT BETTENDORF IOWA
ROCK ISLAND MOLINE EAST MOLINE ILL.



WOC-TV Channel 6 NBC
D. D. Palmer, President
Raymond E. Guth, General Manager
Pax Shaffer, Sales Manager

Exclusive National Representatives
Peters, Griffin, Woodward, Inc.

by Joe Csida

Sponsor backstage

Joe E.'s pastel-colored world



As far as I know none of the critics liked the first "Open End" show on its new outlet, WNEW-TV. (It had, of course, previously had a long run on WNTA-TV.) Jack Gould, in the *New York Times*, dismissed it as "vacuous babble," and the one reporter-critic on the panel, Marya Mannes, wanted to know why Frank Sinatra and the Clan rated a two hour discussion on a television station in prime time in the nation's number one market. I loved it for one reason above all others. It marked one of the few television appearances of a comic, who to me, is unique, purely one of a kind, and the likes of which we will never see again. I'm talking, of course, about Joe E. Lewis. Normally, in order to catch Joe E., it is necessary to get yourself pushed around at the Copacabana in New York, the Chez Paree in Chicago, or any one of a dozen other cafes.

I agreed with Miss Mannes, one of our brighter and most articulate lady writers, that Sinatra and his scout troop, are made over much more than their individual or collective talents warrant, and I have a wholesome respect for their talents. I also, however, agreed with Jackie Gleason that from the standpoint of showmanship, glamour, color and the other ingredients which enable a performer to make regular and large deposits in his favorite bank, Sinatra and his little band were being very smart and would be idiots to forsake a formula which has proved so successful. Especially since it affords them at the same time full opportunity to play all the games so dear to their juvenile hearts. The very fact that David Susskind's first show on his new outlet was to be devoted wholly to a discussion of the naughty descendants of the original Rat Pack from Holmby Hills was ample testimony to that.

Susskind: foolish, pompous

Of the entire group (in addition to Lewis, Gleason and Miss Mannes, there were Ernie Kovacs, Toots Shor, Lenore Lemmon and Richard Gehman) only Joe E., floating sleepy-eyed in his lovely, private pastel-colored world, struck exactly the note warranted by the topic and the foolishly pompous conduct of Susskind.

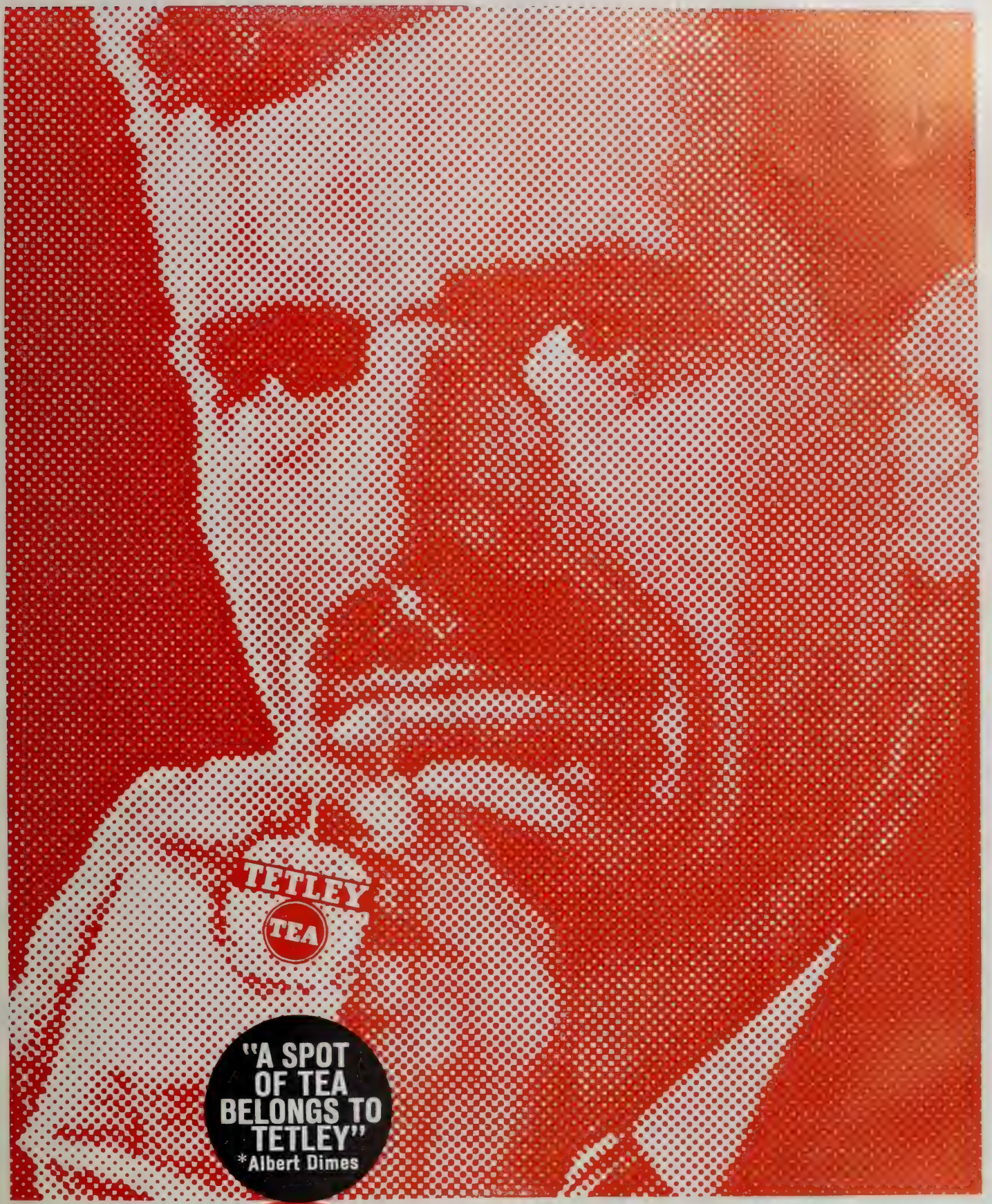
Becoming more gently debonair and wobblingly dignified with each sip of his beverage, Lewis put the stuffy moderator in his place early in the proceedings.

"Now, Joe Lewis," ordered Susskind, "you tell us about Sinatra. He played you in a picture about the story of your life. . . ."

Lewis turned to face Susskind, lifted his eyebrows and his glass.

"Joe *E.!* Lewis," he said, and drank to his renowned middle initial. Then he proceeded to tell the group and the audience about Sinatra.

(*Please turn to page* 14)



HR
Representatives, Inc.

And . . . Tea Time or anytime of the day or night SPOT RADIO brings the Tetley Tea sales message to millions of listeners.

Through Ogilvy, Benson & Mather, Tetley Tea matches advertising effort to sales potential market by market . . . with no waste circulation.

Interested?. . . Your HR man will show you all the facts. Call him today.

*The Tetley Tea Taster



FELIX
THE CAT

is still available in your market... you owe it to the children in your audience to give this world-famous



cartoon character equal time in the interest of pure entertainment.



Unquestionably today's best buy in new cartoons. **260 episodes** in Black and White and Color.



Screen **FELIX** now!

CALL OR WRITE
TRANS-LUX TELEVISION CORP.
625 Madison Avenue
New York 22, New York
PL 1-3110
Chicago • Hollywood

"I go out with him quite a bit," he said, "and he's dull. He never does anything. . . . When he was making the picture, playing me, there was a scene where he was standing at the bar, and he had to refuse a drink. They had to call in a stunt man to play that scene.

". . . But he's all right, really. He drinks about a quart a day now, and he better be careful because that's how I started. . . ." About this clan business, so what, we had a clan in my day, too. There was Clara Kimball Young. . . ."

At one point Miss Mannes got off a scathing and lengthy denunciation of Sinatra.

"I don't know," said Joe E. gently, when she ran out of gas, "I don't care what you say, I don't like Sinatra that much."

He revealed, a little later on, that he was planning to organize a new Clan of his own. "I'm gonna have President Kennedy, and Mickey Mantle, and Judge Marovitz in Chicago. . . ."

Mention of his old friend, Judge Marovitz, reminded Joe E. of the distinguished Judge's great philosophies.

"Judge Marovitz," he reflected, gazing thoughtfully into his cup, "who said: 'It's not so bad if you let money slip through your fingers. It's not even so bad if you let love, or friendship slip through your fingers, but if you let your fingers slip through your fingers . . ." he shook his head sadly, "then you're in trouble."

Kovacs' quips

By the time Susskind recovered from this philosophical gem, Ernie Kovacs had moved in.

"You show me," said Ernie, "a cowboy who rides sidesaddle, and I'll show you a gay ranchero."

For some reason Susskind and all the panelists stared at Joe E., who was in turn staring fondly at something immediately in front of his eyes, visible to no-one but himself. You would have wagered he had not even heard Kovacs. But by some mildly miraculous, pixie magic sense he became aware that he was being called upon by his companions. Again he lifted his eyebrows and his tumbler.

"Show me," he said, "a Czechoslovakian who is an expert forger, and I'll show you a bad check."

He toasted the Czechoslovakian forger to whom he had referred, and all the other Czechoslovakian forgers in the world, wherever they might be. He didn't say that, but you knew that was what he was doing.

Susskind pressed Joe E. (and he was careful, after the initial reprimand, to use the E) to tell about his work in radio.

"Oh, yeah," said Lewis, "I had a radio show. They took a Hooperating one time and they found out that 75% of the people in the studio weren't listening."

With that remark Joe E. dismissed his career in broadcasting. I know the suggestion has no chance of being adopted, but I do wish somebody would put Lewis on television with a show of his own. Just Joe E. and one or more people per show for him to talk with. It wouldn't matter who the people were. If Susskind couldn't still his elfin, other world warmth and humor nobody possibly could.

It would make a great four a.m. to dawn show. Joe E. could come over right after he does his last show at whatever club he's working. And it would be a natural for a sponsor like Coca Cola or the American Dairy Association.



(all 6 ABC owned radio stations sparked a big community action drive for automobile safety)

The key to safety is community action. And words spark action. The words came from people like the officer in charge of the Golden Gate Bridge; President of the National Safety Council; Indianapolis 500 winner; President of the American Medical Association. These and other interesting people participated in another ABC owned radio station community action campaign. They have helped fight polio; promote physical fitness, city cleanliness, automobile seat belts. This time the point was driven home for street and highway safety. Over three thousand specially created announcements were broadcast by the ABC owned radio stations in six of the nation's largest cities: New York, Chicago, Pittsburgh, Detroit, Los Angeles, and San Francisco. Once again, the ABC owned radio stations are proving we can produce the kind of radio that generates community action—and listener respect.

ABC OWNED RADIO STATIONS

WABC NEW YORK **WLS** CHICAGO **KGO** SAN FRANCISCO
KQV PITTSBURGH **WXYZ** DETROIT **KABC** LOS ANGELES

555 5th

Pleased with us

That was some story you carried on us in your issue of 21 August, and we are all enormously pleased to see SPONSOR update by a number of years its first Lestoil media report. As your writer put it, most accurately—there've been a lot of changes in the way Lestoil buys time. We are quite proud of Len Tarcher at the agency for having put media on a "precision-built" basis.

Charles McCarthy and I aren't exactly the sharpest of Irishmen, so on behalf of both of us, our apologies to your man for having burdened him with so much material. He is to be all the more commended for having seen the wheat for the chaff.

Our thanks for a factual and well-balanced report.

Daniel E. Hogan, Jr.
president
Lestoil Products, Inc.
Holyoke, Mass.

Happy to help

Just a note to tell you how much I appreciated the articles and editorials you have been doing on the issue of government program control, which may be somewhat immodest inasmuch as in one of them you gave quite extensive coverage to the remarks that I made at Northwestern.

In connection with your article on page 68 of the 11 September issue, can you direct me to the proper place to obtain a copy of the Ketchum, MacLeod & Grove pamphlet?

W. Theodore Pierson
Pierson, Ball & Dowd
Washington, D. C.

• If you wish to obtain a copy of the pamphlet write direct to Ketchum, MacLeod & Grove, 155 E. 44 St., N. Y. 17. We are already informed Mr. Pierson

Lending a helping hand

As the following story concerns a vast majority of the general population of the southwest, reflecting their generosity, human kindness and willingness to help their fellowman in a manner embracing the true spirit of our free democratic way of life, by their giving $185,000 worth of food, clothing, bedding and $3,948 in cash in seventy-two hours, we feel your readers will be interested.

Trigg-Vaughn radio and tv stations WROD, El Paso and KOSA, Odessa, Texas were among the first to come to the aid of hurricane ravaged residents of the Texas Gulf Coast Area. On arrival of word that thousands were homeless, needed food and clothing, the two operations immediately began appeals to listeners and viewers to contribute what they could for hurricane relief. Our stations received contributions from El Paso, Hatch, Silver City, Las Cruces, Alamagordo, Hobbs, Fort Stockton, Eunice, Jal and many other Texas and New Mexico towns. To date, with contributions still arriving, KROD radio and tv, and KOSA radio and tv, have dispatched nine huge trailer truckloads of canned foods, clothing, and bedding, with a conservative estimate of cash value at $185,000. In addition, residents of Odessa, El Paso and surrounding areas generously contributed a total of $3,948 in cash for aiding the victims of Hurricane Carla. The size of contributions ranged from children with a can of food to companies with a hundred cases of canned fods . . . and from $.10 to $100 cash.

Numerous civic and fraternal organizations in various towns and cities in both New Mexico and Texas, aided in the picking up of contributions from people unable to bring donations to the stations.

Jim Suggs
promotional director
Trigg Vaughn Stations
Odessa, Tex.



WAVE-TV gives you
28.8% more SMOKERS

—and they puff literally 28.8% more cigarettes, cigars and pipe tobaccos!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

Says Leonard Patricelli:

Vice President, Programs, WTIC-TV, Hartford, Connecticut

"We bought Seven Arts' Vol. II because you've got to have PRIME PRODUCT for PRIME TIME

"Warner's 'Films of the 50's' have name value and story line, two of the main points I weigh when I compare the quality of feature films. We couldn't afford less than the best for AFTER DINNER MOVIES, 7 to 9 Monday nights."

Leonard Patricelli



Warner's films of the 50's... Money makers of the 60's

SAA

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures — "Gigot", starring Jackie Gleason, completed shooting in Paris... Gene Kelly directing...

Theatre — "Gone with the Wind" in preparation...

Television — Distribution of films for T.V., Warner's "Films of the 50's"...

Literary Properties — "Romancero" by Jacques Deval...

Real Estate — The Riviera of the Caribbean, Grand Bahama, in construction...

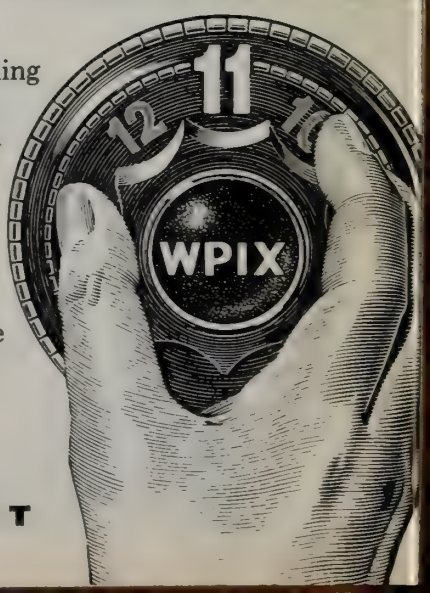
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

kiddy cornered



WPIX-11 has a "corner" on the kiddy market. During the late afternoon and early evening hours when children dominate TV viewing, WPIX-11 *dominates all competition* seven days a week. Every year the biggest new children's show is fed into the most fabulous back-to-back lineup of children's shows in television. This year it's DICK TRACY. No other station comes close in delivering the tremendous New York children's market of more than *three million* youngsters.



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

2 OCTOBER 1961
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You may think them a bunch of Cassandras but there are agencymen who believe that a prime threat facing tv as a loyal medium is the spread of the practice of bartering time for the sponsor's merchandise on a grand scale.

The practice, according to these warning-pointers, is rapidly making headway on two fronts:

1) The entrepreneur who goes to national advertisers and offers to take in place of cash an **equivalent amount of their manufactured product at wholesale value** for participations in a well-known entertainment property placed on stations in a stated number of major markets.

2) Stations, particularly around Christmas time, accepting merchandise in lieu of money, figure that **they can use this stuff as gifts** to customers and prospects.

The question raised by the alarmed agency people: how can we expect our client to pay cash for his tv spot advertising when he sees his **competitors are able to get the same stations** by putting up so much of his product?

Noted one accountman: "If a competitor of one of our clients should consummate a huge barter-time deal he's now working on, we can look forward to $2 million in tv spot billings **going out the window** next year."

The two outstanding gambits of the past week in national spot tv had to do with availability calls on two Christmas promotions: Remington electric shaver (Y&R) and Shulton toiletries (Wesley).

Shulton will be using over 100 markets and Remington will be using 60 markets, each for four weeks.

Other spot tv activity: **Tide** (B&B); **Mobiloil** (Bates); **Calumet Baking** (FC&B), 13 weeks; **Lever's Breeze** (SSC&B), day and fringe minutes, six weeks, 22 October start; **Kayser Hosiery** (Daniel & Charles), prime I.D's, day and fringe minutes, two flights, first one 14 October; **Duffy-Mott apple juice** (B&B), night minutes, six weeks, October 22; **Raleigh** (KM&J).

Apparently, if he'll pay the right premium and not concentrate on major markets, an advertiser can get himself a nice batch of nighttime 40-second tv spots: Y&R has found this out in setting up the current campaign for Gulf Oil.

In the Gulf quest Y&R was rather surprised by the number of 40-second breaks it was able to get for Gulf and the choice periods involved. The average price paid for the 40's: **150% of the 20-second rate.**

Another account at Y&R interested in 40's: **Johnson & Johnson.**

P.S.: **Colgate** (Bates) is interested in **the 30-second spot** as a possible franchise tool. In any event, the agency last week put out a call for 30-second availabilities.

A mission that incurred much notice among Madison Avenue's tv gentry: William Paley and president Frank Stanton spending a week in Hollywood sizing up the programing plans and ideas among suppliers of every rank and persuasion for the 1962-63 season.

It was this **listening to everybody** that particularly caught the fancy of the interested agency people.

Also, it was the first time that the two had repaired tandem on a long-range objective of this sort. One anticipated outcome: a **significant change in tang and class of the CBS TV program lineup for next season.**

The big topic of palaver among Madison Avenueites last week was the Arbitron scored by the initial feature of NBC TV's Saturday Night at the Movies against CBS TV's Gunsmoke and Have Gun Will Travel.

The figures: Movies got a two-hour **average of 24.3.** Against Gunsmoke it ran 26.5 to 18.4 and against Have Gun, 24.4 to 16.4. Movies' peak rating (10:30-11) was 27.4.

Admen are now speculating at the implications of all this in terms of programing. **Will the other networks start contemplating features in their future?**

(See SPONSOR HEARS, page 56, on possible impact on CBS TV scheduling.)

Burnett last week brought into sharper focus a procedure that's been growing in spot radio: asking reps whether they've been authorized by their stations to clear schedules from national advertisers at local rates.

The query was in connection with a **Schlitz campaign.**

Burnett explained that it preferred not to bypass the Chicago reps if the same end—the local rate—could be achieved.

Many of the reps approached by Burnett disclosed in a check by SPONSOR-SCOPE that, while they agreed it was bad policy to grant the local rate to national distribtuors, **it was difficult for them to resist the trend among reps** to take, when authorized, such commissionable business at local rates.

As these reps put it, what makes it still harder to resist is the profession from agencies that they don't like the local-rating any better than the reps but that **they are duty-bound to their clients** to obtain the same rate available to a local or regional competitor.

Coffee brand packagers in the New York area are bracing themselves for the expected invasion of Folger some time after the first of the year.

As happened in the Folger invasion of Chicago and other markets in recent years, air media can count on being **substantial beneficiaries.**

In the coffee price war that ensued in Chicago, Folger took off on a blitz that involved **radio/tv saturation,** deals to grocery chains, swamping of the mails with money-saving coupons, skywriting, and the forcing of **at least one national brand** off the supermarket shelves.

At least the two leaders in the electric shaver field—Remington and Norelco—have completed their tv plans for the battle of the Christmas trade.

The scope of their tv operations:

Remington (Y&R): 24 commercial minutes on **Gunsmoke,** plus a total of 22 spots each in **60 markets** over four weeks. Estimated home impressions: 680,000,000.

Norelco (LaRoche): 12 minute participations in **ABC TV nighttime shows,** plus weekend blitzes in **110 markets** over eight weeks. Estimated home impressions: 770,000,000.

As for **Schick** (NC&K), its Christmas push plans are still indefinite. It's bought a couple of nighttime network participations and will get a few more minutes in Revlon properties. Meantime it's dickering for a **block of barter time,** which, according to reports, will involve an exchange of merchandise—that is, razors for time.

The spread of the tv network spot carrier has made the brand advertiser more conscious than ever of the relative values he gets out of this type of participation as against the use of selective spot tv.

In any event, it's this kind of analysis that Nielsen reports clients are putting more and more emphasis on in their brand research assignments.

A highlight of the probing often sought: the **best home prospects in terms of costs** that spot can reach as compared to network participation shows.

The relative quiet that exists around tv network sales departments won't be of long duration. Come the November ratings the boys will be out beating the bushes.

The reason: many of the advertisers—because of the heavy ratio of scatter plans, both night and day—aren't actually committed **beyond Christmas.**

It's certainly not like the old lays—say, before the emergence of ABC TV as a full-fledged contender—when the vast majority of network advertisers were **frozen in there for a full 52-weeks** and a network salesman could spend the winter in untroubled pensiveness.

Those last-minute buys on the Untouchables and Hawaiian Eye—both in the upper rating brackets—that you'll be reading about are due to overspending of the budget for the fourth quarter.

Concerned in the selloffs are Brylcreem (FCB) in Untouchables and Carter Products (Bates) in Hawaiian Eye.

Another sudden vacancy that's come up in Untouchables: J. B. Williams' minute participation. This is to get away from a **product conflict** with Miles Laboratories.

Somewhat conspicuous by their absence on this season's tv network nighttime roster are the shirt manufacturers.

To name three: Van Heusen, Cluett Peabody and Manhattan.

They're not a complete loss to tv. Van Heusen has elected to use spot for its Christmas promotion.

The tv networks are still picking up nighttime trade from last minute buyers, with all of it minute participations of an oddment nature.

Buyers include: **Texaco** (B&B), two minutes each on National Velvet, Bullwinkle and Tales of Wells Fargo, to promote a special kid toy; **Jergens** (C&W), two minutes each on Ben Casey, Adventures in Paradise and Roaring 20's; **Shulton** (Wesley), two minutes each on Checkmate, Cain's 100, Eyewitness, and the Investigators; **Norelco** (LaRoche), 12 minutes in Bus Stop, Paradise, Hawaiian Eye, Ben Casey, the Corrupters and Roaring 20's.

Incidentally, all three accounts are also using **selective spot tv.** In the case of Shulton it'll be a **four-week schedule in over 100 markets** at the rate of five to 10 spots a week, with 27 November the starting date.

In 1960 over 75% of national-regional spot billings wound up in the top 50 markets.

SPONSOR-SCOPE's processing of FCC figures in 10-market batches shows:

NUMBER OF MARKETS	TOTAL SPOT TV EXPENDITURES	PERCENTAGE
First 10	$197,802,000	43%
First 20	258,955,000	56%
First 30	302,129,000	66%
First 40	327,865,000	72%
First 50	345,834,000	76%

Alcoa's (F&S&R) debut in daytime network tv with its wrap means an additional 25 quarter-hours to the sponsored daytime total for the final 1961 quarter.

The budget split: two-thirds for CBS TV and a third for ABC TV.

Sports-oriented ABC TV has no intentions of putting the Wide World of Sports into mothballs. It can use the audience and, above all, the added revenue.

The plan is to re-install the strongly flavored international series in a late Sunday or Saturday afternoon period after the first of the year.

Sellers of spot air media, after hearing Gail Smith's frank talk last week, came to the realization that they've still got a tough task in convincing the automotive manufacturers of the values of spot.

Smith, who is now director of advertising and market research at General Motors, expatiated on his conceptions of the **assets and limitations of spot** before the Detroit chapter of the Stations Representatives Association.

(For a detailed report of Smith's remarks see SPONSOR-WEEK, page 7.)

American Motors (Geyer, MM&B) is using ABC as its radio arm for the introduction of the 1962 line, with spot as the tv anchor.

Network Package, which starts 8 October, embraces co-sponsorship of the weekend news (21 broadcasts). Contract is for 26 weeks.

Standard Brands' Walter E. Armstrong, speaking before the Pet Food Institute's annual meeting in Chicago last week, ticked off a set of comparisons to project the dimensions of the dog food field, which is spending at the rate of $30 million a year for tv.

The nub of his comparisons:

- Dog food dollar volume in grocery stores has grown at a rate **half again as fast as margarines** and equal to that of cold cereals.
- More money is spent annually on dog food **in groceries alone** than is spent on such important products as prepared baking mixes, canned baby food, tea, toilet soap, and package desserts.

From Armstrong's view the pet food business has **just about scratched the surface,** since only a third of it is commercially prepared.

Sellers of spot radio should find some comfort from this: Bates has ordered from Nielsen its radio coverage survey, tagged NCS '61.

Apparently, Bates is looking forward to pouring more of its clients' largess into radio.

Another interesting sidelight as far as the Nielsen services are concerned: **P&G has odered Nielsen's local tv rating services in six markets,** even though this advertiser's top agencies are oriented on that score to ARB.

According to Nielsen, the new coverage surveys have been sold to **350 radio stations and 150 tv stations.**

SPONSOR-SCOPE's midwest staff took a look into the latest avenues of the cosmetic business and found that eye makeup and hair products have easily become its biggest fast-developing items.

The keys to this fantastic growth of recent years:

- Women now change the color of their hair and eye makeup **as often as they used to change their lipsticks.**
- **Home permanents seen to be on the wane,** since modern hair styling does not require them as much as the styles that have lost vogue, with the result that color has become the raging fashion note.

Incidentally, about **50% of the mass market products** in the cosmetic business (shampoos, sprays and hair dressings) are now sold through **food chains** and **supermarkets.**

(For an in-depth study on the hair tint field see article on page 25.)

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.



AT YOUR SERVICE! Service is the watchword of CBS Television Stations National Sales (formerly CBS Television Spot Sales), now the national sales organization for the five CBS Owned television stations exclusively.

These five major-market stations are being sold now by the same full-strength staff of sales specialists in six regional offices... backstopped by the same array of experienced research, promotion and sales service people. What results is a finely-tuned sales force with the knowledge and the time to be an "extra arm" to advertisers and agencies seeking top efficiency from their television dollars.

An unbeatable combination—the sales impact you get from the CBS Owned stations (WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia and KMOX-TV St. Louis) plus the service-in-depth you get from CBS Television Stations National Sales (with sales offices in New York, Chicago, Los Angeles, Detroit, San Francisco and Atlanta).



HAY WAGON, 1961 MODEL

. . . in the Land of Milk and ~~H~~oney

Ours is the land of bountiful living, where the average family stores "Hay" in Banks not Barns. We protect your confidence in us with these safeguards:

1. **Channel 2 for those extra Counties.**
2. **CBS for the best in Public Service.**
3. **400,000 TV homes for greener pastures.**

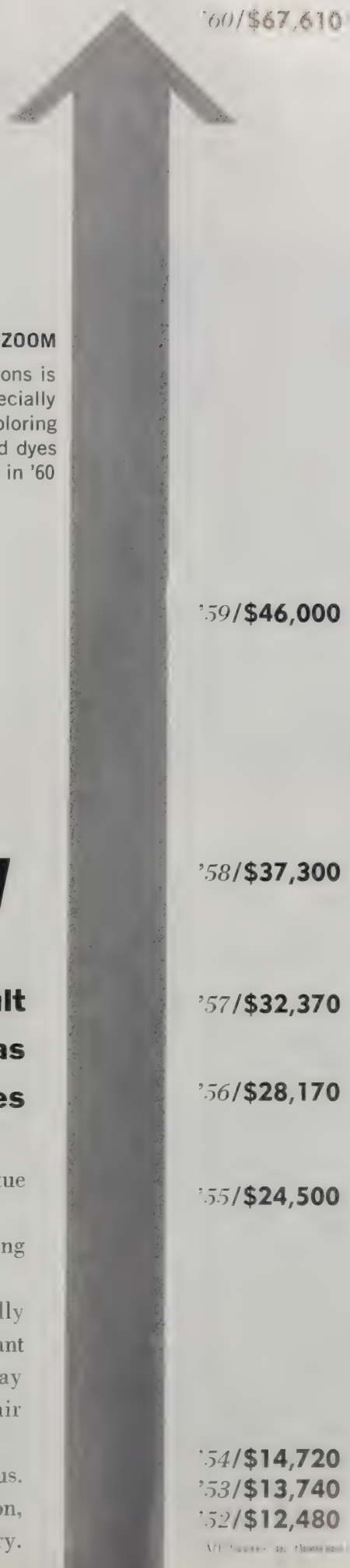
In the Land of Milk and ~~H~~oney!

WBAY-TV 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc.





HAIR COLOR SALES ZOOM

The field of hair preparations is a booming one. This is especially true in case of hair coloring materials. Rinses, tints and dyes sold to tune of $67,610,000 in '60

Hair tint fracas— What it means to tv

Hair tint struggle in cosmetic field will result in revenue spurt for the television medium as leaders launch new marketing, ad strategies

A mere decade ago only actresses and damsels of pliable virtue dyed their hair.

Today hair coloring is as fashionable and respectable as joining the Book of the Month Club or shopping in a discount house.

American women now spend in the region of $60,000,000 annually on home application hair coloring kits. Five years ago an insignificant 5% of the beauty parlor business came from hair coloring. Today professional beauticians derive a glittering $60,000,000 from hair coloring alone every year.

Obviously, the market for hair coloring preparations is enormous. Companies, large and small, interested in new ventures and expansion, are casting lecherous eyes at this lucrative and highly colorful industry.

Leading hair coloring product execs plan big television drives



LEONARD LAVIN (above) pres. of Alberto-Culver, believes in using both day and nighttime tv to promote hair coloring. Two generations of Clairol 'savvy' (l to r): Richard Gelb, pres.; Bruce Gelb, v.p.; Lawrence Gelb, ch. of board, also stress big promotions



Moreover, it spells vast sums of money to the broadcast industry. Makers of hair coloring preparations are profoundly convinced that the broadcast medium is one of the most luminous roads to use in reaching the American women, a SPONSOR editor was told last week.

"It is the biggest thing to hit the cosmetic industry in a long time," Stephen Mayham, executive vice president of the Toilet Goods Association said recently. "The sales curve is climbing steadily. It looks as though hair tints eventually will be used as commonly as lipstick."

The art of coloring hair is a venerable one. Ancient Greeks and Romans bleached their locks. The Babylonian and Assyrian noblemen and their female companions went in for considerable tinting and bleaching. Near perfection in hair coloring was reached by Venetian patricians who simply adored blonde locks. They brewed a fragrant concoction of lupin flowers with saltpeter, saffron and madder and then added a sprinkling of sour wine with spermaceti and a dash of lime and silver salts. Or a Renaissance wren bent on having "golden-thread hair" might have blended alum with black sulpher and honey. Today, for a dollar or two, she gets an infinitely snazzier job with the contents of an attractive bottle picked up at the local apothecary shop. Or she may be one out of ten women who have their hair color treatments done once a week at the beauty parlor or one out of four, who have it done once or twice a month at the beauty shop.

The Toilet Goods Association estimates the volume of sales on hair preparations alone now is considerably above a billion dollar annually in the United States.

A recent Breck questionnaire reveals almost two out of five women have tried a hair coloring treatment at least once in the past and three out of ten had had hair coloring treatments during the past year. It was found that young and middle aged women were more likely to try hair coloring than older women. Another significant finding: the higher the woman's income, the more likely it is that she tried hair coloring.

In reporting the highlights of the Breck survey, the American Hairdresser, outstanding trade journal, noted that "of these women who have tried hair coloring, more than half have tried temporary color; one out of three permanent color; three out of ten, semi-permanent color; one out of four, color shampoo, and almost one out of five, bleach. Use of temporary color increased sharply by age, dropped as income rose, and increased with amount of gray in hair. Permanent color was more widely used by young women; semi-permanent, by the young and middle aged, and bleach, overwhelmingly by younger women."

Brown shades were preferred by 32% of the women who went in for hair coloring treatment; 25% favored blonde, and 13% chose red. 11% of the women selected gray and white. Black was chosen by 6%.

Practically a new comer in the hair care sphere but playing no insignificant role in the market is Alberto-Culver. The firm is a great believer in the use of television to promote its numerous products. Among the products it manufacturers: Tresemme Oil Bleach which lightens and conditions in various colors; Tresemme Dye Solvent, Alberto VO-5 and a flock of other beauty preparations. Alberto VO-5 is one of the largest selling women's hair conditioners. Its makers say it is the only major hair conditioner without any water in it and is a blend of five oils with lanolin as the biggest derivative.

In the short span of six years the company, under the presidency of Leonard H. Lavin, has been propelled to one of the foremost positions in the cosmetics and toiletries industry. The firm promotes Tresemme on both day and nighttime programs using a high fashion theme. Lavin looks at the hair-coloring renaissance "as the age of enlightenment in which they have come to realize that hair coloring now is safe, easy, and economical, and can be a real beauty asset." Back in 1955 the extent of its television commitments added up to three weekly spot announcements. It is currently buying participations and partial

sponsorships on all three webs in addition to a heavy spot schedule in 30 top markets. In 1960, its network tv expenditure amounted to $8,822,-038. It spent $1,242,160 in spot tv last year. More than $1,000,000 was spent on its hair coloring product alone over network tv, according to the Television Bureau of Advertising. For the first six months of this year the firms spent nearly one-half million dollars promoting hair coloring on tv and approximately $20,000 in spot tv.

Helene Curtis Industries, Inc., headquartered in Chicago, and one of the major advertisers in television, uses the broadcast medium primarily to promote its Product Division brands which include Spray Net, Gay Top hair dressing, Shampoo Plus Egg, etc. Another Helene Curtis division. The Beauty Salon Division, is one of the major suppliers of professional supplies for beauty shops. Products include permanent waves, shampoos and hair preparations, including hair color products. Color Essense, Curtis' line of permanent tints, is presently being introduced in major markets. Included are 15 different shades in creme toners, and 18 shades in creme color shampoos. Helene Curtis also makes Woman of the World temporary color rinses in eight colors (Vienna Auburn, Roman Beauty, English Pewter, Parisian Brunette, Scandinavian Blonde, Flanders Flaxen, Alpine Mist. Colleen Red). The two Curtis hair color products are sold only to beauty salons. The company told SPONSOR it has no plans for television advertising of its salon color products.

Speaking of the hair coloring outlook in the United States, Arthur Caplin, director of marketing for the beauty salon division of Helene Curtis Industries, told SPONSOR: "In the complicated world we live in today, the psychological impact on women of increasing age is heightened by the emphasis placed on the role of youth. This is reflected in a burgeoning market demand for hair coloring products which aid in maintaining youth. Recent improvements have made the maintenance of hair color so easy that today no woman must look prematurely old because of gray hair." Helene Curtis spent about $10,000 in spot television on Wonder Rinse last year.

Largely responsible for changing the moral attitudes towards hair coloring in America was Tintair launched in the early 50's. Once a powerful leader in the field, it ran into difficulties with Federal regulatory agencies. Both its chemical content and advertising methods were questioned. Today it is staging a vigorous comeback with an ad budget of some $800,000 for this year, twice the sum it spent last year. Its agency is Kastor, Hilton, Chesley, Clifford & Atherton.

A. Mitchell Finlay, president of Bymart-Tintair, told SPONSOR, that his firm plans to increase its expendi-

(Please turn to page 46)

Hair tint sponsors like all kinds of shows in promoting hair color

Helene Curtis buys quarter hour participations in soap operas



'As the World Turns' (CBS TV)

Alberto-Culver Co. is buying into action-adventure dramas



'Target: The Corruptors' (ABC TV)

Revlon has decided upon the special for its many products



'Bob Hope Special' (NBC TV)

BUFFALO STUDY SHOWS RADIO

Bruskin research on Bells-IGA shoppers in Buffalo proves radio's ability to sell specific food items

In radio only since 1 Jan., $30,000,000 food chain finds 20% of shoppers bought radio featured specials

Conclusive evidence of radio's ability to move specific supermarket items was turned up in a recent study conducted by R. H. Bruskin Associates of shoppers in food shops in the Buffalo area.

Personal interviews outside 10 Bells-IGA supermarkets with shoppers who had just completed actual purchases of canned goods, baked goods, meat and produce showed that over two-fifths of Bells customers were aware of Bells' radio commericals, that two-thirds of these could recall some part of the messages, and that half of those exposed to Bells-IGA radio advertising subsequently had purchased radio-advertised specials.

Bells-IGA, third largest supermarket group in the Buffalo area, operates 28 stores with a total yearly volume of $30,000,000.

Until last January, their advertising, like many other supers had been traditionally in newspapers.

Radio schedules, beginning the first of the year were given 15% of the total yearly ad budget of $270,000 (5% was set aside for tv). Three radio stations, WKBW, WEBR, WBNY received the bulk of the radio appropriation with schedules of approximately 60 30-second spots per week. (Minutes were used in the WEBR Trafficopter morning program.)

Radio copy has been occasionally institutional, but mainly features spe-



28 SUPERMARKETS IN BUFFALO AREA, figured in Bells-IGA radio drive. Here, Karl Manhardt, A.e. Ellis Advertising, Robert Abels, exec. v.p. Bells-IGA, Jim Arcara, s.m. WKBW, and Norm Schoenig adv. man. Bells-IGA discuss plans for Bruskin radio research project

POWER FOR SUPERMARKETS

cial items; schedules have been heavied up for openings and special events.

Despite the relative newness of Bells-IGA radio announcements the Bruskin firm, which has done a number of RAB studies, found heartening evidence of radio's sales vitality.

A total of 511 women outside Bells-IGA supermarkets who had purchased one or more items of meat, produce, canned or baked goods were interviewed, often within a few seconds of leaving the check-out counter.

89% reported they had seen or heard some form of Bells-IGA advertising, and as might be expected, most first mentioned newspapers.

However, when asked "Have you heard any radio commercials for Bells-IGA Supermarkets?" 40.9% said they had and proved their familiarity by mentioning specific grocery items or copy points.

Of those aware of the supermarkets' radio spots, 38.3% mentioned items on sale, and an additional 10.5% mentioned specials of the day, week or weekend.

Particularly significant to radio and advertising men were the questions linking radio awareness to actual purchasing. Newspapers which have long contended that "radio is just good for institutional advertising" will find their arguments refuted by the Bruskin figures.

49.8% of the shoppers who were aware of Bells-IGA radio commercials reported that they had purchased Bells-IGA radio-featured specials.

Among the radio-featured specials most mentioned as having been purchased were bacon, 23.1%; eggs, 19.2%; sugar, 18.3%; meat (any mention), 9.6%; coffee, 7.7%; cooking oil or shortening, 6.7%; chicken, 5.8%; butter, 4.8%; vegetables, 3.8%.

Equally interesting were the facts uncovered by Bruskin Associates on radio listening during the day of interviewing.

42.3% of the Bells-IGA shoppers had listened to radio that day. Their



CONDUCTED outside 13 Bells-IGA stores, the Buffalo study surveyed only the women who had actually purchased canned goods, baked goods, meat or produce at the supermarkets

Highlights of the Bells-IGA study

1. **40.9%** *of shoppers had heard Bells-IGA commercials though announcements had been on the air only seven months.*

2. **49.8%** *of those who had heard Bells-IGA radio announcements had purchased radio-featured specials.*

3. **Radio**-*featured specials most often purchased:*

BACON	23.1%
EGGS	19.8%
SUGAR	18.3%
MEAT (any mention)	9.6%
COFFEE	7.7%

4. **Two-fifths** *of women had heard the radio on the day of the interview.*

5. **54%** *of those who had heard the radio that day, did so within an hour before shopping.*

Radio vs. Sunday newspaper ad

In the Buffalo study women were asked if they had seen the Bells-IGA Sunday ad and had purchased items featured.

Saw the ad	198
Purchased featured items	74

By contrast, here are similar results for radio.

Had heard commercials	209
Purchased featured items	104

Bells-IGA currently spends 80% of its $270,000 ad budget in newspapers. 15% in radio. 5% in tv.

mean average for listening was 1.6 hours. broken down as follows:

15 minutes or less	11.1%
Over 15 minutes-30 min.	23.1
Over 30 minutes-1 hour	19.9
Over 1 hour-2 hours	16.2
Over 2 hours-3 hours	11.1
Over 3 hours-4 hours	7.4
Over 4 hours	9.8
Unreported	1.3

Asked "Where was it that you *last* heard the radio," shoppers answered.

Last listened at home	63.4%
Last listened in the car	34.7
Last listened some other place	1.9

The sample of 511 women obviously represented substantial shoppers. Reporting on what they had just bought—

57.5% had purchased canned goods
68.1% had purchased baked goods
78.3% had purchased meats
69.3% had purchased produce

Commenting on the survey, R. H. Bruskin Associates notes as a prime conclusion. "Radio is an effective medium in conveying Bells advertising message."

James Arcara, sales manager for WKBK which commissioned the study, believes that the following points are of extreme significance to other radio advertisers and broadcasters:

The study was exclusively among female adult supermarket shoppers, and conducted at the *point of purchase*, rather than in the home. Both points, says Arcara, make the Bruskin research more valuable than other, more general radio studies.

Of the Bells-IGA shoppers interviewed, 97.1% were married and 72% were in the 27 to 50 year age class "the female subgroup that controls the family purse strings."

The impact of Bells-IGA radio is particularly significant in as much as the chain gives 80% of its advertising funds to newspapers (two metropolitan dailies and 12 community papers) and its radio schedules had been running for only seven months at the time of the study.

Agencies with food and supermarket accounts will be particularly interested in the Bells-IGA ad strategy and the test results, inasmuch as the emphasis on specific specials runs counter to the way certain other supermarkets have used radio.

SPONSOR (31 July 1961) while noting that "Supermarkets represent a super chance for radio," reported that such chains as Safeway and Daitch Shopwell use radio primarily for institutional-type copy.

The Bells-IGA experience bears out what many radio men have long contended, that the medium can be as effective as any other in promoting specific retail items.

HOW CAN

New Commission procedure for logging, program reports may cost $10-15,000

Michigan station devises plan for check of program types vs. license promise

New FCC rules and regulations which may have a far reaching effect on the structure and programing of both tv and radio have broadcasters in a shock and confusion as the 1961-62 season gets under way.

In an industry already overwhelmed with paperwork, the proposed FCC requirements on station logging and on reports of program-broadcast will, it is believed by competent observers, cost each of the more than 5,000 broadcast stations in the country an additional $10,000 to $15,000 per year for clerical and other help.

Whether such voluminous record-keeping will, in the long run, do much to raise program standards in either radio or tv is very debatable. But as long as the Minow-headed Commission seems bent on creating its own type of paper work snowstorm Washington attorneys who represent broadcast stations are advising their clients 1) "make sure your own house is in order," and 2) "Don't let yourself be a guinea or a test case."

Heart of the problem is of course the question as to whether a station's programing actually coincides with promises made in its license application. On the surface this might seem easy to determine but the very fragmentation and flexibility of broadcasting often makes detailed breakdowns laborious.

Broadcasters and agencies and advertisers doing business with radio/tv stations will be interested in the system recently instituted at WJIM (TV, Radio and FM) Lansing, Mich. by Harold F. Gross, president.

(*Please turn to page* 53)

STATIONS SATISFY THE FCC?

WJIM STATIONS KEEP WEEKLY % RECORDS

In Lansing, Michigan, stations WJIM-TV, WJIM-Radio, and WJIM-FM have instituted a new system of weekly "Program Type Summaries" for seeing that programs broadcast follow the percentages for each program type, as represented in WJIM license applications.



REACH, McCLINTON MEDIAMEN

Martini & Rossi whimsical, multi-ending spot series raises media problem; solution sparks N.Y. sales hike

Two-station, vertical plan provides main thrust for drive designed to expose viewer to variety of spots

When the wits of Reach, McClinton's creative staff came up with a series of four 20-second tv commercials, all presenting the same whimsical situation. but each with a different ending, the agency's media department had some investigating to do.

It was readily determined that frequency was the prime goal for these commercials, assembled on behalf of Martini & Rossi imported vermouth. The importance of reach was not overlooked of course, but it was felt that for best results viewers ought to see all, or nearly all, of the commercials in the series. To see just one would not convey the ingenuity of the several endings. The more endings each viewer saw, the more his interest would be aroused, and the more likely he would be to pass his viewing experience on by word of mouth. So runs the explanation of Reach, McClinton v.p.-media director Philip C. Kenney.

All of the commercials depict a scene in the cabin of a "rocking ship" and feature a Martini & Rossi crate. out of which reaches a human hand (with bottle and glass), and a porthole. In the course of each commercial, the hand emerges from the open half of the crate top and places a glass and a Martini & Rossi bottle on the closed half. While the crate continues to rock along with the ship, the hand pours vermouth out of the bottle into the glass.

Bottle and glass are turned loose and slide back and forth with the rocking, first to the nearby porthole, then into the other side of the crate. The four endings consist of the hand's attempts, with cliff-hanger suspense, to save bottle and glass from falling out the porthole or off the other side. In one it succeeds in salvaging both slipping, sliding items, while in the others either bottle or glass disappears out the porthole or off the crate's other side.

While the Reach, McClinton media brains agreed that frequency (with proper reach) was the way to give these Martini & Rossi mystery-comedy announcements the appropriate send-off, it remained to determine the best way to achieve this within the budgetary allotment for the New York metropolitan area where the campaign had its maiden voyage. At the early planning stages, these approaches were examined:

- Concentrate on the three network stations, on the rationale that high ratings are necessary to accomplish duplication
- Schedule spots adjacent to like program types
- Schedule announcements prior to and after the same program
- Schedule spots, at intervals, on

Martini & Rossi "owned" late afternoon





MAIN STRATEGY for airing humorous, multi-ending vermouth spots consisted of vertical, two-station concentration, assumed to hit the bulk of N. Y.'s Sunday viewers. Prime architect of this plan for the offbeat creative concept is Philip C. Kenney, v.p.-media dir. of Reach, McClinton

SOLVE NOVELTY SPOTS RIDDLE

the same night of the week

• Schedule spots within the same program (such as *The Jack Paar Show* or a feature film)

Reps of the seven New York tv stations were called in for a screening of the commercials and were asked what they had to offer by way of response to this off-beat challenge. When all of the bids were in, the agency found three likely plans:

1) A vertical plan with four Sunday afternoon announcements at 30-minute intervals

2) A scattering of four prime 20-second spots

3) A horizontal plan of three spots adjacent to the same newscast.

Research determined that Plan 2 would produce the greatest exposure with greatest frequency, but its cost came approximately to four times that of Plan 1. Also against plan 2, it was computed to produce only 50% more total audience and 40% more frequency than Plan 1. The third plan (early evening news adjacency, Mon., Wed. and Fri.) was about the same in cost as Plan 1, but would produce only 50% of the male audience, important for M&R's objectives, that would be delivered by the Sunday afternoon schedule.

Based on these findings, M&R bought seven Sunday afternoon spots divided between WCBS-TV and WNBC-TV. From October, 1960, through March, 1961, the commercial series was aired on both stations at 5 p.m., WCBS-TV at 5:30 p.m., both stations at 6 and 6:30.

As Kenney puts it, "We owned those two hours!" In spelling out the advantages accruing to M&R for such proprietorship, Kenney asserts that most Sunday afternoon tv viewers in New York are tuned to these two stations. Further, he finds a high concentration of upper income families in the audience, which group is a prime target for this premium priced import.

While this was the main thrust of the humor spot series campaign, the vermouth advertiser bought additional exposure for it with a slot in the middle and immediately after *The Roaring 20's* on WABC-TV Saturday nights, and in the *Late Show* on WCBS-TV Tuesday nights.

In addition, straight-sell I.D.'s were aired nightly on WNTA-TV's *Play of the Week*, which caters to upper income families, and three nights a week on the same station's *Picture of the Week*. Other reminder copy I.D.'s ran on the three outlets.

The upshot of all this was sales increases in New York approximately three times as great as the rise registered for M&R over the rest of the country. While M&R had national magazine ads going for it in every market, only New York had the benefit of a tv campaign. According to Kenney, the New York area, which constitutes somewhat over 10% of the country's population was responsible for some 30% of the sales increase notched during this period by M&R.

The New York tv drive was bought for about $12,000 per week. Of this, 60% went to the 20-second spot series, 40% to the I.D.'s.

Based on the success of this N. Y. approach, the same type of campaign was mounted in Chicago last spring. Three stations were utilized in this initial Chicago push, and for the fall campaign they will add a fourth.

Sunday tv in N.Y. as backdrop for spots

SUNDAY

	WCBS-TV	WNBC-TV
4:30 PM	PRO-FOOTBALL WRAP-UP NEWS	OPEN MIND
5:00 PM	**M&R SPOT**	**M&R SPOT**
	AMATEUR HOUR	CELEBRITY GOLF
5:30 PM	**M&R SPOT**	**M&R SPOT**
	G.E. COLLEGE BOWL	HUNTLEY-BRINKLEY
6:00 PM	**M&R SPOT**	**M&R SPOT**
	OH THOSE BELLS	20TH CENTURY
6:30 PM	**M&R SPOT**	**M&R SPOT**
7:00 PM	MEET THE PRESS	PEOPLE ARE FUNNY



MOGUL WIliams & Saylor president, Emil Mogul, shown in his Madison Ave. office, began his career as a radio time salesman 30 years ago

P.R. IS RADIO Rx, SAYS MOGUL

Agency head says radio suffers from lack of self-promotion and suggests radio people set up a "kitty" to advertise the medium's potential via other ad media

Undoubtedly the biggest perplexity in the industry today centers around the stickler: why does radio which has racked up outstanding — and countless—performance records, continue to lag in terms of sales performance? And all along Madison Ave. theories run rampant.

There are those who blame it all on a lack of "creativity" in selling the medium. And then there are others who say radio has been outranked by the glamour of tv. And so it goes.

Emil Mogul, president of Mogul Williams & Saylor, a 50-client Gotham agency, doesn't go along with this kind of thinking. He feels the medium's allure has turned tepid from a lack of public relations.

The cure for radio's sagging sales blues, according to the volatile agency executive, lies in a concerted, all-out effort to tout the medium's potential through the help of other media and on a year-round basis.

Mogul suggests that station heads

—and reps too—get together to combine funds and forces and emulate others in self-promotion in putting other media to work for them.

"Why not," says Mogul, "do what the magazines do, for instance, who buy large newspaper ads to tell their story? Radio could sell itself through large dramatic ads in the papers, in the trade press and on net tv, too."

Mogul, whose rise to his present niche—the top rung of a large and prosperous ad agency — rivals the meatiest Horatio Alger saga, has strong feeling about radio. And no inhibitions about speaking his mind on the subject.

"Radio," he says, "as a medium, is doing a satisfactory selling job. Better than others. Even print. But," he shrugs, "unless it's properly promoted, radio is short changing itself shamefully."

Mogul's plan for promoting the medium to the prestige status level it deserves — and needs — requires cooperation, and money. The funds, he says, could easily be acquired if stations would contribute a small percentage of their billings to accumulate a "kitty" for this specific purpose.

And it would only take a fraction —a mere pittance, says Mogul. Approximately 1/10 of one percent of a station's total billings would do the trick. For illustration, Mogul points out that in 1960 spot radio did a volume business of $680 million. One-tenth of one percent of that amount, he says, would provide a husky total of $680,000. Enough to finance the advertising campaign—a campaign which "would give the medium the impact it needs," Mogul says, adding "the impact of the message would set up a responsive wave in the brain. Like frosting on a cake!"

This amount could be bolstered by the rep people, asserts the agency man, also via this same small percentage figure. Based on the rep income last year of $150 million, it would bring in an additional $150,000.

This self-promotion plan for radio was not sired by Mogul on an impulse. It was born of long and due consideration, and through love for the medium. And fostered from the viewpoint of a radio station man. Mogul began his career as a radio time salesman some 30 years ago.

Currently, Mogul and his agency have substantial interests in radio stations in Birmingham, Atlanta and Wheeling, W. Va.

This isn't the first time Mogul has sounded off on the advisability of the plan. He's talked about it at meetings and to various groups. There have been items printed about it also and Mogul has been heartened by the interest it has sparked among station people and reps who write him enthusiastically endorsing the idea.

Mogul who thinks the RAB and SRA should be involved in the set-up put the idea to the RAB group not so very long ago. "They weren't too keen about it," says Mogul, discernably baffled.

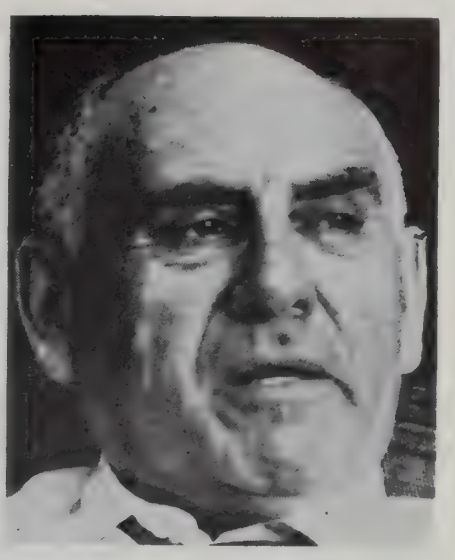
Mogul is quick to defend the RAB despite their apparent lack of zeal for the proposal. He says, "they do a fine job in backing up radio with research and success stories."

Mogul, whose deep insight into the business of advertising leaves him impatient with the selling approaches labeled hard sell-soft sell ("they're just cliches," he says), thinks the proposed public relations job for radio will serve as a double function.

Aside from promoting the medium on a year-round basis to potential

(*Please turn to page 53*)

Emil Mogul, president of Mogul Williams & Saylor, prescribes remedy for radio ills



"RADIO has to shake off its lethargy and promote itself. Why not do what the magazines do, for instance, and buy space in newspapers and the trade press and promote the medium via dramatic impact. Net tv would also help."

"STATION people should combine forces with rep people to subsidize the self promotion of radio through a special 'kitty.' The 'kitty' would be acquired through the contribution of a mere fraction of the total radio billings."

"RADIO as a medium, is doing a satisfactory selling job. Better than others. Even print. But unless it's properly promoted, radio is short-changing itself shamefully. It needs an all-out public relations job to sell its potential."

COMMERCIAL SI, PROGRAM NO

Viewer interest in tv commercials rises, while shows arouse less enthusiasm, says motivational research firm

All economic groups show liking for commercials that bring entertainment and/or genuine information

Tv stations concerned about their image should pay more attention to the commercials they run.

That's one of the conclusions that may be drawn from a number of recent studies by the Institute of Motivational Research, including one commissioned by KRON-TV, San Francisco. Some of that nine-month project's voluminous findings were made public at New York presentations arranged by the station's representative Peters, Griffin, Woodward.

As related by IMR president Dr. Ernest Dichter ". . . While a number of tv programs are watched with less interest than previously, many commercials are regarded with greater interest and a more positive response."

Elaborating on this "radical change" in viewer attitude, Dr. Dichter stated, "People don't hate advertising; they just want better advertising. They respect ingenuity, and are insulted when producers of commercials don't take the trouble to please them. They're increasingly sophisticated, and that includes the lower income group."

The IMR depth interviews, in which respondents are encouraged to sound off at length on their feelings toward tv in general, and the projective tests geared to particular stations, programs, and commercials, revealed the following attitudes toward commercials.

They like:

- Good humor
- Entertainment value
- Genuine information



RELEASE of station image study by Institute of Motivational Research on behalf of KRON-TV, San Francisco, takes place in New York. At center is IMR pres. Ernest Dichter, flanked by Lloyd Griffin, v.p.-dir. of tv Peters, Griffin, Woodward (l), Harold See, gen. mgr., KRON-TV



Viewer psyches explored to find how they feel about television

They want programs and commercials that give them lessons in living, help them adjust to their everyday problems. They have great expectations of seeing their wishes fulfilled by tv, based on the medium's performance in its early days. Of late they've felt let down by the programing. It seems that they're paying more attention to the commercials, reacting in a positive fashion to those commercials which show ingenuity, entertain or inform them. So found the IMR researchers.

• Real-life people and situations, making possible high degree of self-identification

• Commercials that blend in with program material

• Silent commercials, or those with a minimum of verbalization

They don't like:

• Program interruption by commercials

• Intrusion of their privacy by commercials that depict parts of the body and their functions

• Authoritative, hard sell pitches insisting that they buy.

The quality level of commercials, therefore, is one important element in construction of a tv station's image. Another key component of course is the programing. In fact the IMR study indicates that a two-way street exists here, i.e. that the positive image a station can gain through strong programing carries over to the commercials it delivers. In other words, given identical commercials on two stations, the one aired by a quality-programed station will have greater impact than that carried by a weaker sister.

In general the latest IMR study indicates middle class preference for variety and personality programs. The upper class leans toward serious drama, documentaries, and other educational and cultural fare. The lower class likes westerns, but not to the extent that might be expected. Middle and lower classes show a surprising interest in news and documentary programing and the greatest objection to violence is encountered among lower-class viewers.

It's the feeling at IMR, therefore, that tv producers under-rate the audience. As Dichter sees it, the "quality level" is more important than program types. Whatever the program type, it must appeal to audiences whose "taste level" has risen as a result of years of viewing. He draws a parallel with Class A feature films of 10 years ago, many of which appear laughable now.

In assessing the import of investigating station images, Dr. Dichter asserted, "It can bring ratings into proper perspective." He allows that, "It is useful to know how many people are watching television. It is also useful to know how many and what kinds of people are watching particular programs." But, Dichter insists, "To sell effectively, the advertiser must reach interested, satisfied people."

The IMR chief considers the crux of a station's impact to be the degree to which it satisfies its viewers' needs. His theory is that people come to tv for lessons in living, ways of adjusting to their surroundings. For instance, when they're watching seemingly escapist comedy, such as Jack Benny joking about his income tax, they may be getting help in terms of adjusting to their own tax problems. They may feel things aren't so bad if Benny can have some fun with the subject.

Among the more direct methods applied by IMR in developing station image conclusions is a "projected attitude test." This consists of some 30 hypothetical statements by viewers about stations. They are presented to respondents who are asked to specify which stations is most likely and least likely to be the one to which each statement refers. The score for each station represents the mean number of responses for that station.

For instance, in determining which station in a particular market the viewers believe is "most likely to have the best quality programs and personalities," response to the following statements is weighed: 1) This is tops for news-casting and news commentators; 2) Of all the tv stations I know. this has the best children's programs; 3) When I want to watch serious drama I always look to see what that station has for the evening; 4) My son is very much interested in science. It's hard to tear him away from that station; 5) For lively, light and relaxing programs there is nothing like that channel; 6) This channel has more of the kind of programs that make an impression on me.

25 SEPT. - 22 OCT. NIGHTTIM

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00	No net service	Twentieth Century Prudential (B-MoC) D-F $85,000	Meet The Press co-op I-L $6,500	ABC News sust.	No net service	No net service	ABC News sust.	No net service	No net service	ABC Ne sust
6:30	Maverick (9/24) Kaiser (Y&R) Ideal Toys	Mr. Ed part Studebaker Dow Chem. C $37,000	No net Service	No net service	D. Edwards News Amer Home (Bates) R. J. Reynolds (Esty) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) R. J. Reynolds (Esty) N-L $6,500††	No net service	No net service D. Edwards News Am Home alt Goodyear (Bates) N-L $9,500††	Huntley-Brinkley Rep. N-L $6,500††	No net se
7:00	(Grey) Peter Paul (D-F-S) Maytag (Burnett) Brillo (JWT) Keystone (Bres-nick) Schick W $82,000	Lassie Campbell Soup (BBDO) A-F $37,000	1, 2, 3—Go! st 10/8 Quaker Oats Beech-Nut Texaco (C&W) Beech-Nut $15,000	Expedition Ralston Purina (GB&B) $18,000	No net service D. Edwards News Amer Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	Focus on America	No net service D. Edwards News Am Home alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net se
7:30	Follow the Sun Kaiser (Y&R) L&M (JWT) Dr $90,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F $36,000	Walt Disney's Wonderful World of Color Kodak (JWT) RCA (JWT) $98,000	Cheyenne (7:30-8:30) W-F $×7,000 Mobil Oil (Ted Bates) Mead Johnson (K&E)	To Tell The Truth‡ Am. Home (Bates) R.J. Reynolds (Esty) ScF $21,000	No net service	Bugs Bunny G. Fds (R&B) (10/10) Mars (N.L&B) C $37,000	Marshal Dillon Co-op W	Laramie (7:30-8:30) R. J. Reynolds Beech-Nut Union Carbide (Esty) ● PPG (Maxon) A. C. Sparkplug	The St Allen Sl 9/28, Pepsi-C Con. C Calgon
8:00		Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,800	Walt Disney's Wonderful World of Color	Cheyenne P&G (R&B) Amer. Tobacco (BBDO)	Pete and Gladys Polaroid (DDB) Menley & James (FCB) Carnation (EWRR) Sc-F $37,000	National Velvet Gen. Mills Bulova (SSC&B) Beech-Nut $99,000	Bachelor Father (10/3) Amer Tob (Gumbinner) Armour (FC&B) Dr $47,000	Dick Van Dyke P&G C $60,000	(D. P. Brother) Block Drug (Grey) Pillsbury (C-M) Ludens (Mathes) Bulova (SSCB) W $88,000	Mayt (P&M) Maytag (B Mattel Brillo Bruns-wick C
8:30	Lawman R J Reynolds (Esty) Whitehall (Bates) W-F $54,000	Ed Sullivan	Car 54, Where Are You? P&G (Burnett) $46,000	Rifleman (10/2) P&G W $55,000	Window on Main St. Scott & Toni (JWT) Dr. $59,000	Price Is Right P. Lorillard (L&N) Amer. Home Products (Bates) $22,500	Calvin & the Colonel (10/3) Lever (JWT) Whitehall Bates) A $39,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Se-F $37,000	Alfred Hitchcock Lincoln-Mercury (K&E) My-F $65,000	Top 9/ Bristol- Kell
9:00	Bus Stop (10/1) Singer (Y&R) Alberto-Culver	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	Bonanza Chevrolet (C-E) $88,000	Surfside Six (10/2) Brown & Wmsn (Bates) Armour (FC&B) Pontiac	Danny Thomas G.F. (B&B) C $48,500	87th Precinct st 9/25 Lincoln-Mercury (K&E) Warner-Lambert (L&F) Sunbeam (FC&B) L&M (D-F-S) Later (Bates)	The New Breed (10/3) Miles (Wade) Mead Johnson (K&E) Scott JWT) Brown & Wmsn Bates)	Ichabod & Me Socony Mobil Quaker Oats Sc $42,000	The Dick Powell Show Reynolds Metals Co. (L&N) ½ Hertz (MCK) Am Tob (SSCB) Pillsbury (C-M)	Hawaiian (9:30-10 Carter N American My-F
9:30	(Compton) Mobil Oil (Bates) Brown & Wmsn (JWT) Dr $90,000	Jack Benny Lever (SSC&B) State Farm (NL&B) AN-F $8-9,000	Bonanza	(MacJA) Brillo (JWT) Union Carbide (Esty) Noxzema (SSCB) Speidel (Mc-E) A $98,000	Andy Griffith Gen. Fds. (B&B) Sc-F $47,500	Helene Curtis (Mc-E) My $83,000 Beechnut	Mobil Oil Bates) W $162,000	Red Skelton Sinclair S. C. Johnson C $58,000	Bulova (SSCB) Max Factor (K&E) Helene Curtis (Mc-E) Beech-Nut (Y&R) A $98,000	Hawaiian Lorillard White (Ted
10:00	Adventures in Paradise (10/1) Miles (Wade) Brunswick (Mc-E) Gen. Cigar (Y&R)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L $34,000	Dupont Show of the Week Dupont (BBDO) $75,000	Ben Casey (10/2) Dow (MacJA) Amer. Chicle (Bates) Bristol-Myers (OB&M) Mobil (Bates) War-Lan. (Bates)	Hennesey Lorillard (L&N) G. Fds (Y&R) Sc $42,000	Thriller Amer. Tobacco (SSC&B) Sterling (DFS) Corning (Ayer) Later (Bates) Pillsbury (C-Mithun)	Alcoa Premiere (10/10 Alcoa (FSR) Dr-F $90,000	Garry Moore Gen Motors Olds (D P. Brother) S C. Johnson	Cains 100 Lorillard Sunbeam Latex (Bates) Block (Grey)	Naked (10- America My-F
10:30	Polaroid Armour Union Carbide Mobiloil Key-stone Camera Block Drug (SSCB) A $90,000	What's My Line Kellogg All-State (Burnett) Q-L $32,000	Dupont Show of the Week	Block Drug (SSCB) Con Cigar (EWR&R) Wynn Oil (EWR&R) Dr $94,200	I've Got a Secret G.F. (B&B) Polaroid (DDB) Hertz, Schultz, M&J Q $27,000	Colgate (Bates) Union Carbide Block (Grey) Max Factor (K&E) My $85,000	Alcoa Premiere ●	Garry Moore R. J. Reynolds (Esty) Sc $120,000	Cains 100 W-F $85,000	Naked Bris.- Brn & Beecham Br.

● Specials.

The only regularly scheduled programs not listed are: *Jack Paar*, NBC TV, 11:15 p.m.-1 a.m. Monday-Friday, participating sponsorship; *Sunday News Special*, CBS TV, Sunday, 11-11:15 p.m. Specials for this period are: NBC TV: J. F. K. Reports (no price), 9-28, 7:30-8:30 p.m., Lincoln-Mercury (K&E); Theater '62, The Spiral Staircase, 10-4, 10-11 p.m., Westinghouse (McC-E), $150,000; Purex Special For Women, 10-19, 3-4 p.m., Purex (Weiss); Hallmark Hall of Fame, "Macbeth" repeat, 10/20, 8:30-10:30 p.m., Hallmark (FCB). ABC TV: World Series Special, 10/3, 10:30-11 p.m., Union Carbide (Esty), $400,000; Accent On Youth, 10/25, 10-11 p.m., Times (Warwick-Legler), $125,000. CBS TV: Carnegie Hall Salutes, Jack Benny, 9/27, 10-11 p.m., Sara Lee and Motorola, $300,000. Prices do not include sustaining.

COMPARAGRAPH

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
net service	No net service	ABC News sust	No net service	No net service	ABC News sust	No net service	No net service	NCAA Football Games (in progress) American Oil (D'Arcy) Sun Oil (Esty) Fritos	No net service	No net service
Edwards News ome (Bates) rter (Bates) $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News alt Goodyear (Burnett) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	No net service	D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	(EWR&R) Gillette (Maxon) Humble Oil (Mc-E) R. J. Reynolds (Esty)	No net service	No net service
net service Edwards News ner Home t Carter peat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	No net service D. Edwards News alt Goodyear (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	No net service	No net service D. Edwards News Parliament alt Amer. Home (repeat feed)	No net service Huntley-Brinkley Rep. Texaco (repeat feed)	Matty's Funday Funnies (10/7) Mattel (C/R)	No net service	No net service
Alvin Show Fds (B&B) Ben. Toy $43,000	Wagon Train (7:30-8:30) W-F $88,000	Ozzie & Harriet (9/28) Mead Johnston (K&E) Mobil Oil (Ted Bates) Peter Paul (D-F-S)	Frontier Circus Part DuPont Vick Sc $78,000	The Outlaws B&W, Pillsbury (C-Mithun); Union Carbide (Esty) Lincoln-Mercury (K&E) W-F $88,000	Straightaway (10/6) Auto Lite (BBDO) $28,000	Rawhide Van Camp Gen. Fds. (B&B) Bristol-Myers Philip Morris Nat. Biscuit W $84,000	International Showtime 7-Up (JWT) Sandura (H&G) (M-E Prod. Div. of Mc-E)	The Roaring 20's Mead Johnson Block Drug Dalton Armour A $93,000	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&R) My-F $91,000	Tales of Wells Fargo Amer. Tobacco (SSC&B) Warner-Lambert (L&F)
ier Knows Best $34,000 llard Scott ual Omaha	Wagon Train R. J. Reynolds (Esty) Nat'l Biss. (Mc-E) Ford (JWT)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F $40,000	Frontier Circus	The Outlaws Block (Grey) Bulova (SSCB) Ludens B-Nut Life Savers Colgate Int. Latex	The Hathaways (10/6) Ralston (Guild) Mobil Oil Polaroid Mars $46,000	Rawhide Drackett (Y&R) Colgate (L&N) W-F $84,000	Bulavo (SSC&B) Warner-Lambert (CL&F) Beechnut (Y&R)	The Roaring Mobil Oil (Ted Bates) Peter Paul Gen. Cigar	Perry Mason Sterling (DFS) Drackett (Y&R) Moores (R&R) Philip Morris	Beechnut (Y&R) Lincoln-Mercury (K&E) A $85,000
Checkmate :30-9:30) Mobil Oil y & James Colgate	Joey Bishop P&G (B&B) Amer. Tobacco (SSCB) $48,000	The Real McCoys P&G (Compton) Sc-F $41,000	Bob Cummings Show Kellogg Brown & Wms. C $44,000	Dr. Kildare St 9/28 Singer (Y&R) L&M (D-F-S) $87,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F $44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F $85,000	Robert Taylor's Detectives Colgate (Bates) Sunbeam B&W (K, M, J) Warner-Lambert	Leave It To Beaver Ralston (Gardner GB&B) Polaroid (DD&B) Mars (L&B) Sc-F $45,000	The Defenders Brown & Wmsn (Bates) Kimberly Clark	Tall Man St 9/9 R. J. Reynolds Beechnut (Y&R) Norwich Pharm. Amer. Motors $39,000
Revlon Esquire Schulton L&M $88,000	Kraft Mystery Theatre Kraft (JWT) $18,000 Perry Como's Kraft Music Hall St 10/4 Mu $125,000 Kraft Mystery Theatre	My Three Sons Chevrolet (C-E) Sc-F $49,500	The Investigators Vick Dow Best Foods	Sterling Warner-Lambert (L-F) Colgate (Bates) My $87,000	77 Sunset Strip (9-10) Am. Chicle (Bates) My-F $85,000	Route 66	PPG (Maxon) Union Carbide Max Factor Latex (Bates) Pillsbury (C-M) Block (Grey) $86,000	Lawrence Welk (9-10) J. B. Williams Union Carbide Polaroid Mu $45,000	(FC&B) Lever (OB&M) My $102,000	Saturday Night at the Movies St 9/23 Lanolin Plus Chemstrand Helene Curtis J. B. Williams
S. C. Goes College Fds (B&B) $48,000	Margie 10/12 Procter & Gamble Beecham Miles (Wade) Armour Whitehall (Bates) Culver $46,000	Pond's Polaroid Mobiloil Corning Glass Shu'ton A $91,000	Hazel St 9/28 Ford (JWT) $43,000	77 Sunset Strip R. J. Reynolds Whitehall Brylcreem A $102,000	Father of the Bride Gen. Mills Campbell Soup Dr $46,000	Bell Telephone Hour St 9/25 alt with Dinah Shore Show (N W Ayer) $150,000 9:30-10:30	Lawrence Welk	Have Gun, Will Travel W'hall (Bates) alt Lever (JWT) W-F $40,000	(Parkson) Union Carbide (Esty) Polaroid (DD&B) Union Carbide (Esty)
Steel Hr wks 10-11) U. S. Steel (BBDO) $80,000	The Bob Newhart Show St 10/11 Sealtest (N. W. Ayer) Beechnut (Y&R) $65,000	Untouchables Whitehall (Bates) Block Drug (Grey) Corn Prod (L&N)	CBS Reports (10-11) Bristol-Myers (Y&R) Mobiloil Smith, Kline, French	Sing Along with Mitch Reynolds Ballentine	Target: The Corruptors (9/29) Lorillard (L&N) Lever Alberto-Culver DuPont (Ayer)	Twilight Zone L&M (McCann) Colgate (McC) Part Mobil Ponds A-F $39,000	Dinah Shore Show St 10/16 Amer. Dairy Assoc. S&H Green Stamps (SSCB) $160,000	Fight-Week Gillette (Maxon) Sp-L $45,000 Con. Cigar (EWR&R)	Gunsmoke 10-11 p.m. Remington Rand (Y&R) Gen. Foods	R. J. Reynolds (Esty) Thomas Leeming (Esty) Sunbeam (F, C, B) Noxzema (SSCB)
cle Theatre wks 10-11) Armstrong (BBDO) $80,000	David Brinkley's Journal St 10/11 Douglas Fir Plywood Assoc. PPG M $20,000	Untouchables Miles Armour (FC&B) Beecham (K&E) Alberto Culver (Compton) $98,000	CBS Reports Lever Polaroid AT&T D $50,000	Buick Colgate Safeway My $70,000	Union Carbide Speidel Mc-M) A $94,000	Eyewitness Amer. Cyanamid Liggett & Myers D $25,000	Frank McGee's Here and Now St 9/29 Gulf Oil Corp (Y&R) $25,000	Make That Spare Brunswick Brn. & Wmsn. (Bates) (Mc-E) $15,000	(B&B) S C Johnson (B&B) WA $88,000	Maybelline (Parl & Marq) Block (Grey) Latex (Bates) Bulova (SSCB) Beechnut (Y&R) $200 e

participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. Program types are indicated as follows (A) Adventure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding date means last date on air. S means strating date for new [illegible] sponsor in time slot ‡Price not available.

SPONSOR ASKS:

HOW CAN AGENCIES AVOID OVER-SPENDING FOR FILM COMMERCIALS?

(PART 1)

Those answering this week's question are:

- **Rollo W. Hunter,** Erwin Wasey, Ruthrauff & Ryan, New York
- **Gordon Webber,** Benton & Bowles, New York
- **Harry B. Stoddart,** Kenyon & Eckhardt, New York
- **John B. Simpson,** Foote, Cone & Belding, New York

Rollo W. Hunter, *v.p. and director of tv/radio, Erwin Wasey, Ruthrauff & Ryan, Inc., New York*

Nothing beats meticulous advance planning as a governor on the outflow of dollars. Foresight is the agency producer's most money-saving attribute. Beware of the Hairbreadth Harry who secretly *enjoys* shooting day crises and the atmosphere of desperation which too often pervades.

Agency and client should cooperate to plan commercials far ahead and in series as large as possible. This, of course, reduces the unit cost of each and offers perspective for sensible utilization of common footage. Cash conservation starts early.



Plan far ahead; produce in series; bring producer in early; avoid elaborate sets

The production house serves the agency better and more economically if brought in before storyboards are locked up tight with the client. This helps to clean up such disaster areas as the overlong, unproducible board which eats up camera time in extemporary patching while the crew stands around.

It's also possible to save money by spending it. The cut-rate job with the "backyard" or "garage" variety of producer doesn't effect the saving which prompts its use. More likely it will cost more in the long run—in dollars, quality and headaches. Sticking to reputable firms helps insure against unrealistic bidding and expensive reshooting.

Money dribbles away into elaborate sets of which only a fraction will be seen in the close-ups intended for use. If you want to shoot the top of an electric range, don't let the producer build a housing development as a "cover" shot. Similarly, if you know that your announcer track will fill a whole minute, don't let an arranger orchestrate for fifty violins to be heard only as the faintest background.

Some items for the thrifty producer's check list: careful casting (Will her hair really be long enough by shooting day? Will his pot belly show in the scene with his jacket off?); dry rehearsals, walk-through of action ahead of filming; set construction finished and checked so cameras can roll at an unfashionable hour of the morning; color corrected packages pre-tested for lighting and enough on hand to minimize trauma; in commercials with children, dogs or food, spares ready to take over.

One of the best ways to avoid overspending is to avoid getting a reputation for never knowing what you want. When that word gets around, production bids come in padded in self defense to cover your costly befuddlement.

Gordon Webber, *v.p. and director of broadcast commercial production, Benton & Bowles, Inc., New York*

Here is some overheard dialogue in the battle to keep commercial film costs down:

ACCOUNT EXECUTIVE: We've got to get on the air in two weeks.

COMMERCIAL PRODUCER: But—but—

ACCOUNT EXECUTIVE: That means an answer print by next Friday. Okay?

Rule No. 1: Avoid "panic production." Plan ahead. It's cheaper and faster to do it right the first time.

* * *

VIDEO

1. *Open on girl walking across St. Mark's Square in Venice followed by a crowd of pigeons. On cue a pigeon alights on her outstretched hand. Zoom in to cue of pigeon.*

AUDIO

1. PIGEON: (on cue) *Coo!*

Rule No. 2: Discourage "Gone With the Wind" copyrighting. Keep concepts relevant, simple.



Keep commercial's concept simple; shoot storyboard first, then get creative

* * *

CLIENT: Let's produce just one and see how it looks.

Rule No. 3: Produce in pools when possible. Piecemeal production can up a brand's unit cost.

* * *

COMMERCIAL PRODUCER: Your guess is as good as mine what the hell it means. I only saw the storyboard this morning myself.

Rule No. 4: Note to copywriter: Don't keep the producer in the dark. Talk to him. Early and often. He deserves to know what he is going to be hung for before the noose is tied. If he's brought into the act early enough, maybe he can save both your necks. And some production costs, too.

* * *

COMMERCIAL PRODUCER: The storyboard says "girl in surf."

ACCOUNT EXECUTIVE (*looking out window at snowplow on Madison*

(*Please turn to page* 42)

NOW DOES IT SAY SUCCESS TO YOU? You're looking at the new symbol of the most successful spot radio plan in advertising history. Why most successful? Because it has never failed to meet the sales goals of its users.* Through the Blair Group Plan you can reach over 80% of the nation's buying power with one order, one affidavit, one invoice. You can focus on any segment of the mass market—with local personalities delivering your product message. There's nothing like the Blair Group Plan anywhere. We've tried to visualize its uniqueness in this new symbol. The spiral signifies the nationwide group of radio stations working together to generate increased selling power for the advertiser—power dramatized by the upward thrust of the arrow. See how the Blair Group Plan can strengthen the local impact of your marketing strategy. Get the convincing evidence from your nearby office of John Blair & Company.***For example, Ac'cent, Beech-Nut Coffee, Columbia Pictures, Cut-Rite Wax Paper, Dash Dog Food, Dodge Trucks, duPont Zerex, Dormeyer Appliances, Flako Mixes, Ipana, Keds, Marlboro, Mennen, M-G-M, Parker Brothers Games, Parker Pens, Philip Morris, Purolator, Tanfastic Lotion, Tea Council of the U. S. A.**

BLAIR GROUP PLAN



New York PL 2-0400 · Chicago SU 7-2300 · Boston KE 6-1472 · Philadelphia LO 8-0290 · Detroit WO 1-6030 · Atlanta 875-7567
St. Louis GA 1-5262 · Dallas RI 1-4228 · Los Angeles DU 7-1333 · San Francisco DO 2-3188 · Seattle MA 3-6270

SPONSOR ASKS:

(*Continued from page 40*)

Avenue) That means Florida. I guess. Or Jamaica. When do we leave?

Rule No. 5: Avoid the winter junket to far-off sunny isles. Whenever possible, plan and shoot in sync with the seasons.

* * *

COPYWRITER: I think the girl should have her shoes on.

COMMERCIAL PRODUCER: I see her with one shoe off and one shoe on.

DIRECTOR: Okay, we'll shoot it both ways, then the *right* way. Barefooted.

Rule No. 6: Avoid shooting it seven ways for Sunday. Careful preproduction planning in which common agreement is reached on all aspects of the job can cut costly overtime.

* * *

CLIENT: But it's not like the storyboard.

Rule No. 7: Shoot the storyboard. *then* get creative. This usually means shooting it two ways, but can save costly reshooting.

(Rule No. 7 seems inconsistent with Rule No. 6. It is. This leads us to the eighth and final rule:)

Rule No. 8: Don't let rules stand in the way of producing the best darned commercial possible. The cheapest commercial in the world costs too much if it doesn't do the job. A commercial that does the job hardly ever costs too much.

Harry B. Stoddart, *manager of tv/radio commercial production, Kenyon & Eckhardt, Inc., New York*

Hire smart people! It's not smart to be thrifty when you employ second hand writers, pedestrian producers and apprentice artists. The good ones can pay the excess fare in one major production job.

Build a three-man team! It takes three to tangle with the complexities of a tv commercial. Writer. Visualizer. Producer. Guys who can work, live and think together. Nothing beats creative chemistry for setting hot ideas on fire.

Spend client dollars like your own! Under-the-table deals are still plaguing the industry. Get your bidding out in the open. Invite at least three qualified production houses to a joint briefing session. Have sealed bids submitted on the agency's bid form to be opened in the presence of all concerned.

Pre-plan! Get with the problems early. Hold pre-production meetings well in advance. Make a shooting storyboard or better yet an animatic test. Nine out of 10 production problems would never happen if the job were properly planned.

Get the client in the act! Many of the loud noises in screening rooms



Build a writer-visualizer-producer team: pick your location: watch residuals

are justified. When a client sees nothing till the answer print, he's entitled to yell. And one good loud yell can knock the hell out of a budget.

Allow more time! The greatest waste in tv today is the insane "Beat-The-Clock" pace to meet impossible air dates. Double, triple and penalty time can blow a budget a mile high.

Shoot in packages! Buy your commercials wholesale. Shoot three, six, nine at a crack and save a bundle.

Watch those residuals! The time to guard against a SAG in your budget is before shooting. A single spot can cost over $5,000 for 13 weeks just for residuals.

Pick your locations! You can't beat the production facilities and skilled personnel in New York and L. A., but you can beat the high prices by going on location for some commercials!

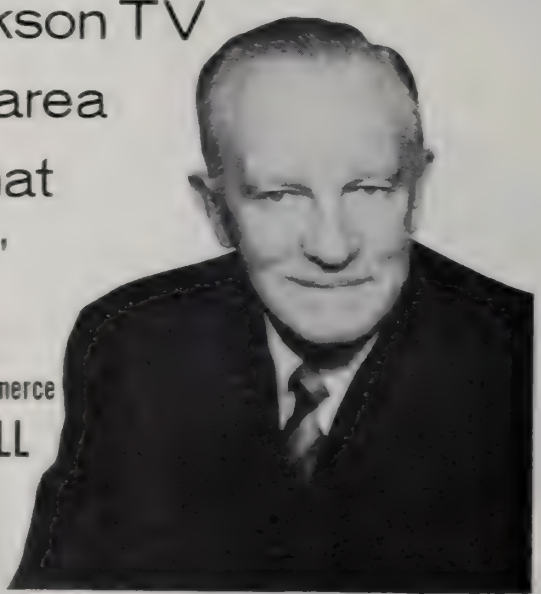
One word of warning! There are many sensible ways to cut production costs—true! Just be sure you don't end up with a cut-rate drugstore commercial. If you weaken a million dollar idea, or cheapen a billion dollar product to save a few dollars, you should see an expensive head doctor.

John B. Simpson, *v.p. and national director of broadcast, Foote, Cone & Belding, New York*

There are several obvious ingredients that prevent excessive costs in

(*Please turn to page 66*)

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."



Past President,
U.S. Chamber of Commerce
BOYD CAMPBELL
Pres., Mississippi
School Supply

WJTV Katz 12 WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market



Look at all two!

one ever bought a goose and lived happily ever r. Or a car or a bar of soap or anything! It pays ompare constantly, keep abreast, shop around. rs ago, a great advertisement appeared with this e headline, almost. They were referring to three omobiles.

Ve are talking about two ways to sell your product elevision. Film and Videotape*—both changing growing techniques. In fact, Videotape has pro-sed so rapidly in the last few months that you are ing the boat if you're not looking into what it can or your product every time you plan a commercial.

The place to see the vast difference between Videotape and film is not in the agency projection room where a few executives see it. It's on the home TV screen where 100,000,000 consumers are sold. This is where the picture and sound superiority of Videotape over film really pays off. This is where the important new editing techniques, the unlimited effects and illusions now possible on Videotape really show up and sound off. Because Videotape and only Videotape is electronically compatible with the television system.

Videotape is faster. Less costly. Surer. You see exactly what you're getting as you get it. You don't tie up a top creative agency team for weeks when you assign them to a commercial. They come to Videotape Center, walk out with the job done, exactly as visualized.

This brings us to our great new Videotape Center. It is equipped with three superb studios, every newest technological improvement, the creative staff in Videotape today and world-wide mobile facilities. Tape offers you more than film, but don't just take our word for it. Go to any network, any television station, better still, come to Videotape Center and look at all two—side by side on pipeline to the home screen.

Videotape Productions of New York, Inc. · 101 West 67th Street, New York · TR 3-5800

SPONSOR
IS ON
THE MOVE

SEE THE
INSIDE BACK COVER

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Lever Brothers, New York, will open a spot campaign for its Breeze. This will have its start 22 October and will run through 2 December. Time segments will be day and early and late night minutes. There will be some 40 to 50 markets involved. Agency: SSC&B, New York. Buyer: Chuck Woodruff.

Procter & Gamble, Cincinnati, has expanded its campaign for Crisco with an addition of 20 markets. Time segment: night minutes. Agency: Compton, New York. Buyer: Joel Segal. Another campaign will begin in October for Crisco oil. This will use day minutes and will continue through the P&G year. This will go into some 30 to 40 markets. Agency: Compton, New York. Buyer: Len Werner.

The Remington-Rand division of Sperry Rand Corp., Bridgeport, Conn., is coming up with a substantial campaign for its electric shaver. This will start 26 November and have a four week flight. Time segment: prime breaks. It will go into 60 markets at a frequency of 22 spots per week. Agency: Y&R, New York. Buyer: Don Proctor.

American Home Products, New York, will begin a campaign for its Dristan on 8 October. This will use fringe and prime late night minutes for time. It will have a 52-week run in over 40 markets. Agency: T-L, New York. Buyer: Don Douglas.

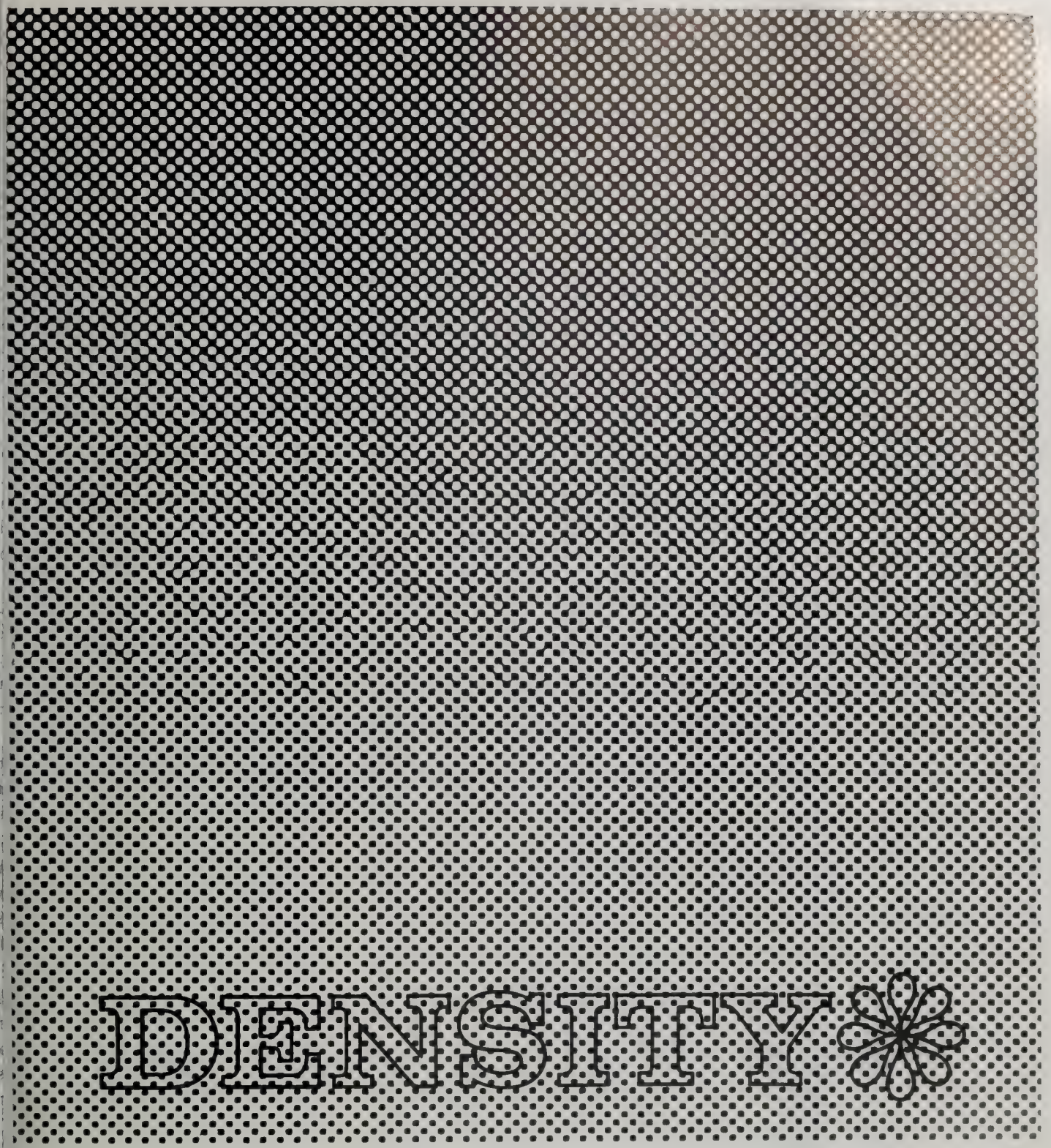
Colgate-Palmolive Company, New York, will enter a promotion for its Rapid Shave. This will begin 15 October and will have a six week flight. Time segment: minutes and breaks. Naturally, this campaign seeks a male audience. It will go into about 40 to 50 markets. Agency: Bates, New York. Buyer: Eileen Greer.

General Foods, White Plains, N. Y., will run a test promotion for a new product, Open Pit Barbecue Sauce. This will use only one market, that being Atlanta and it will run over there for 25 weeks. The start is set for 8 October. Time segments: Day minutes on Wednesday, Thursday, and Friday only. Agency: OBM, New York. Buyer: Pete Berla.

Procter & Gamble, Cincinnati, has another promotion coming up this time for its Downy. This will begin in October and go through the P&G year. Time segments: day and night minutes. It will enter some 40 to 50 markets. Agency: Gray, New York. Buyer: Irene Levy.

Kayser-Roth Hosiery Company, New York, will begin a promotion in October. This will have two starts: 14 October through 20 October and 28 October through 3 November. Time segments: day and early and late evening minutes, also prime I.D.'s. It will involve 20 to 30 markets.

General Foods, White Plains, N. Y., has another promotion planned for its La France. This will start 15 October and will have a flight of six weeks. Time segment: day minutes. There will be about 30 markets in this one. Agency: Y&R, New York. Buyer: Lou Fox.



Compact, close, crowded . . . Providence,
the "Must Buy" market . . . where fresh sales impact springs from the coverage dominance of WJAR-TV. Programmed to penetrate, WJAR-TV reaches more homes, more people, in the most compact, close, crowded market in the country with a showmanship that translates advertising into sales for coverage conscious sponsors.

ARB 1960 TV Homes

WJAR-TV

NBC · ABC
Represented by
Edward Petry & Co. Inc.

SPONSOR
IS ON
THE MOVE

SEE THE
INSIDE BACK COVER

HAIR TINTS

(*Continued from page* 27)

tures in television. It previously spent most of its money in magazine space.

"The competition in the hair coloring field will get a lot hotter," Finlay said. "Some big companies came into the field but made no impact on consumers. Hair coloring is a tough product to formulate. It's a narcotic (that's a dirty word) but that's what hair coloring is. Having once purchased the product, it is like giving a needle to the woman. She must go back to the use of the product time and again."

When Tintair first appeared on the market, its backers, greater believers in the demonstration possibilities of video, purchased a flock of shows, notably the *Somerset Maugham Theater* over CBS TV, and also bought into such programs as the Frank Sinatra show, Jack Carter program and Cavalcade of Bands. It spent several million dollars promoting Tintair via the broadcasting medium. But, as indicated previously, Tintair ran into calumny and governmental obstacles. Professional hairdressers spread a base story that the product would turn madam's hair green which, of course, was a canard. But Tintair made hair coloring fashionable and, indeed, respectable. Finlay is a great believer in the use of tv to promote his product and indicate to SPONSOR that Tintair was planning a spot campaign (one-minute spots) in major markets including New York, Los Angeles, Detroit, Boston, Philadelphia, etc. starting the middle of this month.

"Television can't be surpassed for the demonstration of hair coloring," Finlay declared. "In our TV commercials we never miss an opportunity to spell out Tintair's simplicity and ease of application. Of course, we take abuse from the beauty parlor operators because we sell only to the consumer, but we'll lick that problem before long. Also there are still pockets of resistance in this land insofar as haircoloring is concerned. But it is a minor factor, to be sure." Color television, in Finlay's opinion, will be a superb blessing for the manufacturer and sponsor of hair coloring. "Selling color with color is most effective," he exclaimed. It is simply terrific. Color television will be hard to beat in the promotion of such products." Finlay estimated that Tintair's total expenditures since its first appearance on television adds up to approximately $7,000,000. Among its current products are Beauty Set Color Rinse and Tintair Creme Color Shampoo.

Clairol is undoubtedly the number one hair coloring product in the land —a product made famous by Lawrence Gelb, now chairman of the board of Clairol Inc. This hair coloring manufacturer is indeed the fabulous story of the Gelb family despite the cheerful fact that it is presently a wholly owned subsidiary of the Bristol-Myers Corp. which purchased it two years ago for the tidy sum of $22,500,000. Clairol may have been sold to a large organization, but its key execs are still the Gelbs. Clairol sells to both the professional beauticians and to the consumer. The Gelbs introduced Lady Clairol Hair Color Bath in 1950 and it was the spark that set off a marketing explosion. Later came Lady Clairol Whipped Creme Hair Lightener, Miss Clairol Creme Formula. Salon Formula Creme Toner, Come Alive Gray, Blue Lightening Powder Bleach and Pure White Creme Developer.

Like its parent company, Clairol is a great believer in Tv advertising. Bristol-Myers sales jumped more than 11% to $146,716,000 last year (seventh consecutive yearly increase). In its annual report, B-M observed: "Major factors in producing this result were the growth of the Clairol business . . ." In this instance B-M purchased a company with sales figured at an annual rate of approximately $15,000,000. Jack Shor, merchandising and public relation director of Clairol. told SPONSOR last week that the hair coloring business was a phenomenon and that the sales and advertising battles for the consumer's dollars haven't really begun. It is, without doubt, a skyrocketing, nay, jet-propelled industry that has barely scratched the surface, according to Shor.

Television, in Shor's opinion helped considerably to break down the resistance of women toward hair coloring. No longer can a cartoonist draw a cartoon, as he did in 1932, depicting an outraged husband with



A man can do a lot of thinking while waiting for the moving van

AT THE END OF SEPTEMBER, THE 136 PEOPLE WHO ARE YOUNG & RUBICAM IN CHICAGO MOVED FROM 333 NORTH MICHIGAN AVENUE TO ONE EAST WACKER DRIVE

THESE ARE THE THOUGHTS THAT WENT THROUGH ONE MAN'S MIND WHILE WAITING FOR THE MOVERS TO COME.

I am in advertising and I believe in it.

I believe in advertising as a worthwhile career, but more importantly as a force for good in a free economy.

I know of no more significant opportunity than telling an honest public about an honest product.

I believe in words and I believe in pictures, not so much in the way they can be put together to arrest the eye and ear, but in the way they get ideas out of the package into the buying mind.

I respect the arithmetic of the census, but in so doing, I try to listen to the heart beat of the people.

The size of the market impresses me, but it is the feel of it I trust.

When it comes to publications, I do not question the number of people they reach as closely as I do the way they talk to them; and it isn't the power of TV that stirs me as much as the purpose to which it can aspire.

I believe that in the act of advertising you move from principle, not merely policy. You seek to lead and to build, and you accept the risk, and if you fail, you dare the risk again.

Or you are neither leading nor building.

It is difficult to believe like this, because it is more popular to hedge the bet than to make the book.

It is safer to repeat a platitude than to suppose a philosophy.

It is easier to arrest attention than to earn your welcome.

Imagination can be dangerous. But lack of it is fatal.

Figures comfort business minds and formulas promise refuge. But in neither do I repose my full belief because I am of the people.

Of, not above them, and most decidedly for them. And when I have kept faith with my job, I am with them.

Advertising is my business, and this is why I believe in it.

FRESHEN UP ON YOUR FALL PROGRAMMING

Now Available!

ONE MINUTE RADIO FEATURES!

Individual Series

STARRING

OLEG CASSINI
Fashion Commentary

HY GARDNER
Show Biz Round-up

VINCENT LOPEZ
Numerology and Predictions

HENRY MORGAN
Comedy

★

For Complete Details and Sample Tapes Write or Phone

CHUCK PRAGER
Radio Syndications Inc.
441 West End Ave.
New York 24, N. Y.
Phone: TRafalgar 7-8402

We'd like to be the cream in Doug Humm's Coffee

Dear Doug: Your copywriters at Charles W. Hoyt insist that since your client's coffee is better black, it's better every way.

The logic is crushing.

So is our logic at WHIH. We maintain that if you want to talk up coffee in the Tidewater, you'd best tell your story over a radio station that people really listen to.

WHIH, for example . . . where the news is hot, the music cool and the public service programming grown-up and important.

Granted, we're the newest station down here, hence temporarily embarrassed for case histories as long as your arm. But we're also the *freshest* station. And after all, Mr. Humm, isn't that the name of the game? Would you have your coffee or your commercials (or your media) any other way?

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel

club in his hand, rushing into a beauty parlor and exclaiming: "I want to see the man who made my wife a red-head!" Shor said that most hair coloring makers have learned how to make hair look good on black and white television. "It was a struggle at first but we are breaking through," he said. "Television reaches the women most effectively. In addition to buying spots in all major markets and partial sponsorship of tv programs as well as some radio, Clairol indicated it was planning the purchase of several specials—notably two on NBC. One of the specials would deal with high society in American. The title of the special is "Story of a Debutante." The other special is "The Vanishing 400." Foote, Cone & Belding, the Clairol Agency, purchased the two programs for a reported sum of $340,000, including time and talent. No exact dates have been set for the presentation of these two NBC TV specials. They will be produced by Bill Wilson. More than $1,500,000 was spent last year on network and spot tv. In the first six months of '61, it spent more than $1,200,000.

Statistics show one out of every three women colors her hair today—and this illuminating factor has convinced the Clairol executives not to broaden their base and enter other branches of the cosmetic business. Said Larry Gelb, in discussing the future of Clairol: "Color professionally opens doors so wide to a business so fabulous, that no company need go afield to find business potentials. We're right here—and here in color—is where we're going to stay."

Perhaps more than others, Clairol touts color day and night in all its dealings. It stages color clinics throughout the country. Every woman is a likely prospect for a color job, according to Clairol, in the salon if not in the home, but the emphasis is on the beauty salon. Its consumer copy is to the effect that "Clairol believes only her hairdresser knows for sure! . . . today haircoloring has become the one single service most in demand in beauty salons . . . Clairol will never cease in its efforts to help keep America's beauticians the best trained, the best equipped, the most respected, and most prosperous in the world."

Another recent and powerful entry into the hair coloring field is Revlon. It introduced Color-Up, a hair conditioner and color rinse last fall. Rivals in the field expect Revlon will prove a heavy competitor, as it has been in other branches of the cosmetic business. Revlon is also a deep believer in the use of television to promote its products. Revlon entered the hair coloring products field in 1959 by purchasing the Bressard Hair Products Corp. Revlon, in the promotion of all of its products on television, spent approximately $6,500,000 in each of the past three years. In 1960, its network television appropriation added up to $4,219,000. In spot tv last year it spent $2,359,000.

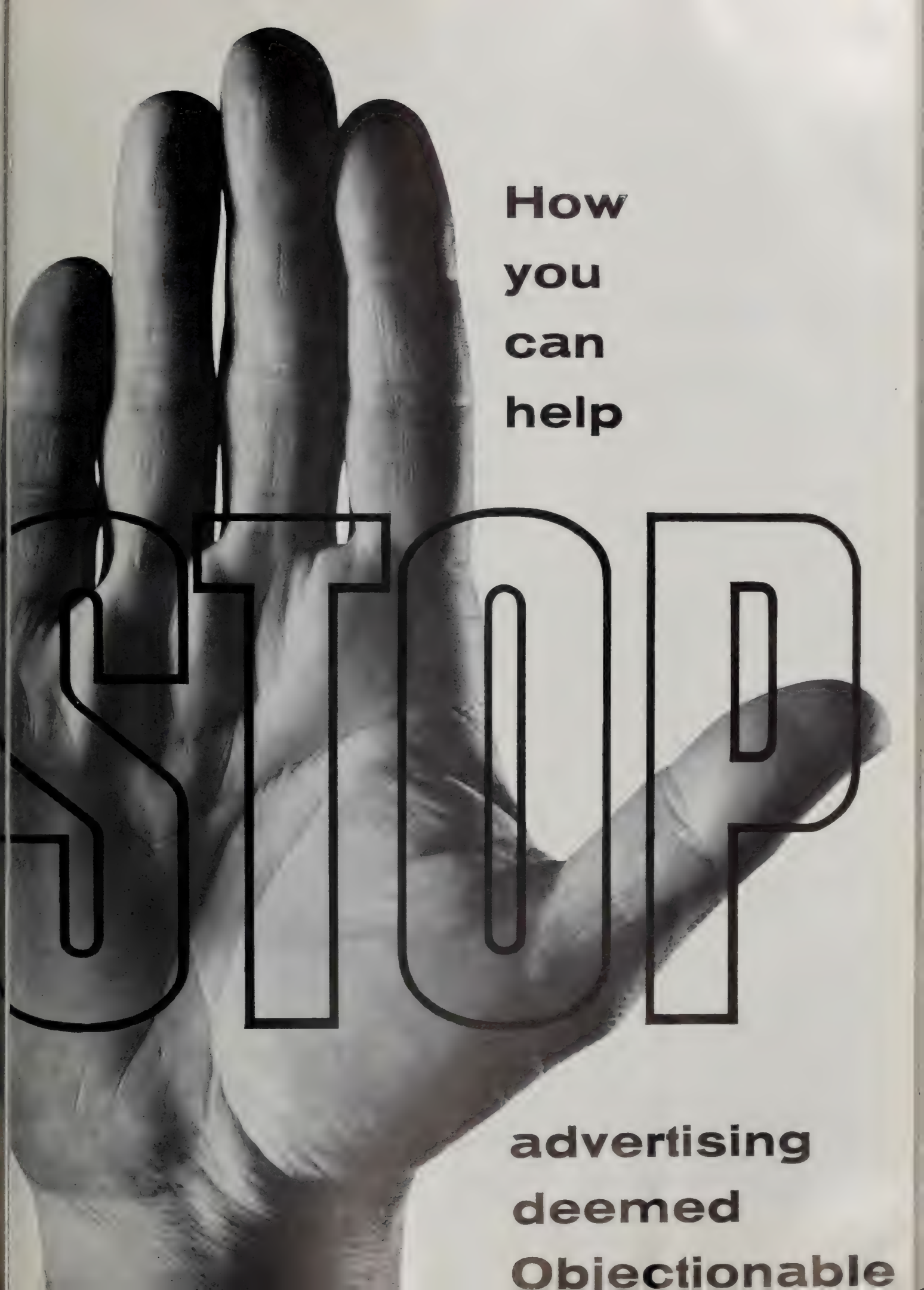
Also strong in the field is Helena Rubinstein who has made considerable impact with her Color Lift Hair Rinse which, according to the manufacturer, "is the first and only color rinse guaranteed to last through five shampoos." It is supposed to condition as it colors, blends in gray, covers up the faded look in between tintings and adds an aura of color to natural shades of hair. Spot television gets most of the Helena Rubinstein business via Ogilvy, Benson & Mather.

Nor can the student of hair coloring overlook the prominence of Roux among the leaders in permanent coloring on the retail level. Other leaders in the temporary coloring market include Nestle (manufactured by Nestle-LeMuir Co.) and Noreen (made by Beauty Products, Ltd., Denver).

Favorites in the permanent color field, according to professional beauticians, are Clairol, Roux and L'Oreal. Zotos, Tiz and Clairol are the leaders, in that order, for temporary colors in the beauty shops.

Surprisingly, a goodly number of men use hair coloring for economic reasons, according to industry experts. When hair begins to gray and it is difficult to land a job, that's the time to tint the hair, it is reported. But exact figures on how many men color their hair are difficult to obtain.

Said one large hair coloring manufacturer, "Don't worry, we're not quite ready to sponsor the World Series or the Fight of the Week on television. The market among men for permanent or temporary tints isn't staggering—not yet. But hope does spring eternal!"


How
you
can
help
STOP
advertising
deemed
Objectionable

. . . In TV, radio and print

Through the Interchange of Opinion on Objectionable Advertising, every advertising man and woman can help reduce still further the small percentage of advertising which is harmful to advertising as a whole.

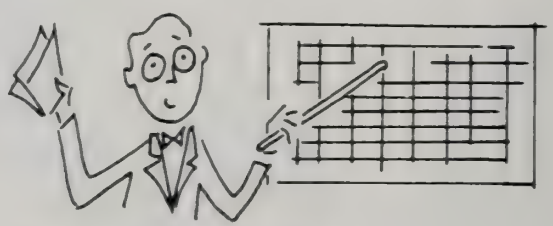
What Is The Problem?

From time to time, elements which are considered offensive and objectionable tend to creep into advertisements or commercials.

Cumulatively, these elements irritate people against advertising, impair their confidence in advertising as a whole and weaken the effectiveness of all advertising.

When advertising is "false" or "misleading," it is contrary to *law*. Such advertising is dealt with by government regulatory bodies and by the Better Business Bureaus.

But some advertising which is not *illegal* may be considered objectionable on the grounds of *taste and opinion*.



What Can Be Done About It?

One of the important industry efforts to discourage all objectionable aspects of advertising is the Copy Code shown in this folder.

The Copy Code is jointly sponsored by the American Association of Advertising Agencies (A.A.A.A.) and the Association of National Advertisers (A.N.A.), endorsed also by the Advertising Federation of America and by some of the media associations.

There is also a *continuing program* to deal with *specific criticisms* of advertising deemed to be in bad taste or otherwise harmful to advertising as a whole.

This is the INTERCHANGE OF OPINION ON OBJECTIONABLE ADVERTISING, operated by the A.N.A.-A.A.A.A. Committee for Improvement of Advertising Content.

The plan is described in this folder. You are invited to participate.



What Does The Interchange Cover?

The Interchange of Opinion is set up to deal with a national or regional agency-placed advertising co sidered harmful or potentially harmful to all adverti ing. For example:

- Bad taste,
- Suggestiveness,
- Statements offensive to public decency,
- Visual trickery,
- Weasel wording,
- Improper disparagement of other products or industries,
- Derogation of advertising.

The Interchange deals essentially with questions taste and opinion. It does not deal with the factu validity of claims as such, since the Committee do not have access to the facts. Hence, it does not attem to duplicate the work of government regulatory bodi or the Better Business Bureaus in this area.



How Does The Interchange Work?

Through the Interchange, advertisers and agencies m make criticisms at any time, have the criticisms eva ated by a panel of advertiser and agency leaders a if the panel considers the advertising objectiona have their opinions registered with the *advertiser a the placing agency*.

ere Is How It Works:

1. Report your criticism of any objectionable advertising to the designated person in your organization — the official A.N.A. Member Representative, in the case of advertiser companies; the appointed "coordinator" or A.A.A.A. Official Contact, in the case of agencies.
2. Criticisms by advertisers or agencies are sent to the Secretary of the A.N.A.–A.A.A.A. Committee, c/o 420 Lexington Avenue, New York 17.
3. Those in the scope of the Interchange are sent without identification to the ten advertiser people and ten agency people who make up the A.N.A.–A.A.A.A. Committee.
4. Each member of the Committee is asked whether he considers any element in the advertisement to be objectionable; if so, what and why, and whether it is regarded as "serious."
5. If a majority of the Committee considers the advertising objectionable, the criticism and the Committee's votes and comments are sent concurrently to the advertiser and to the placing agency of record.
6. If a majority of the Committee regards the advertising as "seriously" objectionable, the advertiser and placing agency are *asked to take corrective action.* If within thirty days the advertiser and agency do not answer, or answer unsatisfactorily, the Committee will so notify the Boards of Directors of the A.N.A. and A.A.A.A.

he Committee vote is not reported to the complainant, since the ommittee works in confidence with the advertiser and placing gency.

he Interchange is not censorship. It is helpful criticism and must ely on voluntary self-regulation. But it has helped to bring about considerable number of improvements in advertising, many in ampaigns having wide exposure.



Vhat Can You Do?

ooking out for objectionable features in advertising is a job for ach of us in advertising.

hrough the Interchange of Opinion, *you* as an individual can help.

If you see or hear what you consider an objectionable commercial on television or radio, note the advertiser, the network or station, the date and time — enough to describe them accurately.

If you see an objectionable ad in print, tear it out or make a note of it.

Watch for objectionable advertisements on outdoor posters, carcards, and in other forms of advertising too, and make enough notes to describe them accurately.

Give your criticism to the person in your organization who has been appointed to forward complaints to the A.N.A.–A.A.A.A. Committee.

f you — an advertiser or a placing agency — receive a communication rom the Committee, please consider it carefully. It may express a aluable point of view.

our cooperation will help raise confidence in and acceptability of dvertising still further in the minds of the public.

ou strengthen your *own* advertising when you help to reduce bjectionable advertising which is harmful to advertising as a whole.

COPY CODE

The following copy practices are disapproved in a code jointly adopted by the American Association of Advertising Agencies and the Association of National Advertisers, and also by the Advertising Federation of America:

a. False statements or misleading exaggerations.

b. Indirect misrepresentation of a product, or service, through distortion of details, or of their true perspective, either editorially or pictorially.

c. Statements or suggestions offensive to public decency.

d. Statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few.

e. Price claims that are misleading.

f. Pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or practicable application of a statement made by professional or scientific authority.

g. Testimonials which do not reflect the real choice of a competent witness.

The A.N.A.—A.A.A.A. Committee for Improvement of Advertising Content

Association of National Advertisers, Inc.

American Association of Advertising Agencies, Inc.

Address:
420 Lexington Avenue,
New York 17, N. Y.



HOW TO SATISFY FCC

(*Continued from page* 30)

To insure that schedules on the three outlets are paralleling program plans outlined in the WJIM license applications, weekly program type summaries (see cut) are prepared from the daily logs. Each lists all programs broadcast the previous week, broken down by the FCC "Type definitions" (i.e. religious, instructive, public affairs, agriculture, etc.) and provides the percentage of total operating time devoted to each type. Printed in the right hand corner of the form are WJIM's percentages for each type as provided to the FCC in its license application.

Each Monday morning these Program Type Summaries are placed on President Gross' desk. A quick look at the two sets of percentage figures provides him with a continuing running record of each station's operations.

In addition, a monthly summary of program types is drawn up detailing the same type of information. Interestingly enough the WJIM standards differ for each of its three outlets. Par for news, for example, at WJIM-Radio is 14.7%, for WJIM-FM is 13.4% and for WJIM-TV is 5.9%. (Incidentally, in the WJIM breakdowns, all programs other than in the six specified categories are entertainment.)

Broadcasters, and others who have seen the WJIM program type report declare it a remarkably simple and effective way of keeping track of station programing.

In the proposed new FCC regulations, applicants for license renewals are required to report to the Commission on two different samples of programing—1) a "Composite Week" and 2) an "Applicant's Selected Week."

The "Composite Week" consists of the record of seven different specific days designated by the Commission from the previous year's operation.

The "applicant's selected week" covers seven different ways, chosen by the station as typical of its programing pattern (but not including dates in the "Composite week.")

All in all, the amount of detailed information will be flowing into FCC headquarters in the next few years staggers the imagination. And how much of it, broadcasters are asking, is really worth all the trouble?

MOGUL

(*Continued from page* 35)

clients it would serve as a means of educating a lot of people in the business.

There are too many existing cases where account people don't know enough about radio. Moreover, this general lack of knowledge about the medium's potential also exists among advertisers, says Mogul. Mogul feels sure that the proposed plan would be applauded by the majority of agencies which have worked—like Mogul, Williams & Saylor—in the interest of radio. "There are some," states Mogul, "who have worked hard to further the medium along. BBDO," he adds, "is a good example."

Blunt-speaking Mogul who is known along the Avenue as something of a maverick was born in New York City during the summer of 1900. His alert brown eyes and firm-jawed countenance belie his calendar years.

Even while seated on the couch in his quietly dignified office, Mogul exudes unharnessed energy. With gestures adding credence to his comments, Mogul told a SPONSOR editor of his belief in radio's potential. And in the feasibility of his proposed plan.

Mogul made it to his present position by way of the obstacle course. He was out earning a living at age 13 when most boys are concerned only with bartering bubble gum cards. He was errand boy and shipping clerk in a clothing factory. At the same time he joined the ranks of the subway scholar brigade, getting in a few licks of law school learning at night.

In 1934, after a two-year stint as a salesman for a New Jersey radio station, Mogul—with two associates—set up a small advertising agency that specialized in radio. Three years later, he formed a partnership with Alvin Austin and Raymond Spector to set-up a general agency which they called Austin Spector Co.

On January 13, 1940 (apparently thumbing his nose at the not-so-lucky number 13) Mogul formed Emil Mogul Co. That first year he had exactly three accounts—a retail shoe chain, a clothing store and a mens clothing manufacturer, and a total billing of less than $200,000. (Two of the original accounts are still with him, by the way).

By 1949, Emil Mogul [illegible] reaching up to a billings [illegible] to $1.5 million. On January 1 [illegible] with 19 clients and $11 million in billings. Mogul merged with Lewin Williams & Saylor.

Mogul who is justifiably proud that his agency has won a number of awards for art, copy and tv commercials, takes a dim view (and doesn't mind saying so) of triple and quadruple spotting and over-commercialization.

He also has some strong words to say about time bartering deals which are currently being practiced by a number of radio and television stations across the country.

Mogul is leery of the bartering practice as it generally involves a lot of unnecessary paper work, and more important, often results in a failure to deliver the schedule contracted for. But, it isn't the extra work that disturbs him as much as the fact that the advertiser and his agency lose control of expenditures in a specific market.

Mogul doesn't take issue with local barter or trade-out deals. This exchange of merchandise for time is legitimate, he says, providing the local merchant uses the time to promote his own business. The evil in barter arrangement happens when a chunk of time is traded by a hungry station to a barter agency at a ratio of four to one, for something the station needs (it could be anything from a new transmitter to office furniture) and the barter agency is then free to sell this time to anyone at considerably lower than card rate. The general practice is about 40% off the card rate, he says.

This type of deal sounds and looks good on paper, Mogul says, but when it's put to the test, the deal invariably falls apart at the seams, he contends. "Moreover" he adds. "the station which barters the time in this fashion will all too often treat the barter 'partner' like a stepchild."

What Mogul means is this: schedules are subject to pre-emption and rescheduling is done in non-desirable time area. Not until the monthly affidavit and statement arrives is this situation fully realized and then it is too late to correct the damage.

"I strongly urge the FCC and FTC to take a good, hard look at the practice as it currently exists," he says emphatically.



IN LOS ANGELES, TAKE THE abc TRAIN

A fun city. That's Los Angeles. Informal, exciting, designed for leisure-time pursuits, yet bold in its outlook for the future. All this and more is Los Angeles...and KABC-TV. Channel 7 is programmed for thoroughly enjoyable entertainment and downright fun, both day and night. Why not align your product with pleasure...on KABC-TV...

GO FIRST CLASS ON...

7 KABC-TV

Owned and Operated by American Broadcasting-Paramount Theatres, Inc.

Represented by ABC-TV National Station Sales, Inc.

WASHINGTON WEEK

2 OCTOBER 1961
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Officials of the FCC are in a conciliatory mood as they prepare for the 6 October meeting with broadcasters brought in by NAB to complain about proposed new application forms and logging requirements.

They and the Commissioners will give careful consideration to all complaints, and will simplify where they think it can be done without sacrificing the obtaining of the information they want and broadcasters really don't want to give; that is, about programing.

The Commissioners and staff will not listen during this particular meeting **to accusations of censorship or to any arguments going to the heart of the question involving FCC power to call for the information it wants.** They will show every willingness to work with the industry on engineering forms which will do the job the FCC wants done without putting a burden of excessive paper work on broadcasters.

A. Everette MacIntyre has formally been sworn in for a seven-year term as a member of the Federal Trade Commission.

He replaces Robert T. Secrest, and is the second New Frontiersman on the 5-man FTC. Chairman Paul Rand Dixon is the other.

Dixon and MacIntyre both came from Congressional committees. Both were specialists on antitrust problems. Their work in Congress indicates they are pretty much alike in their thinking, and it appears **MacIntyre will strengthen Dixon's hand on the FTC.**

Despite all the publicity about toughened regulatory attitudes at the FCC, therefore, it appears the real toughening will be at FTC. Both Dixon and MacIntyre have made it clear that antitrust backgrounds notwithstanding, they **will work for tighter reins on advertising. Both have expressed special interest in broadcast advertising.**

In MacIntyre's background are 25 years as an attorney with the FTC, then a switch to the House Small Business Committee. He has conducted probes of the Federal regulatory agencies, on one of which he now sits as a member. Point of his probes was whether these agencies have been negligent in policing their respective fields. And, if so, whether this negligence has harmed small business.

Within his field of interest in these investigations was television advertising. This was true both from the point of interest of truthfulness, and whether false and misleading commercials by large advertisers could put small business out of business, and also whether **large national advertisers are permitted an unfair advantage through domination of the airwaves.**

It appears that both Dixon and MacIntyre will be pushing for a **step-up in radio/tv monitoring,** as well as in a general step-up in the field of false advertising. The FTC, in short, **looks much tougher right now.**

The first session of the 87th Congress appeared to do little about radio and television.

The only major legislation passed were the FCC and FTC reorganizations and the bill legalizing league-wide tv contracts, such as the CBS contract with the National Football League which had been disallowed by Federal Judge Grim under the NFL consent decree.

(*Please turn to page* 57)

Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

2 OCTOBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

The syndicators are entering a new documentary vogue.

Aside from the companies that have gone out of new product distribution, there are very few syndicators left who haven't handled something related to documentaries lately.

Reasons for the vogue are two-fold: a heightened interest in news, news features, and factual or informational shows, and the economics of documentaries.

What's more exciting lately than the headlines, ask some syndicators; no action-adventure fiction, they say, **can beat today's news.**

Then again, for distributors who don't want to invest $1 million or more to produce an adventure, documentaries can be had relatively cheaply, some for apparently **hardly more than the cost of reshuffling stock news footage.**

This is important in a market where shows may have to take the station-by-station route and where an expensive show without regional backing could have its troubles.

This week, for instance, **Cinema-Vue** entered a co-production deal with **Pathe News to produce 25 biographical half hours, called They Made History.** Sales will be handled by Joseph Smith in New York and Frank Smith in California.

Ziv-UA feels that its King of Diamonds is well on its way to becoming another Highway Patrol.

The new series also stars Broderick Crawford and has a hefty advance sale: 185 markets reported before telecast started. (Highway Patrol never passed more than 210 markets at once.)

The new series is being supported by many medium and small sized regionals, including **Jax, Piels, Schmidt, Kroger, Safeway, Fels, and International Harvester.**

At the same time Ziv-UA is building up Ripcord as another Sea Hunt, adding yet one more twist to action-adventure programing. (For latest sales details, see FILM WRAP-UP, p. 66.)

Station sales of The Beachcomber in the last few weeks bring the Filmaster series up to 117 markets reported.

Quite a few of its recent sales come from station groups adding on extra markets: Storer's WITI-TV, Milwaukee, and Corinthian's KOTV, Tulsa, fall into this category.

Other station groups making initial buys are Friendly's WSTV, Steubenville, and WBOY-TV, Clarksburg, plus Southwest States' KOSA-TV, Odessa, and KVII-TV, Amarillo.

Other stations bringing recent sales to ten are KTTV, Los Angeles; WAVE-TV, Louisville; WJAC-TV, Johnstown, and WRDW-TV, Augusta.

One dilemma of the distributors who did filming in color some seasons ago is when, if at all, to try to re-relrease series for effective colorcast.

A touchy problem could be this: some of the backlog filmed in color has gone through extended re-run in black-and-white and it's hard to foretell whether their **re-release in tint would be received with sufficient viewer and advertiser interest.**

Official Films has reported a pre-tax profit of $0.4 million for the fiscal year ended in June compared to a $1.3 million loss the previous year.

That's $237,000 profit after taxes, compared to $691,000 loss before.

Distribution commissions and gross profit from sales **went up $778,650 to reach $1.2 million.**

President Seymour Reed attributed the turnabout to streamlining which reduced overhead costs plus a new sales organization and very salable new product.

Incidentally, **Howard B. Koerner,** in charge of product acquisition for Official, was awarded his v.p. stripes this week.

He now has a **$1 million fund for new product or co-production of both fictional and informational series**—"as long as they are entertaining."

That's Volume III of the Warners group that Seven Arts will bring out in January (not II as mentioned here last week).

Volume II is already in 49 stations thanks to these four latest sales: WISH-TV, Indianapolis; WSLS-TV, Roanoke; KXTV, Sacramento, and WCTV, Tallahassee.

Elsewhere in feature films this week KBTV, Denver, picked up 40 Lopert and UA features from UAA, all in color.

Elliott Abrams has been elected syndication sales v.p. of Sterling Tv.

A pioneer in the syndication field, Abrams has been with Sterling for ten years, being previously midwest and then general sales manager.

Banner Films has added renewals for three of its shows

They are: Night Court to KTLA, Los Angeles; WNEW-TV, New York, and KOVR, Stockton; also I Search for Adventure to WPIX, New York, and Bold Journey to KOMO-TV, Seattle, and KHQ-TV, Spokane.

(For new sales on these plus Tarzan features, see FILM WRAP-UP, p. 66.)

WASHINGTON WEEK

(*Continued from page* 55)

Actually Congress was quite active, and will remain so through the adjournment period. Major feature, as has been true of most recent Congresses, were **investigations rather than specific new laws.** By and large, in the past few years the probes have shaken the broadcasting and ad industries, while important new laws affecting these industries have been few.

The Dodd Senate Judiciary juvenile delinquency subcommittee hearings came after the Minow "vast wasteland" charges, and they hurt. **These hearings are set to resume soon.**

Once again, the **proposal to regulate networks will be in the spotlight,** when the Senate Commerce communications subcommittee begins hearings on that subject. This series will also be during the adjournment period.

There is an outside possibility of new hearings by the Senate Watchdog subcommittee of alleged political unfairness by broadcasters.

In any event, there will be some action in this direction, since there is a strong possibility of attempts to loosen Sec. 315 a bit more during the next (pre-election) session of Congress.

Counted either in number of hearing days or in number of new bills enacted, the Congressional session didn't appear to be any great shakes. But **judging the session by the numbers can be misleading.**

However, there is a very definite likelihood that the final session of the 87th Congress will be even more significant. And **many of the seeds might be planted during the adjournment period.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

2 OCTOBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Matty Fox, of C&C renown, is reported to be the man behind the scene in the maneuver by Dunnan & Jeffrey to spot the Hans Christian Andersen Story on stations in 60 major markets.

The D&J proposition, in essence: (a) the two-hour film would be telecast four times during the Thanksgiving weekend; (b) **13 participating advertisers would be delivered as part of the package;** (c) the station, in turn, would be paid on a block basis—the hourly cardrate; (d) D&J would be recognized as the agency of record for each participating advertiser.

Moot point posed by some of the stations approached: **could this arrangement be interpreted as a case of time brokering?**

The movement to get the networks out of the TvB may blow up into so much smoke if the issue materializes at the Detroit TvB board meeting in November.

Two of the networks have insinuated that they're prepared to **pull out their o&o's,** which in terms of membership dues, plus the $10,000 tab each network antes up, adds up to around $130,000.

One possible way around the promotional crisis: setting up of a **separate spot division.**

Watch for more piggyback commercials than ever on the tv networks this season.

They serve at least this useful purpose: **siphoning off most of the budget** accorded the smaller brands on the advertiser's roster.

In the spot tv sector the piggyback commercial is still an item of **very limited acceptance.** Hence, their spread on the network participation carrier.

CBS TV shouldn't be surprised if the sponsors of Gunsmoke try to pressure it into moving the show up to 8:30 p.m. in the event Saturday Night at the Movies (NBC TV) proves too formidable.

The argument they'll advance: the Defenders will do **just as well** in the 10-11 period, and the network will be protecting a much more valuable property.

What Gunsmoke may run into is strong opposition from the Defenders group and on this specific score: 10:30-11 time belongs to the affiliates and a lot of them **probably won't be agreeable** to clearing for the new tenant.

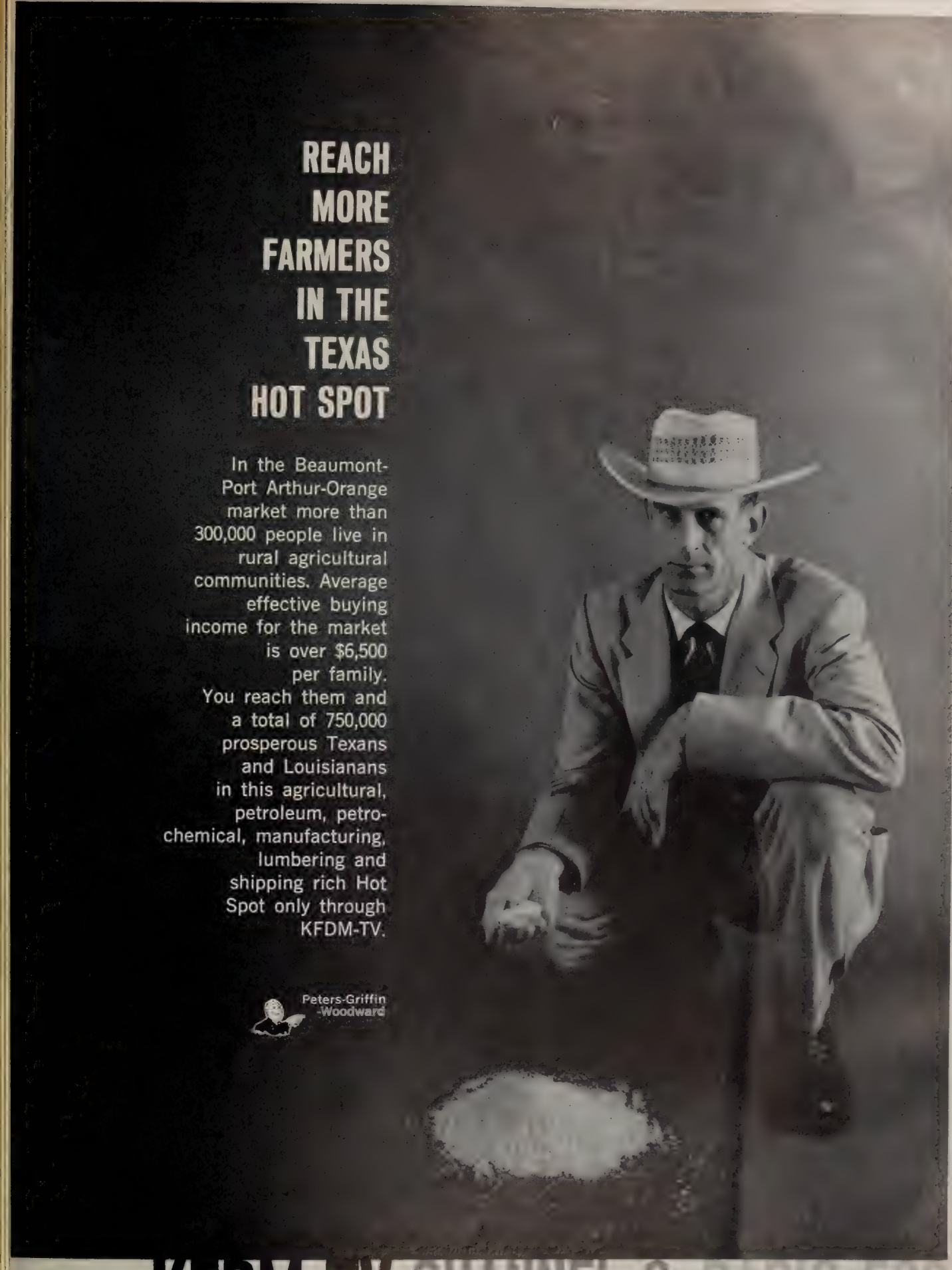
Talk about agencymen moonlighting, a number of small agencies are finding it beneficial to the creative end of their tv interests.

It's got quite common for high-priced commercial writers to do such chores on their own time, and it makes a good selling point to clients by the smaller agencies.

Another of the JWT account maharajahs gearing down for retirement within the next year or so is Kenneth Hincks and among his plans for that day is this one:

Fulfilling a lifetime ambition to mound enough credits for a **master's degree** at the University of Virginia.

Meanwhile he's bought himself a house in Charlottesville.


REACH MORE FARMERS IN THE TEXAS HOT SPOT
In the Beaumont-Port Arthur-Orange market more than 300,000 people live in rural agricultural communities. Average effective buying income for the market is over $6,500 per family. You reach them and a total of 750,000 prosperous Texans and Louisianans in this agricultural, petroleum, petro-chemical, manufacturing, lumbering and shipping rich Hot Spot only through KFDM-TV.
Peters-Griffin -Woodward
KFDM-TV CHANNEL 6 RADIO 560
BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

WINNING FOURSOME—Winners of the two-day "Media Masters Invitational Tournament" at the Seaview County Club, Atlantic City. The tournament was sponsored by WBTV, Charlotte, N. C. Competing in the Media Masters were forty agency and ad execs. The winners shown are (l-r) Bob McGredy, TvAR; Pete McLean, DCSS; Jim Thompson, kneeling, B&B; Gary Wilson, OBM



SNOW MOUNTAIN in Miami Shopping Center was built from 7,900 pounds of shaved ice by WFUN. Listeners were invited to guess when it would melt. Winner received $790 (station's frequency) in merchandise. Native kids hurled their first snowballs at WFUN personality Kay O'Shay

Advertisers

An FTC examiner last week rapped Carter Product's knuckles for using a substance other than shaving cream in a tv commercial.

The product was Rise and the examiner pooh-poohed the advertiser's argument that it used the foreign substance because of technical photographic problems.

He said that advertisers should be granted reasonable latitude in matters of product makeup but there's a limit to which such reasonableness applies.

Keystone Camera Company, Boston, (Bresnick), will make its first entry into network tv with an expanded budget for its fall-through-Christmas campaign.

The company will be a participating sponsor on *Maverick, Adventures In Paradise, American Football League Games, The Tall Man,* and *Thriller.* The promotion will use, via networks, 125 major markets.

Keystone's record budget for this



POLICE HELICOPTER PATROL for traffic in nation's capital is in effect. WMAL broadcasts on-scene reports. Discussing patrol are, (l-r) James G. Ray, Sr., pres., Wash.-Baltimore Helicopter Airways; Fred S. Houwink, gen. mgr., Evening Star Bdcstg. Co.; Police Sgt. Clinton Humphries; pilot Ray Chaisson



period amounts to $1 million.

Campaigns:

• Introduction of the 1962 **Dodge** lines includes a two-week tv spot campaign. The saturation effort will use some 265 stations in 97 key Dodge markets and will be carried on eight and 10-second I.D.'s.

• **Bristol-Myers** will use tv to promote its new Excedrin, an extra-strength pain reliever.

• **S&W Fine Foods** is stepping up its fall advertising campaign with expanded spot saturation on tv. It's using 20's and 60's in a group of western and eastern markets.

• National Distillers will run saturation spot radio promotion for its Cinzano (Fletcher, RC&H) scheduled to start this week. The campaign will be open in California with about four stations and in New York with some six stations. It will use minutes and 20's on the five-minute Chevalier shows.

• Borden Foods is introducing a new product, Instant Litemilk, (D-F-S), a low fat dry milk, with a spot tv campaign in introductory markets.

PEOPLE ON THE MOVE: Ronal I. Gow to advertising and sales promotion manager for Whirlpool's commercial laundry and drycleaning equipment division . . . **Morris D. Dettman,** advertising manager of Minneapolis-Honeywell's Electronic Data Processing division, Boston, will assume the additional duties of advertising manager for the company's Precision Meter division, Manchester, N. H. . . . **Bruce Crawford** to advertising manager of Chesebrough-Pond's Properties and Toiletries division . . . **Samuel C. Johnson** and **John J. Louis, Jr.,** to board of directors at Johnson's Wax . . . **Tad Jeffery** to advertising and merchandising manager at General Foods.

Acquisition: Pet Milk will acquire the R. E. Funsten Company, processor of pecan nuts. After approval by the boards of directors of both firms, the terms of the contract was announced. Pet Milk will take the assets and business of Funsten in exchange for 136,728 of Pet's common stock.

Agencies

The Hollywood Advertising Club has begun its second world-wide search for radio and tv commercials.

This second annual contest has to do with commercials produced any place in the world and broadcast at least once between 1 December 1960 to 1 December 1961.

Agency appointments: Dr. Salsbury's Laboratories, Charles City, Ia., ($.5 million plus) manufacturer of poultry medicines and feed additives, to **Aubrey, Finlay, Marley & Hodgson,** Chicago, from the Biddle Co. . . . Electronic Industries Association to **Henry J. Kaufman Associates,** Washington, D. C., for a public relations program for the association's parts division . . . International House of Pancakes restaurants

NEW DISNEY SERIES, 'The Wonderful World of Color,' is being heralded by one of the largest advertisements ever devised for a tv show. Alternate sponsor, Eastman Kodak, is devoting its giant Colorama (16 by 60 foot transparency, on east balcony of Grand Central Terminal, New York) to the ad. On display from 18 September through 9 October, it features a family watching Disney and newest character Ludwig von Drake





FLAG-RAISING CEREMONY marked second year of KMOX in Hampton Ave. studios in St. Louis. (L-r) Rex Davis, KMOX news dir.; Marijona Macijaukiene, Lithuania, guest of honor; her daughter, Mrs. Bataitis; Robert Hyland, gen. mgr., KMOX; back row, John Bataitis and daughters



EVER POPULAR—Deputy Dawg of WALB-TV met his fans when he spent two days at Midtown Shopping Center in Albany, Ga.

and pancake mixes to **Wade** . . . KMSP-TV, Minneapolis, to **Knox Reeves,** same city . . . Northeastern Fiberglass, Schenectady, to **Storm Advertising,** St. Louis . . . Pet Dairy Products, a division of Pet Milk in Johnson City, Tenn., to **Henderson Advertising,** Greenville, S. C. . . . KXTV, Sacramento, Cal., to **Allen, de St. Maurice & Spitz Advertising,** San Francisco. . . . Stanley Tools division of the Stanley Works, New Britain, Conn., to **Hugh H. Graham & Associates,** Framington, Conn. . . . Venezuelan International Airlines to **Monroe F. Dreher.**

Affiliation: The Feeley Advertising Agency, New York, and **LaRue, Cleveland, Inc.,** Detroit, have announced an affiliation for the branch office. The combined billings of the two agencies will exceed $3.5 million for 1961.

PEOPLE ON THE MOVE: Sid Tamber to tv/radio producer at EWR&R . . . **Robert Wilkins** to supervisor of marketing and research and **Carole Wilstein** to senior marketing and research analyst, both at Post and Morr, Chicago . . . **Roy Rutkoff** to account executive for Stern, Walters & Simmons, Chicago . . . **Norman Feuer** to assistant media services supervisor at DCS&S . . . **John F. Lendzian** to manager of marketing research at Meldrum and Fewsmith, Cleveland . . . **Frank A. Sherer** to executive v.p. of Interpublic Incorporated . . . **Bill Lynn** to radio/tv supervisor at Y&R from program director and supervisor at ABC TV, Hollywood . . . **James R. Cronin** to radio/tv director at Lilienfeld, Chicago . . . **Richard L. Thompson** to account executive at Clinton E. Frank, Inc. . . . **Judson H. Irish,** a v.p. of FC&B, has been appointed copy director of the agency's New York office . . . **Wallace A. Ross,** director of the American TV Commercials Festival and film industry consultant has been retained in an advisory capacity by U. S. Tele-Service Corp., a commercials monitoring service.

New quarters: The Garland Agency in Phoenix, Ariz., has established a branch in Los Angeles. Ray Barnett has been named v.p. and general manager.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 September 1961)
AM: 3,618
FM: 907
TV: 547

BOUGHT/SOLD/APPROVED

Sold: WAKY, Louisville, Ky., to a group headed by Frederick Gregg, Jr., and John R. Ozier from the McLendon Corporation (Gordon B. and Barton R.). Price: $1,350,000. Brokered by: Blackburn & Company, Washington, D. C. . . . **WEZL,** Richmond, Va., to the Eastern States Radio Corporation from WEZL, Inc., Ben Strouse, president. Price: $175,000. Brokered by: Blackburn & Company, Washington, D. C. . . . **WCSR,** Hillsdale, Mich., to Fahey Flynn from Ruth Keister and Russell Holcomb. Price: $105,000. Brokered by: Hamilton-Landis & Associates, Washington, D. C. Approved: The FTC has approved the sale of **WNEL,** Caguas, Puerto Rico, to the Atlantic Broadcasting Corporation.

Associations

During the past few weeks a series of important events took place at the National Association of Broadcasters.

Highlights of these actions were:

- LeRoy Collins announced a realignment of the NAB executive staff in line with the action of the summer NAB board meeting. The plan includes two positions: Robert D. Swezey will be code authority director and Vincent T. Wasilewski, formerly v.p. for government affairs, will be the new executive v.p.
- The NAB asked the FCC to suspend temporarily the issuance of construction permits for fm facilities that would conflict with mileage separations in the FCC's proposed revision of fm broadcast rules.
- The advisory committee met at NAB headquarters and made plans for the program form and logging hearing to be conducted by the FCC on 6 October.
- A special committee of the NAB formally opened a study this week into the feasibility of establishing a coordinated research program for both radio and tv and an NAB research center.

The Colorado Broadcasters Association has elected Mason Dixon, general manager of KFTM, Fort Morgan, as president.

Dixon succeeds Clayton Brace who resigned to accept a position as resident operations manager of Time-Life operations in Beirut, Lebanon.

Tv Stations

American tv viewing levels surpassed the levels reached in 1960 seven out of eight times in the first eight months of 1961, it was reported last week by TvB.

All-time monthly highs were set in three of the eight months, and for three successive months—June, July and August—records were reached or tied, Nielsen data shows.

TvB also reported that associations are making a greatly increased use of tv both for selling ideas and products.

In the first half of 1961, 41 associations used tv with gross time billings of $8,448,041.

Ideas at work:

- **KABC,** Los Angeles, took 300 members of the press, agency people, and clients to the races. In a special train, decorated with photos and posters for the station's coming season, the party took off for a day at the Del Mar races.
- **KGUN-TV,** Tucson, has gone after the local Indian population by signing a real Navajo Indian to assist with one of the station's kid shows.
- **WTTG-TV,** Washington, D. C., will debut its program entitled *The Important Night.* The new programming concept will take the shape of four continuous hours of provocative discussion at prime time. The schedule calls for 7:00-11:00 p.m. every Sunday night starting 1 October.

PEOPLE ON THE MOVE: Michael R. Santangelo to programing department as assistant to the v.p. at Westinghouse Broadcasting . . . **David Bader** to national sales manager at Intercontinental Television . . . **William R. Preston** elected to the presidency of the Richmond Television Corporation in Richmond, Va.


EXCITING ACTORS in absorbing motion pictures provide the finest TV entertainment.
Cary Grant is only one of Hollywood's biggest stars appearing daily over Channel 9.
Whether your spots are tailored for daytime, early or late evening viewing, CKLW-TV can place them within the shows whose stars are attracting hundreds of thousands of viewers in the Detroit and Windsor area.
For prime time spots at reasonable rates powerful 325,000 WATT CHANNEL 9 is your answer in the nation's fifth market.
CKLW-TV
WINDSOR, SERVING THE WINDSOR AND DETROIT AREA
CHANNEL 9
ESSEX BROADCASTERS, INC.
GUARDIAN BLDG., DETROIT
AN RKO GENERAL STATION
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

. . . **John DeMarco** to station manager at KGMB, Honolulu . . . **Sheridan D. Reid** to supervisor of programing and sales at the Hawaiian Broadcasting System Ltd. . . . **Hugh Del Regno** to director of business affairs at WNBQ and WMAQ, Chicago . . . **Wilson C. Wearn** to general manager of WFBC-TV, Greenville, S. C., and **Robert Q. Glass** to general sales manager of the same station.

Sport sales: Standard Oil of California will sponsor one-third of the radio and tv broadcasts of San Francisco Giants Baseball games starting in 1962.

Happy birthday: WSTV, Steubenville, O., celebrated the second birthday of Tel-All, the news and public information program on the station's daytime schedule.

Radio Stations

A new firm, Radioprofit Research, has been formed to provide programing, management services, and sales promotion to radio stations throughout the United States.

"Chip" Atkins, head of the Texas group of radio and advertising men who created the organization, tells of a Shangri-la radio staff of top-notch people who will provide a full-time service which any station can afford.

The current trend toward featurettes in radio programing is being taken advantage of particularly in one area: the syndicated minute feature.

Among those specializing in this minute field is Chuck Prager Radio Syndications, Inc.

WBNX, New York, has announced that it will go completely Spanish, Monday through Friday, from 10:30 a.m. to midnight.

Jose de la Vega has been made consultant for the evening program. He was director for 11 years of Spanish programing at WWRL, Woodside, N. Y.

The American Machine and Foundry Company will make possible international broadcasting of all the sessions of the United Nations' 16th General Assembly.

The company will sponsor the broadcasts on station WRUL, the Worldwide Broadcasting's international shortwave set-up.

The formation of Trojan Productions, Chicago, was announced this past week.

The firm will be active in the production and syndication of radio programs.

Ted Weber, president of the new firm, said that his company will seek to translate the finest in newspaper features to broadcasting, aiming both at entertainment and informing the listener.

Ideas at work:

• **WITH,** Baltimore, will air 54 to 108 announcements per week to introduce the public to the 1962 line of automobiles. The announcements will be of some 45 seconds in duration and new car dealers will have the opportunity to tie into the public service campaign with adjacencies.

• **WJPS,** Evansville, Ind., sealed its leading d.j., Dave Wood, into a fallout shelter for the first live demonstration in the State of Indiana.

PEOPLE ON THE MOVE: John Hummer to sales staff at KFRC, San Francisco, as an account executive . . . **Howard Saunders** to account executive at WWRL, New York, from Bob Dore Associates . . . **Reid Leath** to account executive at WWOK, Charlotte, N. C. . . . **Charles B. Jordan, Jr.,** to regional account executive at KBOX, Dallas, from KLIF, Dallas . . . **John E. Surrick** to national sales manager at WPEN, Philadelphia, from development manager, same station . . . **Claude Frazier** to station manager, WTMA, Charleston, S. C., from v.p. and general manager at WAGA, Atlanta . . . **C. B. Rogers** to commercial manager at WIST, Charlotte, N. C. . . . **Ed Denton** to account executive at WNBQ, Chicago . . . **Michael E. O'Laughlin** to account executive at WMAQ, Chicago . . . **Larry Saunders** to local sales manager at WTAR, Norfolk, Va. . . .

Offbeat sales: Electronics Institute of Technology has signed with **WXYZ,** Detroit, to sponsor a 13-week series of "Space" documentaries.

Nostalgia: WJBK, Detroit, starting Monday, 25 September, will broadcast programs heard on that station 15 years ago. Newsman Norm Lenhardt is doing the research and broadcasting.

New quarters: WJJD-AM-FM, Chicago, will split its office forces and broadcast facilities to two separate locations.

Networks

Radio sales: The Miller Brewing Company is now sponsoring news commentator Alex Drier's Drive Time newscasts over the **ABC** Radio network.

Tv sales: Beech-Nut and Texaco have joined Quaker Oats as sponsors of **NBC TV's 1, 2, 3—Go** series . . . M. J. Holloway & Co., as its initial venture into network tv, will sponsor **Magic Ranch** on ABC TV . . . Olin Mathieson Chemical will be one of two corporate supporters of the new **Continental Classroom** course on the structure and function of American government, being offered this fall by **NBC TV.**

Kudos: The Electronics Institute of Technology in Detroit has presented the Institute's Communications Award to James G. Riddell, executive v.p. in charge of Western operations for the American Broadcasting Co.; the recipient of the Institute's Science Award was William P. Lear, board chairman of Lear, Inc., Grand Rapids.

Representatives

The Clark Brown Company southern regional rep firm headquartered in Dallas, has announced a reshuffling of its staff.

The moves include Richard M. Walker, v.p. and manager of the firm's Atlanta office, to executive v.p. and Harry H. Harkins, also in the Atlanta office, has been elected secretary and will serve on the board of directors.

Clarke R. Brown, president, has also announced the reorganization of the company's mid South territory. Jack Hetherington, whose residence office covers Missouri, will include Memphis.

Rep appointments: WDAU-TV and **WGBI,** Scranton, Pa., to A. A. McDermott for advertising sales in Canada . . . **WLEE,** and **WXEX-TV,** Richmond, Va., and **WITH,** Baltimore, return to the Clarke Brown Company for representation in the South . . . **WDRC,** Hartford, Conn., to John Blair & Company as national representative.

PEOPLE ON THE MOVE: Bruce Houston to Gill-Perna, Inc., as an account executive from timebuyer at the Meyerhoff agency in Chicago . . . John H. Wrath to Chicago manager of the Paul H. Raymer Company from the presidency of Headley-Reed . . . Mike Keating to the L. A. office of CBS Radio Spot Sales . . . Thomas R. Winters to the Detroit radio sales staff of the Katz agency from account executive at WWJ, Detroit.

Film

Telesynd, set up by Wrather to handle Lone Ranger re-runs, has named three new men, all under manager Hardie Frieberg.

Richard Buch, formerly of ABC Films and Screen Gems, will handle the midwest out of Chicago; Owen Duffy, once with Guild Films, takes over the West Coast zone from Los Angeles, and Frank Spiegelman, ex-ITC, covers the Northeast from Buffalo.

George Green Associates, a public relations firm with its own integral film operation, will construct new film studios in Oakland, N. J.

The new studios, which will replace the New York studios, will include outside locations, editing and sound recording facilities and prop and scenery construction.

New offices: WCD will open West coast offices and facilities under the supervision of Bob Carlisle, Jr.

Commercials: Music Makers, Inc., has completed two tv spots for DDB in behalf of Columbian Coffee.

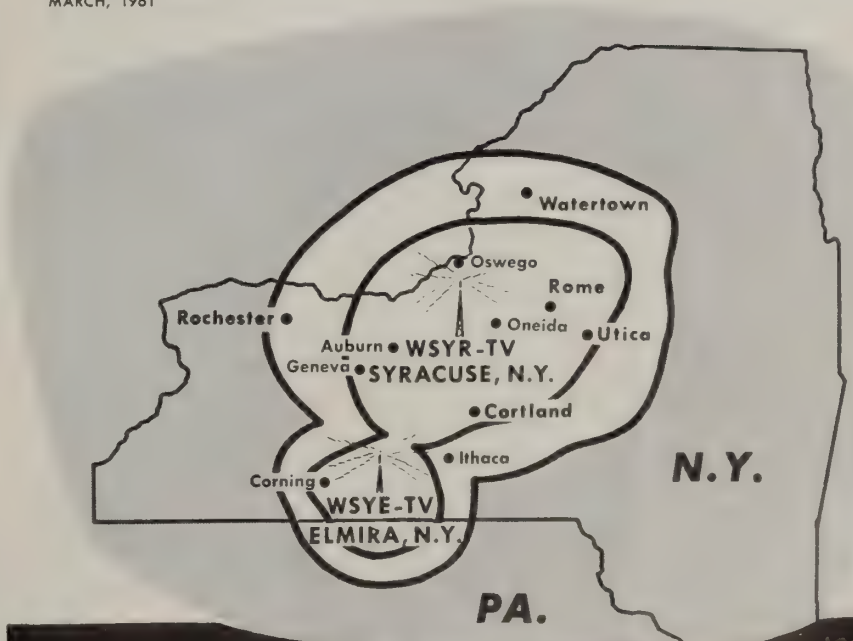
PEOPLE ON THE MOVE: Allan Roberts has been appointed eastern division sales manager for the Allied Artists Television Corporation.

THE LEADER* IN THE SYRACUSE MARKET!

WSYR-TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR!

*ARB MARKET REPORT MARCH, 1961



WSYR·TV

NBC Affiliate



Channel 3 · SYRACUSE, N. Y. · 100 KW

Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

Sales: Household Finance (NL&B) has bought the *Everglades* series to debut on KRCA, L. A. . . . **ZIV-UA's** *Ripcord* begins its run this week with the addition of five markets: WABG, Greenwood, Miss.; WGAL, Lancaster; WEAU, Eau Claire, Wis.; WICD, Danville; and WBTW, Florence, S. C. . . . **Banner Films** has had recent sales for these features: for *Night Court U.S.A.:* WXIX, Milwaukee; KARD, Wichita; WRBL, Columbus; WTTG, Washington; KOVR, Stockton; For *I Search For Adventure:* KPLR, St. Louis; KPHO, Phoenix; KENS, San Antonio; KTVR, Denver; KREM, Spokane; KOTA, Rapid City; KIVA, Yuma; For *Bold Journey:* KENS, San Antonio; KVOA, Tucson; WNEM, Bay City; WMBD, Peoria; WHAS, Louisville; KTBS Shrevesport; KIMA, Yakima; KATU, Portland; KLIX, Twin Falls; WTTV, Indianapolis KHOL, Holdrege; For *Tarzan Features:* WOW, Omaha; WSAV, Savannah; WTMJ, Milwaukee; KLZ, Denver; WAVE, Louisville; KBMT, Beaumont; WRVA, Richmond; WHIO, Dayton; KYTV, Springfield; KDAL, Duluth; WTVD, Durham.

Public Service

Public service in action:

• **WITH,** Baltimore, in cooperation with National, Maryland and Baltimore Civil Defense is conducting a radiation-fallout shelter demonstration. Personality Buddy McGregor will enter a shelter at Mondawmin Shopping Center where he will live under simulated emergency conditions for an indefinite period of time.

• **WLW-T,** Cincinnati, has presented to the Cincinnati and Hamilton County Public Library Films and Recording Center, 26 15-minute Dateline: U. N. programs which have been telecast in the past two years on WLW-T and WCET. The films have been produced by the United Nations under the sponsorship of the U. S. Broadcasters Committee for the U. N. and are now available to the general public through the library.

• **WKRC-TV,** Cincinnati, will telecast the controversial 42-minute movie Operation Abolition.

• **WTRL,** Bradenton, Fla., has worked for one month with the local civil defense in a preparedness and personal survival campaign, called "Project Prepare."

• **WWCO,** Waterbury, Conn., is donating a tape recording of President Kennedy's United Nations address to the Waterbury School and Library systems.

• **The Florida Association of Broadcasters** has established a $500 scholarship to be awarded to a third-year student at the University of Florida, Florida State University or the University of Miami to "assist him to complete his education in broadcasting."

Herbert E. Evans, president of Peoples Broadcasting Corporation, Columbus, Ohio, will be guest speaker at the YMCA of Greater New York Annual Dinner.

Evans, who is the president of the National Council of YMCA's, also served on the official board of several educational institutions.

Other industry leaders who will be active this year at the YMCA include Charles H. Brower, president of BBDO, who will head the general advertising and publicity for the board of directors division on the YMCA's 1962 finance campaign.

Esther and Carla: WTAR (AM-TV), Norfolk, Va., gave continual coverage to the oncoming hurricane Esther. The station provided reports through both its outlets and helped coordinate a CBS news team sent from Washington . . . **WNAC,** Boston, kept New England listeners informed all day Thursday on the progress of Esther . . . **WNBC (AM-FM-TV),** New York, inaugurated its "Community Service Alert" and kept New York Metropolitan residents posted on every move made by Esther, including 28 live tv reports . . . **WFAA-TV,** Dallas, took its self-functioning mobile cruiser into the heart of the area hit by hurricane Carla . . . **KFJZ,** Fort Worth, Texas, manned a hurricane watch for 60 hours as Carla readied to strike that state . . . . At **WBZ,** Boston, a full contingent of nine newsmen were on around the clock duty to report on Esther in the New England area . . . **WNTA,** Newark, N. J., got a record listener response as it offered special hurricane maps enabling them to follow the progress of Esther.

SPONSOR ASKS

(Continued from page 42)

the successful production of a tv commercial, but none can be effective without the thoroughly professional experience of the agency producer.

Working closely with the copy and art people, the producer should first evaluate the creative details for careful pre-production planning. He knows that any change or delay in the schedule will prove costly, but that the schedule should be sufficiently flexible for the introduction of significant improvements.

Among the first concerns in pre-production cost estimate is the evaluation of the ingredients of the commercial. Experience determines whether an outdoor scene, for example, can be satisfactorily simulated in a studio (with considerable savings in production costs). But even a cost-conscious producer shouldn't



Based on the copy and art work, it's essential first to evaluate creative ingredients

dismiss creative quality if location shooting would enhance the commercial's message.

Whether the commercial is produced in a studio or on location, elaborate sets, production gimmicks, excessive talent fees and transportation expenses are only worth their contribution toward achieving the end result. Will the costly minute details of a set design be visible on the home tv screen? Are certain technical gimmicks necessary to dramatize the selling message? Is it important to have four characters, or will two or three be just as effective? These are just a few examples of the type of pre-production questions that should be resolved as further insurance against over-spending.

Finally, be wise in the selection of a film studio. Their facilities and the talent of their personnel should provide the technical assistance that enables the agency producer to get the maximum dollar value on the screen in the production of commercials of outstanding quality.

JOIN B P A • JOIN B P A • JOIN B P A •

WTRF-TV STORY BOARD



"WATCH, man!"

WATCHing! This was overheard: "Watching TV I discovered that the cigaret I've been smoking doesn't even have it in the middle."

WATCH wtrf-tv

WATCH it! Cy Ackermann said it! . . . "Not only is the cost of living higher [illegible] isn't fit to drink!"

WATCH Wheeling

WATCH out! A landlubber went to the East coast for skindiving outfitted with the newest and best gear: rubber suit, depth gauge, flippers, waterproof watch, sling gun, Aqua-Lung, mask, etc. etc.—even a blackboard and special chalk for underwater communication with other divers. After twenty minutes of discovering in the strange and wonderful underwater world, he looked up and saw a swimmer clad in nothing but bathing trunks. Puzzled, then infuriated, the diver pulled out his blackboard and wrote: "What gives? Spent $450 for special gear. You here with nothing?" Whereupon the other man took the chalk and scrawled rapidly: "Stupid, I'm drowning!"

WATCH Seven

WATCH 'em! If you don't think peanuts are fattening, just look at some of the elephants who love eating them.

WATCH wtrf-tv

WATCHA say? Seen the Grand Canyon? It's gorges! . . .

WATCH Wheeling

WATCHful! If you want to say something in the average American home today you have to go through channels.

WATCH Seven

WATCHing channel seven is a habit with the folks around here and our rep, George P. Hollingbery will be glad to give you details to prove it. Pull in the Wheeling-Steubenville TV audience from WTRF-TV in Wheeling.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

SPONSOR IS ON THE MOVE

SEE THE INSIDE BACK COVER

Tv and radio NEWSMAKERS



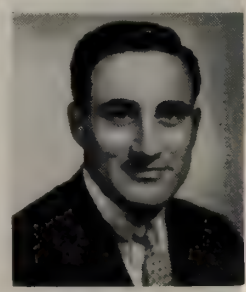
James O. Luce has been made director at the Detroit office of J. Walter Thompson. In his new capacity he will handle all the Detroit office business in addition to the Ford account, which is 90% of the total. Luce, with JWT for 17 years, started as an assistant buyer on all agency accounts and then became a head timebuyer. His next position was associate media director working on Ford and then he moved up to supervisor of the Ford and Champion Sparkplug accounts. In his new post he will shuttle between New York and Chicago.



Rosa B. Evans has been appointed general manager of WOKY, Milwaukee. She is a v.p. of the parent Bartell Company which owns and operates in addition to WOKY, stations in New York, San Francisco, and San Diego. Merger of Bartell radio stations with Macfadden Publications and Process Lithographers was recently voted by the respective board of directors. Mrs. Evans has been an active and integral part of the company since its inception in 1947.



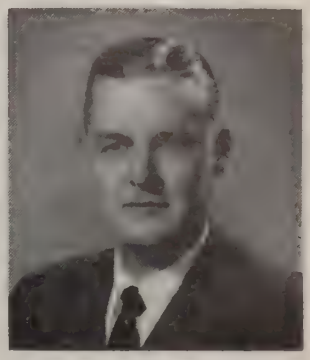
Roy Whisnand, recently resigned v.p. of Plough Broadcasting Company and general manager of WCOP, Boston, for the past ten years moves to the presidency of his own company, Whizzer Enterprises. The company will be active in the purchase and management of radio and tv stations and in the creation, packaging and marketing of radio and tv sales and audience building ideas. Whisnand is the chairman of the Massachusetts State Industry Advisory Committee and is a past president of the New England Broadcasting Executives Club.



Michael R. Santangelo has joined the programing department of Westinghouse Broadcasting Company as assistant to the v.p. Director of public relations and special events for WBC, New York, since 1957. Meanwhile, he has served the programing department on a contributory basis. Santangelo formerly served Robert Gray Associates, Motion Pictures for Television, and Kelly-Nason Advertising. In 1959 he was the program chairman for RTES.

The seller's viewpoint

Of utmost importance among the services radio performs for its audiences is reporting the news. Here is a vivid, colorful, downright literary account of the radio newsman's activities, created by Richard W. Davis, president-general manager of WELI, New Haven. Mr. Davis wrote it in response to the Connecticut Broadcasting Association's request for material for its new publication, The Voice. In the words of Association president Sy Byrnes (WADS, Ansonia), "It turned out to be such a fine piece of work we felt it deserved a wider audience." Due to space limitations, some portions were deleted.



The familiar voice

The swirling snows of a winter morning in New England. Dark of night remains. The people sleep on, their heads buried in the warm comfort of pillows and quilts as the nippy below zero breezes waft insultingly through the open windows. The quiet of night is broken by an occasional lumbering tractor-trailer rig on the highway or the crunching of police patrol car tires on snow-laden city streets. And the heavy snow continues.

A figures fights his way through the mounting drifts. While the town and city are oblivious to time, the seconds tick by for him because his rendezvous is with time—he is a morning radio newsman.

Alarm clocks start to ring—clock radios come to life.. Bedroom blankets stir ever so slightly and long shadows are cast by the dial lights.

The familiar voice is on the air, long before daybreak. It is there without fail just as sure as these words are in black and white; reporting the news, telling the people what happened while they slept, what the weather is doing before they chance to look out the window.

What type of person is this radio newsman who is the voice always there, taken for granted at the flip of a radio knob? What kind of life does he live, this voice who ministers to the people—weekdays, Sundays, holidays—and who gets a half day's work done before the average person has had a chance to think about that first cup of coffee?

He enjoys the things you enjoy—family, home, the backyard barbecue, the lawn. His life is more regimented but in a topsy-turvy fashion. When others are at play, he may be at work and vice versa. While others are awake he may be sleeping. Occasionally he is able to snatch precious hours to live as others do. Sometimes he tries too soon. Five-day week, holidays off—not for him.

The job of our familiar radio voice doesn't end with just "reading the news." Let us take a look into the typical radio newsroom, unadorned by frills of television stage settings. This is the scene—

A man in shirt sleeves, perhaps unshaven (time for that later), is pouring through the overnight copy from the wire service. He may have a telephone headset on, making dozens of calls to the local and area town protective services to determine what happened in your town overnight. On stormy days there are more incoming calls than outgoing. He is taking down the school cancellations on the unlisted wire from area superintendents and is also answering the familiar query phoned in on the listed number, "Is there any school today in . . .?" from the listener whose "radio broke down" or who refuses to bother to tune in, read newspapers or keep informed about anything.

And the eye of our early bird friend jumps back and forth from the clock: Western Union Naval Observatory Time, set to the Master Clock in Washington, set to the Earth's rotation, following the stars.

No assembly line this. No calling in at the last minute to say "I'm sick." No one can step in and "cover" on a moment's notice. The radio man may be running a fever that would keep beings of lesser stamina under wraps. He may be sick to the stomach, moody, fed up. But he has to be there because the well being of countless families depends on it. Hit the microphone switch, smile slightly, lift the voice, be alert, sound authoritative, be persuasive.

The radio man enjoys one distinct advantage over the print media. He reports the news while it is happening or within minutes of its occurrence. He knows that people tune to him to find out about that local tragedy or the status of the summit conference. He also knows that his listeners will read the newspaper for "all the details." In a sense he helps to sell newspapers.

SPONSOR SPEAKS

SPONSOR Moves to 555 5th Ave.

This week, SPONSOR is operating out of our handsome new quarters at 555 5th Avenue, New York 17.

To say that our staff is happy is putting it mildly. Our offices in the new American Oil Building on the corner of 46th and 5th, have central air conditioning, engineered acoustics, maximum window space, and provide us with 6400 square feet to move around in (50% more than our previous location).

We've built a coffee room, a conference room, a library, and even a special office for out-of-town visitors. We hope you'll come to see us soon. Just one word of warning. The entrances to some of these Fifth Avenue addresses are sometimes confusing. Ours is just around the corner—on 46th St.

We believe that these vastly improved working conditions will help us give you an even better SPONSOR. We also like to feel that they represent another advance in the growing importance of the broadcast trade press.

So make a note of it now. Address SPONSOR at 555 5th Avenue. Our telephone number is Murray Hill 7-8080. And we're looking forward to welcoming you soon.

Courageous public service

The outstanding job done by a number of East Coast radio and tv stations in covering Hurricane Carla and the less dangerous but ominous Hurricane Esther, deserves more than ordinary notice.

Here was public service "over and beyond the call of duty." Literally scores of broadcast people risked their lives in order to provide prompt warnings, and full scale on-the-spot coverage of the two hurricanes.

As a result of their unselfish, and voluntary efforts the death toll among members of the general public was reduced to a minimum, and rescue and salvage work, and the care of thousands of displaced people (over 500,000 on the Gulf Coast alone during Carla) was carried forward with a maximum of efficiency.

Our hats are off to all the radio and tv men who participated in this magnificent effort.

10-SECOND SPOTS

Chivalry is back: Jay Ward Productions sent out formal invitations to "the world premiere" of *The Bullwinkle Show* on NBC, Sunday evening, September 24, 1961. It read, "The producers have made arrangements with The National Broadcasting Company to have this gala premiere piped into your own home for your convenience. Refreshments immediately following the show at your friendly neighborhood tavern. *Ward spared no expense to get this show off the ground!*

It pays to advertise: A recent *New Yorker* cartoon finds a doctor seated at his desk, turning a quizzical face toward his patient who is seated across from him, relating his problem in the following manner: "Doctor, I'm suffering from pains of headache, neuritis, and neuralgia. I wonder if you could recommend something with not just one but a combination of medically proven active ingredients in easy-to-take tablet form." *For this he went to medical school!*

Noble savages: Publisher Street & Smith received a memo from its publication empire owner, Conde-Nast, stating that the former's staffers were to be provided with free Asiatic Flu shots. The memo went on to insist that the vaccine be administered before Street & Smith makes the planned October move from its present quarters at Madison & 57th to the Greybar Bldg. at Lexington & 43rd, site of Conde-Nast headquarters. *Can't have the home office blighted with epidemics from the provinces!*

On the Bell & Howell *Close-Up,* "Walk in my Shows," (ABC TV) which depicted what it means to be a negro in the U.S., comedian Dick Gregory, who is a member of that race, observed, "I wouldn't mind paying my income tax if I knew it were going to a friendly country." This is the same guy who recently spoofed the push button age by saying he'll carry a tv set next time he goes to war, and after firing a rocket, will turn on Huntley and Brinkley to find out what he hit.



we've moved!

Our new address is 555 Fifth Avenue!

It's a beautiful new building whose entrance is on 46th Street going towards Madison. Don't ask us why.

We've got 50% more space than before; 6,400 sq. ft. to be exact. It has central air-conditioning and engineered acoustics as well. It's all been designed to suit our specifications.

Our new location even includes a special private office for out of town visitors. You are cordially invited to drop in and use it anytime you're in town.

SPONSOR

NEW ADDRESS: 555 Fifth Ave. N. Y. 17.

NEW PHONE: Mu 7-8080

PERSPECTIVE ON GREATNESS



NEW WAVE?

Possibly. Advertising men, networks, stations, and — most significant — important advertisers have been quick to recognize "The Man From Oliver Street," first show in the series, as an important new approach to documentaries. "...excellent..."; "...superb..."; "...outstanding production..."; "...high caliber television..."; "...consider it a coup d'etat to have exclusive..."; "...outstanding work..."; "...proud to show them in prime time...".

"PERSPECTIVE ON GREATNESS" is indeed an unique series. Each of the 26 hour-long specials features a great name of our time. Al Smith, Lindbergh, MacArthur, the Windsors, and so on. Here is unrehearsed drama of real life....actual on-the-scene exclusive footage from the incomparable Hearst Metrotone film libraries, brilliantly edited and augmented.

BCG

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N. Y. MU 7-0870

A HEARST METROTONE PRODUCTION

26 GREAT NEW HOUR-LONG DOCUMENTARIES

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED
OCT 9 1961
NBC GENERAL LIBRARY

UYING RADIO TIME IN MINNEAPOLIS-ST. PAUL?

BE SURE YOU
BUY WPBC
ADULT RADIO

RATED 2nd FOR 4 YEARS*

WPBC
MUTUAL NEWS
BETTER MUSIC
H-R REPRESENTATIVES, INC.

ging 2nd place for over 4 years in average ¼ hour share of audience (6:30 A.M. to 6:00 P.M. Monday thru Friday) 4 county Metro Area
en Station Index.

WHAT'S NEXT FOR RADIO RESEARCH?

Solid studies of the key listening groups, if agency researchers have anything to say

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Metromedia soars with John Kluge

Page 28

Television's fearsome foursome

Page 32

Radio talks 'hip' for U. S. Rubber

Page 35

69%* of the 740,000 TV homes in the 68 counties of the Minneapolis-Saint Paul market area are "daily subscribers" to WCCO-Television.

(Daily Circulation, ARB 1960 Coverage Study)



BASIC MEDIUM*

MINNEAPOLIS ● SAINT PAUL

This totals more visual and audible impact than is possible with any "single sense" medium.

WEBSTER:

***basic** (bās′ik), *adj.* 1. of or pertaining to the base or essence; fundamental; as a *basic* fact.

MORE than the dominant television station in the Minneapolis-Saint Paul Market: Actually the medium to buy FIRST OF ALL! For complete proof write WCCO-Television or national representatives, Peters, Griffin, Woodward, Inc.

America's best
local program in the
interest of youth"



the NEW Spirit of St. Louis

Progress is the keynote in the entire St. Louis metropolitan area, the area with the *new* spirit, where more than one billion dollars is being spent for expansion and major improvements. Progress is the keynote, too, at KTVI, the *only* television station in the United States to receive the American Legion's coveted Golden Mike Award for its staff produced documentary series, "Expedition! "St. Louis", acclaimed *"America's best local program in the interest of youth."*

And remember, KTVI Channel 2 is still your lowest cost per thousand in St. Louis.

Represented nationally by BLAIR-TV

KTVI 2

CHANNEL 2 abc

ST. LOUIS

Suddenly you



"Made the Scene"

and you truly *"belonged there"* because you *discovered"* the MOST UNUSUAL Christmas gift-giving idea for *customers, employees and friends* EVER SEEN!

★★★★

...and your customers began to *"phone the scene"* just to say "THANK YOU" for your *unique and wonderful remembrance* and thereby open the door to ADDITIONAL SALES! Even your employees and friends *showed their appreciation* in the many small ways ONLY YOU would understand.

★★★★

If you buy gifts *(between $7.50 and $100.00 each)* you'll surely want to see this *unusually practical, sensationally simple* and *refreshingly different* way of saying "THANK YOU" to the people who are IMPORTANT TO YOU AND YOUR COMPANY.

WRITE FOR MORE INFORMATION... MAIL THIS COUPON TODAY

Automated Gift Plan, Inc.,
80 Park Avenue, New York 16, N. Y.

Please send further information

Company _____

Address _____

City _____ Zone ___ State ___

Att _____ Title _____

We use approx. ___ Gifts in the $7.50 to $100.00 price range

© *Vol. 15, No. 41* • 9 OCTOBER 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Radio talks 'hip' for Keds

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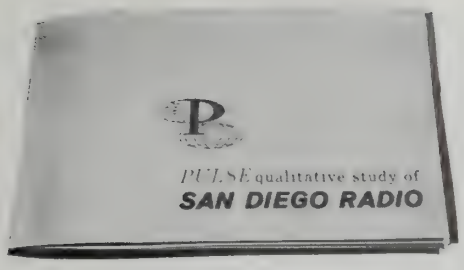
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SPECIAL PULSE QUALITATIVE STUDY OF **SAN DIEGO RADIO,** SHOWS.....

1 **KFMB reaches more different adults daily than any other station.**

2 **KFMB's audience listens more attentively, has more travel cards, credit cards and charge accounts.**

3 **KFMB is the adults' first choice for news and for fuller details of bulletins and flashes.**

4 **KFMB would be chosen if San Diego adults could have only one station.**

5 **KFMB reaches both men and women equally, all income groups, all educational levels.**

Ask your Petry man for the full brochure which shows why this great station moves more merchandise.

KFMB RADIO CBS SAN DIEGO

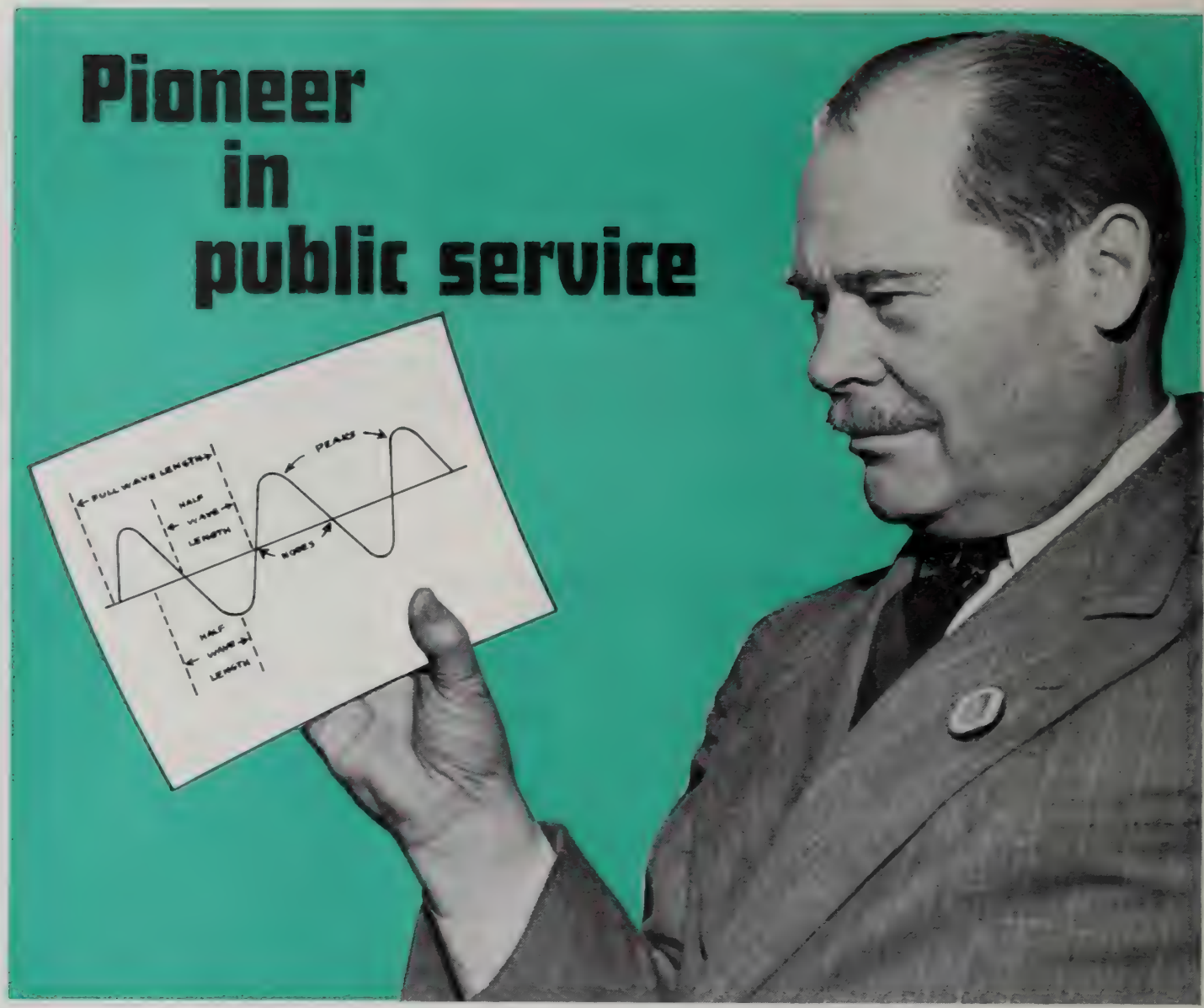
TTC

WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton–Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

Pioneer in public service



Dr. Ernest F. W. Alexanderson made communications history in 1917, when he designed a 200-KW high frequency alternator that produces continuous oscillations. As a result, sound waves carry better, tune more sharply, and world-wide telegraphy is possible.

WGAL · WGAL-FM · WGAL-TV have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage areas.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

9 October 1961

SPONSOR-WEEK

NO KIDDIE POOL FOR TV

Networks won't pool children's time as ABC TV goes it alone; Kenndy, Murrow meet tv heads on export image

Meetings by the three television networks to attempt to pool six afternoon time periods for a children's show of high quality came to an abrupt end this week when ABC TV announced it would undertake such a project alone.

The assignment of developing the new ABC TV program for 1962-63 was given to Jules Power, who was also named director of children's programs. (His previously developed show, Discovery, was dropped by ABC TV recently as a possible afternoon entry due to insufficient station clearances. The clearance problem is still serious; several stations have already taken editorial positions against FCC-inspired children's programing.)

NBC TV announced that it had been ready to enter a 3-network pool, subject to Justice Department approval. It now has other children's programs in development and recently began two weekly shows of this type, Update and 1-2-3 Go.

CBS TV announced further 3-network meetings were pointless in view of ABC TV's decision to go it alone. It has Captain Kangaroo daily and other shows.

In addition CBS TV dramatically switched its Sunday afternoon concert series to prime time. A series of seven concerts in all are affected.

Four Young People's Concerts, sponsored by Shell, and two Philharmonic concerts, intended for adults and sponsored by Ford, will be seen in 7:30-8:30 p.m. prime time periods to be announced.

In addition, a third 90-minute Ford concert will be scheduled in prime time as a special.

Just at the moment that all these network moves, in response to suggestions on children's programing by FCC chairman Minow, were completed, the government began to take active interest at a higher level in an even more important matter: the image of U. S. television abroad.

President Kennedy was to meet at

(Continued on page 10, col. 2)

NBC TV's week: $4.7 million night and day

In the last week of September NBC TV wrote $2.5 million worth of nighttime fourth quarter business, topping it off with $1.2 million additional for daytime.

The nighttime deals consist principally of minutes sold to four advertisers: Metrecal, Johnson & Johnson, Block Drug, and Mogen David.

This brings NBC TV's fourth quarter to the 99% sold out point, up 2% from the previous week.

In daytime, Bristol-Myers bought into the 4:55 p.m. news strip. Also, 31 quarter hours were purchased by U. S. Borax, Alberto Culver, Mogen David, and American Luggage Works.

Altes Beer starts 40″ buying on WWJ-TV

National Brewing (W. B. Doner) is the first advertiser to buy 40 second spots on WWJ-TV, Detroit.

The announcements are for Altes Beer and 12 a week will run for 26 weeks.

The station priced the announcements "realistically" at about 30% higher than 20-second announcements.

Central billings issue coming into focus

Some $8.3 million of station monthly receivables are now more than 60 days past due. It costs major agencies over $0.5 million a year to process spot buys. These two estimates were made by CMB (Central Media Bureau), which is trying to interest agencies in a central billings procedure.

CNB uses C-E-I-R electronic computers.

Two other companies also courting the agencies in an attempt to set up central billings are SRDS and Bank of America.

Lorillard's York is longest non-filter of them all

P. Lorillard will market an extra-long cigarette, York, through its agency, Lennen & Newell.

Cigarette is 90 mm; king-size is 85 mm. York won't have a filter.

Initial distribution starts soon in New York and Chicago after tests in Milwaukee and Rochester, N. Y.

CIGARETS AMONG TOP JULY NET TV BRAND

Seven of the 15 leading network tv brands in July 1961 were cigarettes, reports TvB from LNA-BAR figures.

The seven brands and their July 1961 gross time billings (in thousands) were Winston, $779; Camel, $767; Kent, $725; Spring, $542; Salem, $500; Viceroy, $480, and Pall Mall, $438.

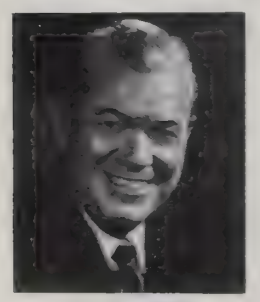
During the same month the top brand was Crest tooth paste, $978,000, and the top advertiser was P&G, $5.1 million.

Since the start of 1961 food and food products were the leading network classification, with billings of $79.2 million, up 21.2% over a comparable period in 1960. Second category, toiletries and toilet goods, was up 9.3% to $70.9 million.

Lloyd Griffin elected president-tv of PG&W

Lloyd Griffin has been elected to the newly created post of president-television of Peters, Griffin, Woodward, Inc.

The announcement was made by H. Preston Peters, president of PGW and its chief executive officer.



Lloyd Griffin

Griffin joined PGW in Chicago in 1945 after a wartime career with the OWI. He was elected a v.p. in 1946, and a director the following year.

Lloyd Griffin became a partner in 1949 and was transferred to the New York headquarters in 1951.
tive committee.

Before the war he was with several radio stations and for seven years was with Knox-Reeves Advertising in Minneapolis.

Herald Tribune buys WCBS-TV news shows

Although the New York *Daily News* owns WPIX, it's fairly unusual for New York newspapers to do too much with local stations beyond their standing promotion exchanges.

Hence the move of the New York *Herald Tribune* (Pappert, Koenig & Lois) to buy four news shows a week on WCBS-TV comes as a tactical surprise.

The newspaper will sponsor the Late News twice a week on a rotating basis and has a 10 minute segment of Morning Report Tuesdays and Thursdays.

The Trib will videotape its following day's front page at 10:30 p.m. for its late evening commercials.

At PK&L the new executive on the *Tribune* account is Paul Keye, ex-OBM; new media supervisor, from B&B, is Bernard Schlossman.

FCC tells tall tower story

There are over 100 tv towers over 1,000 feet now in operation, notes the FCC.

To be exact, there are 101, the tallest of which is that of KFFS-TV at Cape Girardeau, Mo., 1,676 feet tall.

But that will take second place shortly to a 1,749 foot tower at Columbus, Ga., to be shared by WRBL-TV and WTVM.

Only 11 of the 101 towers above 1,000 feet in the U. S. are over 1,500 feet tall.

Construction permits have been granted for 13 more and are pending for 19 others in the 1,000-feet category.

Although transmission range of tv increases with a taller tower, so does the air navigation problem, so that a proposed high antenna must be approved by the FAA as well as the FCC.

RITTENBERG APPOINTED NBC FILMS PRESIDENT

Morris Rittenberg has been appointed president of NBC Films.

The company is a division of NBC Enterprises, of which Alfred R. Stern is v.p. in charge. NBC Films syndicates programs within the U. S.

Rittenberg came to NBC in 1953 from the U. S. Department of Labor as manager of financial planning for the tv network. He became sales development manager in 1956 and manager of special program sales in 1957.

Matthews named media exec. v.p. at Burnett

In a reshuffle of Leo Burnett's management setup, effective 1 October, Leonard S. Matthews was made executive v.p. for broadcasting, media, and administration.

He'll have primary management responsibility for both the media and broadcasting departments, the latter in both business and programing. His administrative duties will also include research, marketing, and client service.



Leonard Matthews

Matthews has been with Burnett for 14 years. He has served in the media, research, marketing, broadcasting, and client services departments.

At the same time it was announced that these other changes in management were made: Richard N. Heath, chairman of the executive committee in Chicago, will withdraw from active participation in agency affairs at the end of the year. Philip H. Schaff Jr. becomes chairman of the finance committee. Draper Daniels becomes chairman of the executive committee.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

It should be no secret that we believe in UHF television. We have repeatedly pointed out that we can offer a good service to those who must depend on us for local service. Local advertisers in our principal market area spent over half a million dollars last year on this station and national advertisers spent a similar amount. This, however, is only one criterion, unfortunately it is the one by which so much is judged in this mercenary field.

In the matter of service, that which is true and devoted is also very expensive to deliver, but we do it as noted by the FCC on August 2, 1960 when it said that we have "shown a record of exemplary public service programming in generously providing its facilities for the advancement of the civic, cultural, charitable, educational, and religious needs of the Springfield area."

Those broadcasters who believe in preservation of monopolies, those who believe that a license from the FCC is only desirable when it happens to also be a license to steal, those sanctimonious characters who only know how to shoot fish in a barrel; those people should be known for what they are.

It is easy to convince and influence people when you have vast economic leverage to work with and it is easy to draw ridiculous circles on maps (the broadcaster's favorite indoor occupation) but the truth should be known for itself and we hope it becomes increasingly clear that television service can never be equated with coverage; that genuine advertising value cannot be determined from a series of magic numbers and that the very ideals of America are involved in current proposals made by the Federal Communications Commission.

We would call these matters to the attention of all those in this business in order that some of the inflated and ridiculous claims advanced repeated by those who oppose a fair and competitive system of television allocation can be examined in their true light.

Represented nationally by HOLLINGBERY

WHAT MEDIAMEN THINK IN TWIN CITIES

What media buyers and media salesmen think of each other is the subject of an AAAA report issued by its Twin City Council.

On the matter of who influences buying most, there's variation between the media. Says the AAAA report: "Reps of all print media except newspapers vote the advertiser's advertising department as having the most influence. Newspapers put account people at the top of the list. Radio and television give the top spot to media people."

One outcome of the study was a list of 13 constructive suggestions.

In recommendation form, they were essentially as follows: Media representatives should find out buyers' preferences on appointments for calls. Sales calls periods without appointments were not well suited in the Twin Cities area. Sales presentation material is well received but room for improvement is seen. Media representatives should leave condensed versions of long sales presentations after making such pitches.

Strictly comparative presentations should be avoided since both salesmen and buyers dislike them. Salesmen should try to check the timing of their pitches more often. Buyers should provide more information about client objectives—a practice which they already state they favor.

Buyers might well be more receptive to suggestions about media and scheduling. Salesmen should determine individual preferences of buyers for extended sales pitches in response to their requests for more information. Relations with salesmen might be improved if buyers explained why they reject media presentations. Salesmen should consider before offering rebuttal to a rejected offering. Representatives of other media might profit by a study of sales techniques of representatives of trade papers.

Bristol-Myers on $0.4 mil. news kick

Bristol-Myers is off on a news-buying splurge. It just spent an estimated $400,000 on NBC TV for the fourth quarter of 1961.

Products are Bufferin (Y&R) and Ban (OBM). The programs it purchased are for six days of the week: the 4:55 p.m. news Monday through Friday and the 6-6:15 p.m. news on Saturdays.

Battle over discretionary $

In the battle for the consumer's discretionary dollar the scope of competition has widened deeply in recent years, says Norman Cash, TvB president.

"Today," said Cash, "a new definition of competitor is in order." It is anyone "who seeks to divert customer dollars to his product or service."

An appliance dealer, Cash gave as an example, a competitor "is not only another appliance dealer or discount store; it is also the book salesman who goes from door to door, the paper boy or travel agent."

To respond to this selling revolution, Cash urged aggressive selling through better advertising and more advertising."

(Nets cont. from page 7, col. 2)

a luncheon late last week with Edward R. Murrow, USIA director, and the three network heads, Leonard Goldenson of ABC TV, William S. Paley of CBS TV, and Robert W. Sarnoff of NBC TV.

The export of programs that stress crime and violence is believed to be troubling the administration greatly.

Programs seen on U. S. networks are distributed abroad by the networks or sales representatives.

Apart from the question of the content and quality of such programs and the information and impressions about the U. S. which they convey, there is also the matter of sheer quantity. Exports of tv film programs have drastically increased this year, partly through the easing of certain quotas.

CBS Films, for instance, this week reported increased Far Eastern exports CBS TV series by 130% in Japan, 300% in the Philippines, and 650% in Hong Kong, all of April to September 1961 over the same months last year.

NBC International recently made similar announcements of stepped up exports in various countries.

PRO FIRM TO REP SMALLER STATIONS

A new station representative company has been formed to serve the needs of medium and smaller sized markets. It is Prestige Representation Organization (PRO), president and founder of which is Sam Brownstein.

Brownstein is former national sales manager of Broadcast Time Sales. His new company in two months of operation has been appointed national representative for 15 stations.

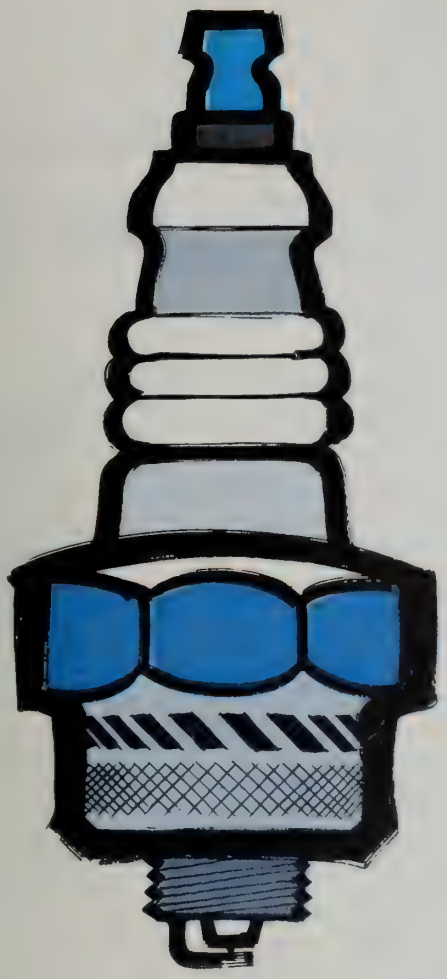


Sam Brownstein

The stations are: WMOU, Berlin, N. H.; WHMS, Charleston; WKTC, Charlotte; WCVI, Connellsville, Pa.; WKEN, Dover, Del.; WQMN, Duluth-Superior; KRHD, Duncan, Okla.; WSAC, Ft. Knox; WKIN, Kingsport, Tenn.; WBRB, Mt. Clemens, Mich.; WMCR, Oneida, N. Y.; KKAR, Pomona; WPAZ, Pottstown, Pa.; WMMM, Westport, Conn., and WPEG, Winston-Salem.

PRO will specialize in stations in markets below the top 50.

More SPONSOR-WEEK continued on page 60





T because Toledo is P different from Philadelphia . . .

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? Both WSPD-TV* and WSPD-RADIO† rate first in Toledo . . . WIBG dominates Philadelphia in all surveys! . . . Further evidence that Storer quality-controlled, *local* programming is liked, watched and listened to. Storer representatives have up-to-the-minute availabilities. ***Important Stations in Important Markets.***

**Nielsen—June 1961*
†*Pulse—July-August 1961*

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



KRIZ

a jump ahead in the Phoenix area

Latest Pulse* figures show

KRIZ #1

Sunday thru' Saturday with more first-place quarter hours than any other station.

KRIZ—305

X — 71

Y — 58

L — 20

**According to the July, 1961 Pulse Report.*

KRIZ phoenix

KO-5B

call robert e. eastman & co., inc.



by John E. McMillin

Commercial commentary

O.K., but what do we suggest?



Ever since that monster RTES rally at the Roosevelt a couple of weeks ago when 1100 industry sardines were shoehorned into an 800-capacity ballroom to hear FCC Chairman Minow lambaste the tv Children's Hour, a great many of us who openly and bitterly oppose the New Frontier approach to radio/tv problems have found ourselves on a spot.

Mr. Minow did well at the Roosevelt. He is obviously a bright guy, a sincere guy, and in many ways a nice guy. And, in attacking the juvenile delinquencies of tv kid shows he picked a cause as sure-fire as Home, Mother, the Flag and the 15¢ Fare.

More and more since the RTES get-together, I've been confronted by truculent friends (especially from outside the business) who insist that I stand and deliver.

"O.K.," they say jeeringly, "so you don't agree with Minow. But what do you propose as an alternative?"

"You tell us you'd like to see better tv programs. But what positive, practical plan do you have to offer?"

"You insist piously that tv can and should be improved. But what in the name of hell are you really doing about it?"

Reluctantly, I must admit that this is a fair indictment.

Not only an indictment of me, but of all of us in the industry who have reacted to Minowism only by hugging our principles to our hot little breasts, like the Spartan boy hugging the wolf.

We haven't yet come up with anything better than the FCC Chairman's proposals. And I think it is time we did so.

Not his cause but ours

Don't misunderstand me, however. I'm not suggesting that we try to please Mr. Minow, or knuckle under to his demands.

Any industry plan which is born out of a fear of government pressure, government censorship, or government insolence is not only cheap, but cowardly. In the long run it is more destructive of freedom than open and outright rebellion.

No, our problem is to figure out how to advance our own cause, not Mr. Minow's, our own principles, not his.

I think we can make a start on this by re-examining some of the fundamentals in which most, if not all, of us believe.

They bear, of course, the old, old familiar names—free speech, free press, private enterprise, the dignity of man, and the infinite varieties and capacities of individuals.

Our faith, our traditional American faith anyhow, is rooted in the conviction that a society based on these principles is more creative and more productive than any other.

Our current dilemma about tv programs arises out of a nagging

(*Please turn to page* 67)

555 5th

Minowtonous

In the 11 September issue of SPONSOR, the "Commercial Commentary" article (page 12) entitled "The Case Against Minow" contains a subheading (on page 42): "Minowism and Minowtiae" . . . you could have even called it:

"Minowism, Minowtiae, Minowtonous."

R. Erbe
Madison Avenue
N.Y.C.

* * *

Wish you could have been with us at the 26 August meeting of the Arkansas Broadcasters Association. One of the best state meetings I have attended.

Ted Rand, manager of KDRS, Paragould, came up with this line in his talk: "You could expect a man named Minow to take a dim view of *bait* advertising." Maybe you've used it, but I thought it worthy of one of your "10-Second Spots." Anyway, by passing his line along I am expressing my approval of that column and the remainder of SPONSOR.

W. Judd Wyatt
director of advertising
MFA Insurance Co.
Columbia, Mo.

Riding a Dead Horse

I hate to ride a dead horse, but you may recall a letter from Mr. McGuiness, vice president, Farm Group Supervisor, last December pointing out the error in listing McCann-Erickson as the agency handling International Harvester Company's Farm Equipment radio. This came about because the campaign was selected as one of the top campaigns in 1960.

Now I find that your 1961 edition of "Radio Basics" contains the same erroneous information!

I was also fascinated by the 21 August issue and the story on the 225 Fall broadcast campaigns taken from

(*Please turn to page* 17)



FOR YOUR TRANSMITTER PLANT...



20-KW FM Transmitter
Type BTF-20D



FM Stereo Generator
Type BTS-1

Now..."One Stop" Shopping

...for your complete FM

Here's the Complete Package:

FM TRANSMITTERS FOR STEREO

A complete range of transmitter power is available —1, 5, 10, 20, 25 and 50 kw. Each is designed to accommodate the new stereo signals and an RCA multiplex subchannel. All these FM Transmitters are built to the same high performance and dependability standards which characterize all RCA transmitters.

STEREO GENERATOR—TYPE BTS-1

Heart of the new stereo system is this double sideband generator. Fully transistorized, the BTS-1 provides full fidelity frequency response over the entire audio range. The generator produces a double-sideband, suppressed-carrier AM signal for transmission of one of the stereo channels.

TURNTABLE EQUIPMENT FOR STEREO

The standard RCA Turntables, such as the 16-inch BQ-2 or the 12-inch BQ-51 are recommended for stereo operation. Use them for excellence of performance with the new RCA stereo pickup cartridge, lightweight tone arm and dual preamplifiers.

STEREO CONTROL CENTER
NEW BC-7 DUAL CHANNEL CONSOLETTE

Provides complete stereo (or monophonic) mixing, switching, monitoring, and cue/talk-back. All-transistor design—with plug-in amplifiers for ease of servicing; assures long-life even under continuous service. Dual controls may be "ganged" for stereo operation.

NEW RT-21 TAPE RECORDER FOR STEREO TAPE

High fidelity performance combined with operator-oriented controls make this the most flexible stereophonic recorder available. Features include: Easy speed change, interlocked record operation, ease of threading, and variable speed cue. Has two module amplifiers for stereo recording and reproduction.

FOR YOUR STUDIOS...



Stereo Package...from RCA

RCA offers a complete line of FM Stereo Broadcasting Equipment, making it easy to meet all your needs from one reliable source. For your studio there are turntables with stereo pickups and dual preamps, stereo tape recorders, dual channel consolettes; for your transmitting plant there are stereo generators, a full choice of FM transmitters and antennas. This is a complete package of "matched" equipments—all designed to work together in a stereo system, and all built to the same high quality RCA standards.

Stations already equipped with a post-war model RCA FM Transmitter can begin stereo programming at once—merely by adding the stereo generator—plus the necessary audio equipment. Designed by forward thinking RCA engineers this stereo generator was the only equipment available when FM stereo broadcasting was authorized. The RCA stereo generator is FCC type approved and is now "on the air" at a number of FM stations.

RCA Stereo Equipment has been engineered to provide many years of dependable operation while producing the highest quality FM signals. And, you get unparalleled RCA service both before and after the sale. For additional information about the complete line, call your RCA Broadcast Representative. Or write to RCA, Dept. ZC-22, Building 15-5, Camden, N.J.

RCA

The Most Trusted Name in Broadcasting



three minutes from the cash register

Approved Outdoor Advertising strives to be located on arteries that lead to the store.

Approved Outdoor Advertising would be approved neither by business nor the public if it violated both sound business judgment and good taste by appearing helter-skelter on the nation's rural highways.

For the Standardized outdoor medium — which is the only kind represented and promoted by OAI — is sold and bought as a marketing tool to reach prospects one-two-three minutes from the cash register.

Because our Approved Outdoor posters and painted bulletins give the last visual picture of the product before the prospect enters either the store, the tavern or the dealership, we must stay on arteries leading to business.

This makes sense to us because it makes sense to advertisers. Particularly to marketing managers and others concerned with the rising costs of distribution.

Particularly to marketers who know that in this do-it-yourself age no one recommends a brand in the store; since fewer than one-third of supermarket shoppers make buying plans at home, the sale must be started en route.

Guiding the hand to the shelf or the car to the pump is one of the key purposes of advertising. For this call to action you can count on Approved Outdoor—the medium that's only three minutes from the cash register! APPROVED OUTDOOR . . . the smart money answer to today's tough marketing situations. Approved Outdoor represented nationally only by

Outdoor Advertising Incorporated

360 Lexington Avenue, New York 17, New York. Phone: MU 2-2800

Offices in: Atlanta, Chicago, Dallas, Detroit, Los Angeles, Philadelphia, St. Louis, San Francisco, Seattle

555 5TH

(*Continued from page* 13)

the study made by Bolling Company. On page 42, our client's schedule is referred to. It is correct only to the extent of these words, "Programs desirable during farm times." We have never bought 20's and only buy minutes in emergency. As far as the market and budget information goes, I wish I knew as much, since no decision has been made as yet.

Aside from the above, I found "Radio Basics" most interesting, and continue to find enjoyable features in SPONSOR.

Dixon Harper
radio-tv director
Aubrey, Finlay, Marley & Hodgson, Inc.
Chicago

Debating our success story

The effective use of radio in Southern California for the Lincoln-Mercury dealers is a fine success story for intelligent advertising and a good medium.

But—I'd like to debate a point in the SPONSOR article.

Radio, as an over-all industry, is doing an increasingly good job of reaching people (up 11% in three years), and there are many stations with varied programing to appeal to a wide range of tastes.

However, it's not the case that all radio is background programs. Many stations throughout the country treat radio as an alert foreground medium of information and entertainment.

From their many local and network news and analysis programs they have expanded to feature local personalities who talk interestingly on many subjects.

These stations are doing a significant communications job—and consequently they offer their advertisers a major bonus in attentive listening —much more than "background awareness."

It is not measurable statistically—any more than the editorial differences between *Life* and *Newsweek* can be evaluated on a slide rule.

But our stations know this is an important difference, and they invest heavily each year to produce this kind of better programing.

Maurie Webster
v.p. and gen. mgr.
CBS Radio Spot Sales
N. Y. C.





The Unstoppables,



followed by The Untouchables,

took 5 out of the top 10.

Continuing its new-season trend, ABC-TV trended into the top ten with My Three Sons, The Real McCoys, 77 Sunset Strip, The Flintstones and The Untouchables. (The first 3 named made it in the top 5.)

This happy record, as recorded by Nielsen,* has the added virtue of being scored where the program popularity race is roughest. Namely, those competitive markets where viewers can view all 3 network offerings. And viewed as herein reported.

ABC Television

*Source: Nielsen 24 Market TV Report, week ending Sept. 24, 1961. Average Audience, Mon. thru Sat. 7:30-11 PM; Sun., 6:30-11 PM

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

9 OCTOBER 1961
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If there's to be any ticking off of somewhat unusual advertiser invasions of nighttime network tv this season, these three would have to be included:

1) The heavy scatter of minute participations by **Meade-Johnson (K&E) in behalf of Metrecal** after that dip in the medium via the **Winston Churchill** series. It's spending at the rate of **$3.5 million.**

2) **Mobil's (Bates)** blitzing off its new copy platform with some **60 minute participations on CBS TV and ABC TV** for the fourth quarter.

3) **Gillette (Maxon)** departing from its whilom preoccupation with sports to sell its **shaving line on multi-sponsored entertainment programs.**

What with all the problems generated by the 40-second chainbreak, some of the tv reps are expressing the hope that media planners can refrain from devising schedule combinations which would only aggravate the confusion.

Like, for instance, the type of availability call put out last week by **JWT in behalf of Standard Brands' Tender Leaf Tea.**

The plan involved: **running a schedule of 20-second announcements for two weeks, converting to 10-second spots the succeeding two weeks** and then returning to the **20-second segment for an additional two weeks.**

Report these reps: their stations are telling them that a revolving plan such as this can only cause them a **loss of revenue during the 10-second cycle.** The stations are asking: **where are we going to sell the open 10 seconds for just two weeks?**

The rather significant development of the week in spot tv was Eastman Kodak's (JWT) resort to the medium on a substantial scale for the Christmas buying season.

The plan as it now stands: a minimum of **four weeks in at least 25 markets** and **weekly schedules of eight prime 20's and six fringe minutes.**

Reps who in recent years have been trying to bring Kodak into the spot tv orbit are hoping that the **stations will be able to do a good clearance job,** which might prove fruitful in the event a **survey were undertaken to measure the level of Christmas camera sales in the spot markets vs. non-spot markets.**

Other national spot tv activity: **Lionel Science Sets** (Grey), four weeks, pre-Christmas, 20's and minutes; **Dow's Handy Wrap** (NCK), testing prime 20's and minutes, nine a week, minimum of 10 weeks; **Pertussin** (Compton), day minutes, 13 weeks; **Lovera Cigars** (Compton), 7 weeks, pre-Christmas, day minutes; **Alberto-Culver** (Compton), renewing top 30 markets.

Brown & Williamson (Bates) will be beefing up its less weighty total home-impression markets—that is, via network—with **spot buys in tv weather reports and sports.**

Contracts will be for 13 weeks.

Word coming to the tv networks out of the Chrysler corporate setup is that consideration is being given company tv plans for 1962.

The immediate interest, according to this information, is in **lining up some specials.**

In its current buying of spot tv for Crisco Compton has introduced something different along the lines of procedure.

The new twist: instead of buying everything for each of two geographical groups, it bought **night minutes for group A** and **day minutes for group B,** and then it went back and bought **day minutes for group A** and **night minutes for group B.**

All this happened withn a space of **a week-10 days.**

Taking the period of January through June as a base, afternoon tv viewing continues on the uptrend, whereas the nighttime tune-in quotient keeps going the other way.

Here's a comparison of the average tune-in the first six months of the past four years, as measured by Nielsen:

PERIOD	1961	1960	1959	1958
Noon to 5 p.m.	23.5%	22.1%	20.1%	22.1%
7 p.m. to 11 p.m.	57.1%	57.8%	58.2%	57.0%

Disney has dissolved its practice of buying its needs for individual releases through local agencies and reposed in LaRoche the responsibility for spot tv buying throughout the country.

The consolidation, on the tv side, is worth about **$2 million a year in billings to LaRoche.**

An average Disney release involves schedules in about **200 markets.**

Incidentally, **Disney is offering stations 3½-minute musical clips from Babes in Toyland,** a forthcoming release, which may be **scheduled as a strip** and sold for **local sponsorship.**

This may not be symptomatic of all tv rep firms but the sales head of a major station group informed SPONSOR-SCOPE last week that agencies outside of New York have been concentrating their buying on the minutes to the gross neglect of the 20's.

He cited, as an outstanding case in point, **Chicago, which, he said, has been giving sparse consideration to 20's**—the ratio between minutes and that unit being at least **50% off for 20's as compared to last year.**

The group sales chief said that a **similar disregard for 20's also prevailed in such buying centers as Minneapolis, St. Louis and Los Angeles.** And this, he added, when stations had twice as many to sell.

Tv stations that have posted 30-second segments on their ratecards may have, in the long run, posed something of a problem for themselves.

Where these stations had in mind for the 30's was **the nighttime chainbreaks,** but it now turns out that **agencies here and there see such units as kind of useful in other areas of the stations' schedule—like fringe and late features and syndication shows.**

The latest case in point is the call put out for that sort of placement by **Dancer-Fitz-Gerald-Sample in behalf of General Mills cereals.**

So that big batch of spot that Compton had ordered in the name of Duncan Hines Premium Cake Mix were for another P&G product, namely, Crisco Oil.

Reps and stations (about 15 tv markets are concerned) were **surprised by the switch of products after the orders were confirmed—20 to 30 spots a week, starting 15 October, but Compton, which services both products, told SPONSOR-SCOPE there wasn't anything unusual about the procedure.**

In other words, nobody was hiding nothing for nobody, not even Crisco's competition.

Now that the General Motors strike is settled, the agency for several of the divisions are finecombing the nighttime schedules of the tv networks in search of immediate availabilities.

The lines that are quite scanty in tv weight of the introductory stretch are **Buick, Oldsmobile and Pontiac.** (See 25 September SPONSOR-SCOPE, page 20.)

Whether there's enough worthwhile for them among the network leftovers is quite problematical, **and it may all turn out to spot's advantage.**

Another ambitious and expensive programing idea of ABC TV has gone aglimmering: it's the Thanksgiving Day special, which was to run 5:30 to 11 p.m.

The proposition: a combination of **name entertainment and patriotic features, with $700,000 net** going for talent and a tag of **$600,000 for time and preemptions.**

Like a similar idea the network had pitched for the **Fourth of July,** there were no takers. The reaction of some agencymen: **maybe the time isn't ripe for offbeat venture of such magnitude.**

For an insight into how the package goods advertisers rack up in tv SPONSOR-SCOPE asked TvB to compile for it a list of that category with $4 million or better in gross network plus spot billings for the first six months of 1961.

The following roster, with program and commercial costs not included, was the result:

ADVERTISER	JAN.-JUNE 1961	ADVERTISER	JAN.-JUNE 1961
Procter & Gamble	$53,656,120	Philip Morris	$7,896,872
Lever Bros.	24,522,730	Kellogg	7,545,668
American Home	21,520,691	S. C. Johnson	7,183,474
Colgate	19,011,327	National Biscuit	6,984,291
General Foods	17,932,325	American Tobacco	6,874,458
General Mills	11,702,207	Warner-Lambert	6,642,867
Bristol-Myers	10,975,247	Liggett & Myers	6,600,867
R. J. Reynolds	10,611,104	Pillsbury	4,744,569
Lorillard	9,811,327	Campbell Soup	4,727,987
Brown & Williamson	9,669,463	Standard Brands	4,470,440
Miles Laboratories	9,639,274	Carter Products	4,258,795

Sources: TvB-LNA; TvB-Rorabaugh.

P.S.: With programing costs included it's a pretty good bet that **General Foods would rank at least third** on the above list.

Unless it's a P&G or General Foods, the sponsor of a new nighttime half-hour show has still to put up a battle for clearance in the key two-station markets.

Advertisers in such cases have had to content lately with two things: (1) **the crowding out of smaller units by one-hour programs** and (2) the **reluctance of stations to clear for an untested show,** figuring that he can do just as well in rating and even net more money with **a syndicated series.**

Among the new series that's had an uphill battle is **Ford's Hazel** (NBC TV), which has yet to get scheduling in such important markets as **Syracuse** and **Birmingham.**

The latest sales promotion wrinkle that ABC TV is exploiting: it's got the **biggest percentage of heavy viewing homes** at night in terms of hours.

This claim is based on an entire January 1961 week, 7:30 to 11 p.m., as shown by the NTI for that period:

NETWORK	HEAVY VIEWING HOMES	LIGHT VIEWING HOMES	NONVIEWING HOMES
ABC TV	37.2%	33.6%	29.2%
CBS TV	30.9%	31.6%	37.5%
NBC TV	30.2%	32.7%	37.1%

As interpreted by ABC TV: the percentage in the heavy column confirms the network's oft-repeated thesis that it **dominates in the young households and the big cities.**

Using as a base the present rate of business, SPONSOR-SCOPE is herewith taking a stab at estimating what advertising's dollar contribution for tv will be for 1961, as compared to the previous year.

The breakdown as SPONSOR-SCOPE has it figured:

ITEM	1961	1960
Network Time	$500,000,000	$470,000,000
Network Programing	350,000,000	320,000,000
National-Regional Spot	480,000,000	460,000,000
Local time	240,000,000	215,000,000
Non-network programing	130,000,000	120,000,000
Commercials	50,000,000	45,000,000
Total	**$1,750,000,000**	**$1,630,000,000**

Jim Luce's assignment as media director of JWT's Detroit office won't make much difference in what had been his function as media coordinator of the Ford account.

He'll go on doing the coordinating but more of his time will be spent in Detroit.

The **Ford account represents 90% of the Detroit office's billings.**

The role of the special sales rep, one working on a fee basis for miscellaneous stations, has been resurrected for tv.

Jack Hardingham, who was a senior v.p. and general manager of Headley-Reed, has set himself up as a special rep. His function, as was that of the special rep in the earlier radio days: **dig up business opportunities among advertisers and agencies and work closely with the station's regular reps.**

In tv heretofore this sort of role has been filled by **men working on salaries for group-owned stations.**

On Hardingham's list at present are **WBRE-TV, Wilkes-Barre, WYOK-TV, Meridian, Miss., and KFVS, Cape Giradeau, Mo.**

Bates is complaining to some of the radio rep firms that it's again encountering in no small fashion an old station delinquency: failing to submit affidavits of performance so that the bills can be paid.

This agency among others thought that this situation was licked a few years back when **agency comptrollers and a group of radio stations got together on a system that would resolve the problem of affidavit roadblocks.**

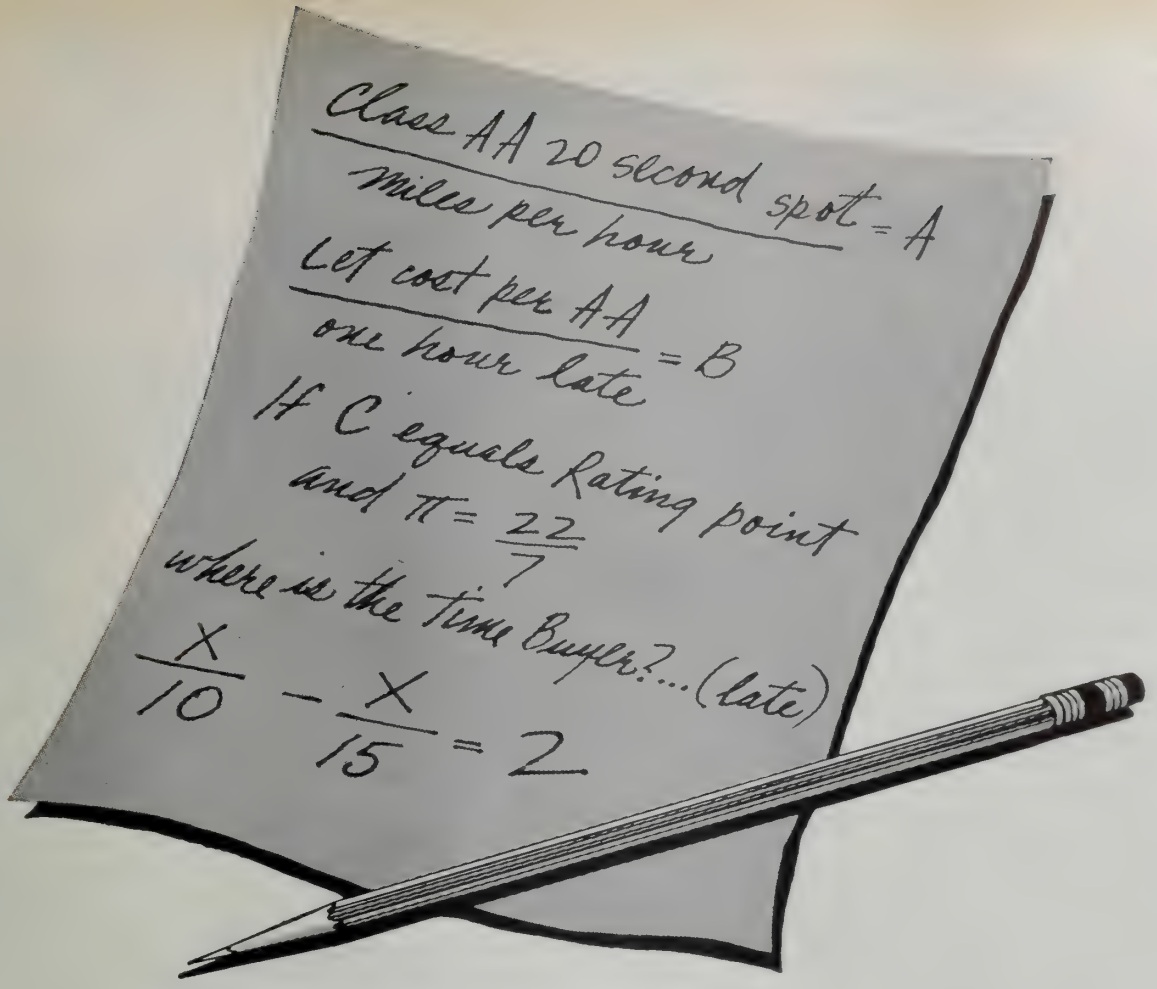
The billings percentage margin between network tv and spot tv seems to be getting closer year by year, if you base your comparison on the FCC figures.

Here's a five-year recapitulation of **time revenue figures** for national-regional spot vs. network, as reported to the Government bureau:

YEAR	NATIONAL-REGIONAL SPOT	NETWORK
1956	$281,200,000	$367,700,000
1957	296,400,000	394,200,000
1958	345,200,000	424,500,000
1959	424,200,000	445,800,000
1960	459,200,000	471,600,000

P.S.: The breakdown of the FCC's 1960 billings report showed these percentages as to source: **network, 41%; spot 40%; local, 19%.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.



Minutes Matter to Time Buyers

A fresh young college graduate, eager to find a job as a time buyer, wangled a five o'clock interview with the Media Director of an advertising agency.

Rumor had it that the M.D. was a punctilious person who went by the book.* To insure a favorable impression of his own punctilious habits, the youth wanted to arrive on the spot precisely at the appointed hour.

If he averaged 15 miles an hour he would arrive an hour too soon. If he averaged 10 miles an hour he would arrive an hour too late.

See if you can figure out what speed he should average, and the distance he had to go. Send us the correct answers and we'll send you one of our unique new prizes. It may be round or it may be rectangular. Either way, we guarantee it's a gift worthy of your mathematical talents if you can solve this puzzle.

**ARB, to be exact, which shows that WMAL-TV has the largest share of the Washington, D. C., market from 6 P.M. to Midnight, all week. (June '61)*

wmal-tv abc

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

liated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

PRIZE PACKAGES... open now for more Detroit Sales

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NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.

Two viewpoints on the current status of radio research:



UYER needs more data on groups in station's audi-nce, by demographic data, and by amount of lis-ening, says D&C media research head Martin Herbst



QUALITATIVE data have been added to syndicated and individual station research, and more can be expected, says Daniel H. Denenholtz, Katz research chief

Radio research: what next?

Agency researchers call for broad studies of radio listening habits, with demographic breakdown, more on audience make-up by station

ndustry interest in research is on ie rise, and the radio side, with its ecial problems, is coming in for a oodly share of the discussion.

Heightened concern with research ems, among other sources, from the ongressionally-inspired Madow Re-ort on the subject of broadcast rat-gs and construction of a commit-e, headed by Westinghouse Broad-sting president Donald H. McGan-non, to evaluate suggestions that NAB get into the research business.

Those not satisfied with the state of radio research point to changes in 1) The way the medium is bought (in batches now as opposed to by-the-program in bygone days), and 2) Where listening takes place (ever-greater addition of out-of-home lis-tening has been added). Also receiv-ing considerable cogitation are the relatively low-per-broadcast ratings prevalent in the multi-station radio station field, and the resulting prob-lem of relatively large statistical er-rors. Larger samples are put forth as a possible solution to this, but many feel it's unrealistic in terms of the added costs.

There's no question that radio re-search can be improved. Disagree-ment comes in as to what improve-

ments would be meaningful enough to warrant adding to research bills stations feel are plenty high already. Among those who cite a need for extensive overhaul of radio research is Martin Herbst, media research director at Donahue & Coe, who has a two-fold project in mind.

For radio in general, Herbst feels, an overall study is needed of media habits by groups, comparing time spent listening to radio with time devoted to other media. The study should relate demographic information, income, buying habits, etc., of each group investigated to radio listenership.

"Radio has developed into a very specialized medium," he relates. "It is bought in terms of stations, not programs, and stations are selected on the basis of groups to which they appeal, such as Negroes, teen-agers, fm listeners, etc. Yet very little research targets down to these special groups.

"Take teen-agers for instance. They're hard to reach with advertising, but we think radio's the way to do it. They probably spend more time with radio than with all other media combined. Generalizations are not enough for the leaders of industry today, however. To sell them on the medium, facts and figures are needed. Admittedly a study of teen-agers, which would have to be national, would run into money, but it's



WARD DORRELL, research chief at Blair, cites importance of individual station-sponsored investigations into their audience pofile



ROBERT COEN, McCann-Erickson media research head, voices basic need for master study of where radio listening takes place

that kind of material that's needed to help the medium grow," states Herbst.

The second phase of the Herbst proposal applies to day-to-day buying. He feels indvidual station data should go beyond audience size to breakdown by amount of time devoted to listening, and demographic information according to the extent of listenership. In other words, he'd like to be able to tell which station in a market has among its frequent listeners, for example, the largest number of middle-aged, middle income, male, automobile owners.

"This way, you'd have a real profile of the station instead of such subjective descriptions as 'Top 40' or 'Good Music' now available," Herbst summarizes. "A demographic breakdown by station is very important in justifying the local radio buy. Now all you get is relative competitive standing in the market, which can change every couple of months. This is all right in tv because there you have a frame of reference, the program, about which you know the audience profile. In radio, the station is the frame of reference."

Robert Coen, media research director at McCann-Erickson, thinks the first step toward improving radio research ought to be "a big, master study of where radio listening takes place." According to Coen, while there is some out-of-home data, it is not fully varified in terms of latest developments in radio listening, such as changes brought on by the spread of transistor sets. "Without this basic knowledge of what the radio universe looks like, we're handicapped in using the ratings we do have," he says.

By way of elaborating on how the called-for study would help, Coen cites a hypothetical station programming to teen-agers and receiving a low rating. "If we learn that teen-agers do, say, 95% of their listening out of home, we can consider that in evaluating the station for a particular client."

As for where stations might get the money for the large undertaking he favors, Coen thinks substituting broader time periods for the currently prevalent quarter-hour ratings could shake loose some funds. Anywhere from an hour to three hours, depending on demands of the program schedule should prove adequate for rating periods, and this would same money on the sampling.

Donahue & Coe's Herbst grants that broad time period ratings are cheaper, tend to eliminate fluctuation, and supply bigger unduplicated audience than quarter-hour figures. He maintains, however, that a switch from quarter hour to broad time period ratings would not fulfill the need to change from per broadcast to station measurement in keeping with change in the way radio is bought nowadays. In other words, he feels broad time period ratings are merely a refinement of quarter hour measurement, and does not go to the basic question of station audience composition.

Daniel H. Denenholtz, v.p. in charge of research and promotion at The Katz Agency takes the stand that radio research, by and large, is keeping pace with developments in the radio business. He feels that the syndicated services have made significant forward strides in reporting audience characteristics and cumulative ratings, and that individual stations more and more are commissioning studies of their own audience profile and public image.

Denenholtz expects a free flow of additions to this type of qualitative research as time goes on, but cautions that it is no substitute for the tradi-

tional quarter-hour ratings which remain vital. It still is necessary to know audience at time scheduled, and the quarter-hour ratings comprise the components for figuring average over any given time span, he relates. As Denenholtz sees it, programing is not parallel enough for broad time period figures to cover every situation—i.e. you can't work adequately with ratings for, say, 7-9 a.m. if your buy is for 6:30-8:30 a.m. But with every quarer-hour covered, you can compute the average for any time span.

One area in which Denenholtz sees a need for investigation, though he realizes it presents expensive difficulties, is measurement of unduplicated audience reached by different combinations of stations.

Indicative of new developments possible in radio research is a research study by the Alfred Politz firm released last week which purports to rise above several of the drawbacks sometimes ascribed to existent radio data. Conducted on behalf of five stations represented by Henry I. Christal, the study lays claim to these advantages:

- Universe studied relates to station's comprehensive coverage area, rather than being limited to a city or metropolitan area
- Individuals, rather than households, were studied. Each interviewee reported only for himself
- Samplings encompassed over 1,000 interviews per area
- Reports cumulative listening in broad time periods
- Combined techniques—personal interview, qualitative diary, and audimeter figures.

Politz-Christal study delves into refinements of listening

WEEKLY CUMULATIVE AUDIENCE OF RADIO WITHIN SPECIFIED TIME PERIODS

	Detroit %	Hartford %	Milwaukee %	Schnectady %	Buffalo %
Total population 15 and over	97	98	97	97	97
6 - 7 AM	38	44	49	38	39
7 - 9 AM	74	82	80	78	76
9 - 12 Noon	79	83	82	83	84
12 - 3 PM	81	84	82	82	85
3 - 6 PM	78	82	75	79	82
6 - 8 PM	67	73	57	71	69
8 - 10 PM	47	49	43	47	48
10 - 12 Mid.	36	34	30	34	41
12 - 5 AM	12	13	12	11	15

TYPES OF MUSIC PREFERRED FOR RADIO LISTENING

Concert music	40	47	39	40	39
Popular music with full orchestration	64	69	62	61	51
Popular music with small orchestration	61	67	54	55	55
Rock and roll	37	33	28	29	27
Don't listen to music	46	54	53	39	37
Other	10	5	8	6	13
Folk music	7	5	6	8	5



JOHN W. KLUGE, as president and chairman of the board of Metromedia, Inc., formerly Metropolitan Broadcasting Corp., has racked up another

METROMEDIA SOARS WITH JOHN

Kansas City purchases are the latest acquisitions in Kluge's constantly expanding

The remarkable "buy" and "build" philosophy that marks John W. Kluge's every move was again set in motion recently when the FCC recently approved his purchase of radio station KMBC and television station KMBC-TV, Kansas City, Mo. Kluge's company, Metromedia, paid $8,350,000 for both outlets, long regarded as choice pieces of property in broadcast row.

Impressive, indeed, was the fact that Kluge acquired the Kansas City outlets without any out-of-pocket expenditures. Much of the money for the purchase came from insurance companies—savvy operators always—who in this instance were convinced that Kluge's judgment was sound and mature.

Investors in Metromedia, Inc., which changed its name from Metropolitan Broadcasting Corp., last spring, vigorously applauded Kluge when he relayed the vitamin-packed intelligence that gross revenues zoomed over two-and-one-half times to a dazzling $42,598,179 in 1960, from $16,543,422 in 1959.

Some industry leaders say last year was Metromedia's historic year. Others insist that every day since Kluge first entered the broadcasting sphere nearly a decade and a half ago has been memorable.

His present operations are far and distant cry from the day he and a partner purchased WGAY Radio Silver Spring, Md. That was back in 1946. He made his entry in metropolitan New York radio six years later when acquired control of Metropolitan Broadcasting which now operates WNEW and WNEW-TV.

Since then his choice acquisitions have included WTTG, Washington; KOVR, Sacramento; WTVH, Peoria; WTVP, Decatur; WIP, Philadelphia



year of financial growth & physical expansion

KLUGE

operations in key cities

WHK, Cleveland, and KMBC-AM-TV, Kansas City. Last year also was significant in the history of the company. It acquired Foster and Kleiser, the nation's second largest outdoor advertising company with headquarters on the West Coast.

There is however a particular trace of pride when Kluge tells acquaintances and friends of Metromedia's acquisition of WRUL Radio, the remarkable shortwave station which serves Latin America, Africa and Europe.

Kluge said recently: "We, in media, have a deep-seated responsibility. We assume things like the Schweitzer taping not because of the FCC but because there has to be a sense of citizenship in communications. We're taking a loss on the WRUL operation but it is terribly exciting to think that on any one day we can reach two-thirds of the world with our broadcasts."

What FCC Commissioner Minow has been saying about the broadcasters of America, strikes a responsive chord with Kluge. "I'm quite in accord with him, "Kluge told SPONSOR. "And I'm not saying this for the FCC's benefit. There is a lot to be said for the FCC's point of view. I don't think it is bad for an industry to get shaken up a bit. I quite agree with Minow. If you give a nation candy all the time, it may very well end up with more than cavities in its teeth."

It is Kluge's belief that both the nation and the broadcasters have to aspire to the finer things as well as to a variety of things. Furthermore, Kluge doesn't quarrel with Minow as regards the state of children's programing on the air.

As one listens to Kluge's awareness of the power of broadcasting, one feels that Metromedia's role in broadcasting is only just commencing. It is a safe bet that he will have the blessing of his alert board of directors in the pursuit of more television properties and more radio stations.

"I'm going to stay in broadcasting a long time," he remarked last week. "A good radio station is like a country doctor—he weaves himself into the *whole* structure of the community."

He's a firm advocate of the use of research. He said recently that the marketing of goods is an obstacle course for companies. "We are a part of that course," he said. "We should know more about ourselves than anybody else, and we can do that through research. Then we can help the people who are running the course."

Kluge's office in the WNEW-TV studios reflects the tastes of a man with considerable insight and understanding of both the fine arts and the folklore of the "organization man." It is a large and relaxing room with soft lighting and a number of paintings on the walls including a

(*Please turn to page* 48)

Broadcast properties of Metromedia

TELEVISION STATIONS

STATION	LOCATION	YEAR ACQUIRED
WNEW-TV	New York	1959
WTTG	Washington	1959
KOVR*	Sacramento-Stockton, Calif.	1960
WTVH*	Peoria, Ill.	1960
WTVP*	Decatur, Ill.	1960
KMBC-TV*	Kansas City, Mo.	1961

RADIO STATIONS

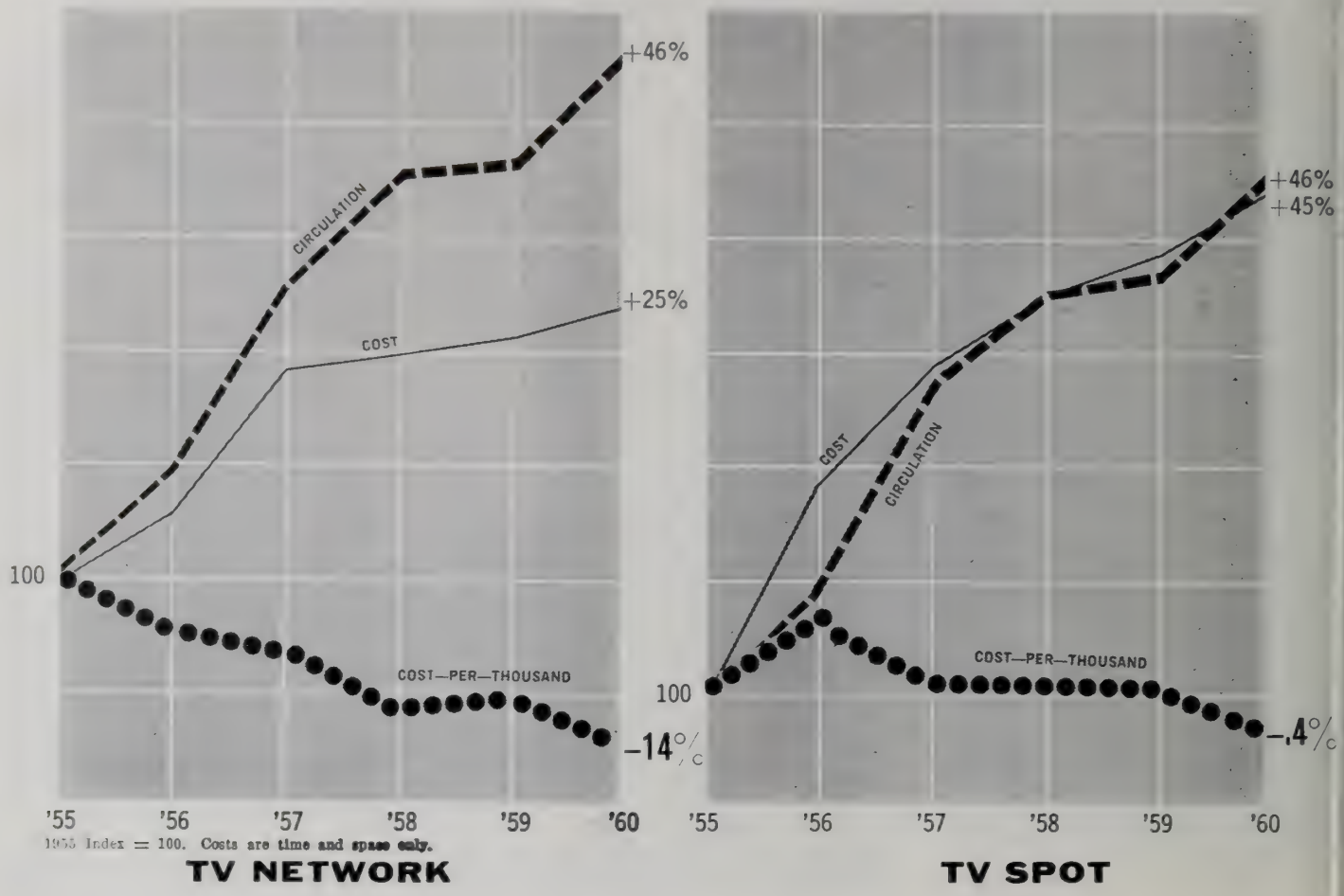
WNEW (AM-FM)	New York, N. Y.	1957
WIP (AM-FM)	Philadelphia, Pa.	1960
WHK (AM-FM)	Cleveland, O.	1958
KMBC	Kansas City, Mo	1961

INTERNATIONAL BROADCASTING

WRUL	Scituate, Mass.	1960

*Affiliated with ABC TV (others independent)

Television circulation, cost and cost-per-1,000 estimates as



C-P-M DATA SHOWS TV EDGE

Trend since 1955: tv circulation has continued to outdistance cost;

Say you're an advertiser. In 1950 (when television was scarcely out of the crib) you bought a weekly hour variety show on a major network. You laid down $20,000 for time. Based on network production factors for that year you paid an additional $28,400 for talent and production, or a total of $48,400 to reach the potential of four million television homes.

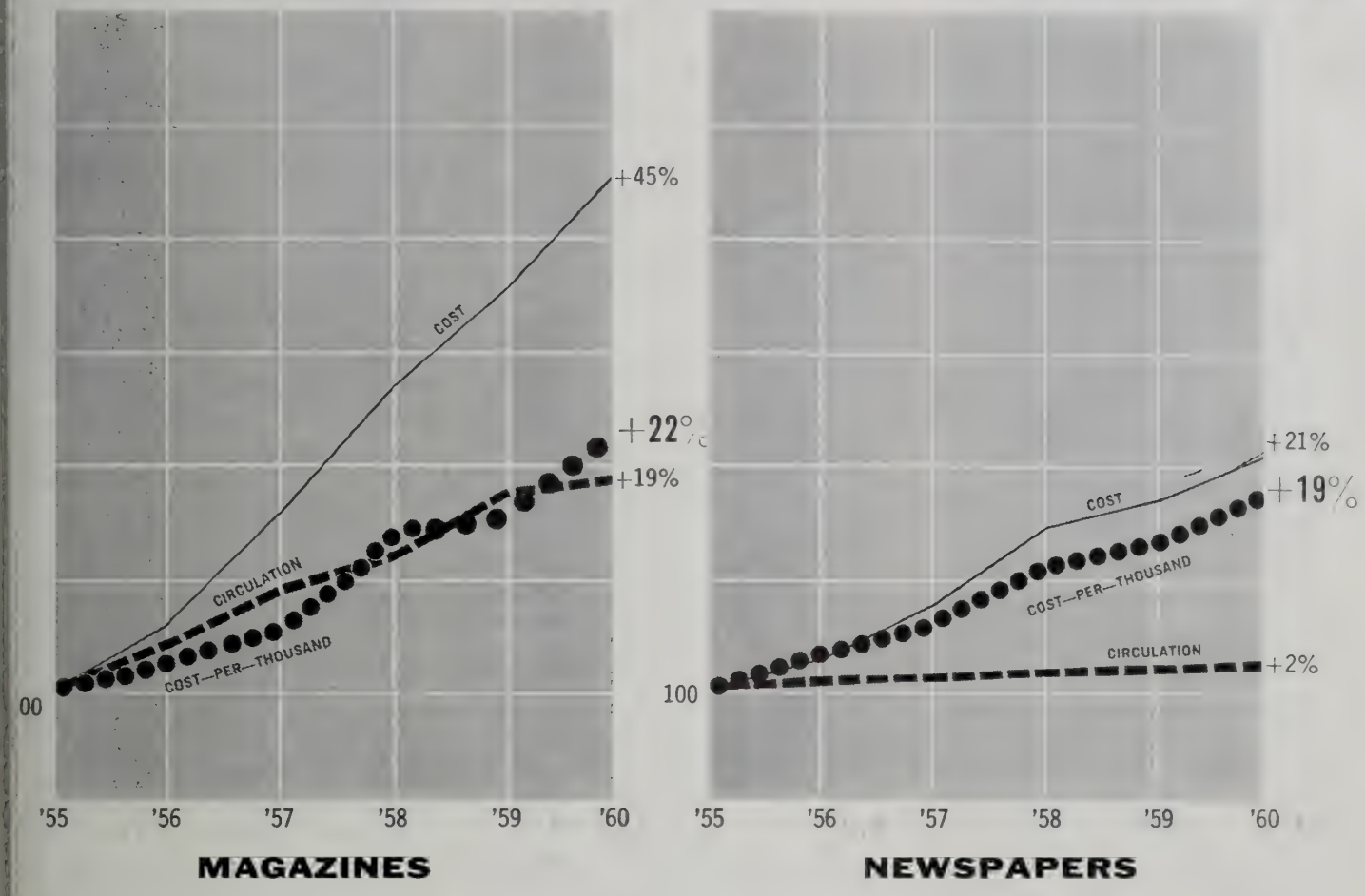
It's 1955. The baby not only is out of the crib, he's bouncing all over the place. That weekly variety show is now costing you $60,000 in time and $45,000 in talent and production, a total of $105,000 to reach a potential of 30,200,000 homes.

1960. Baby's a big boy now. That prime time hour is costing you $100,000 in time and $67,000 in talent and production, a $167,000 total to reach 45,200,000 homes.

Your cost has increased 245% since 1950, 59% since 1955. But your circulation has increased more than 1,000% since 1950 and 50% since 1955. Your cost-per-1,000, therefore, has declined more than 40% since 1950 and 14% since 1955.

This hypothetical case points up some of the silent factors inherent in the first of the SPONSOR graphs shown above. With 1955 (the year generally preferred by the industry's major research houses) representing an index of 100, the four graphs trace a five-year history of network and

compared with magazines, newspapers over past five years



IN CIRCULATION COST BATTLE

magazine and newspaper costs continue to outdistance circulation

pot television (cost-per-1,000 circulation) as compared with magazines and newspapers. Latest ost-per-1,000 estimates of other major media, ince 1955, show a 17% increase in spot radio daytime), a 1.3% decline in network radio and 22% increase in outdoor advertising.

Reflected notably in the television graphs is the eveling-off process of tv since 1955, especially in pot. In a TvB study issued in 1959, spot televiion showed a 40% decline in cost-per-1,000 over he past decade. Its decline over the latter half of he decade, however, is only .4%. Equally revealng is the role talent and production prices play in eeping network tv's cost-per-1,000 low. Where network time costs have increased meteorically as a result of television's rapid circulation growth, less astronomical rises in talent and production charges have served to amortize total program costs.

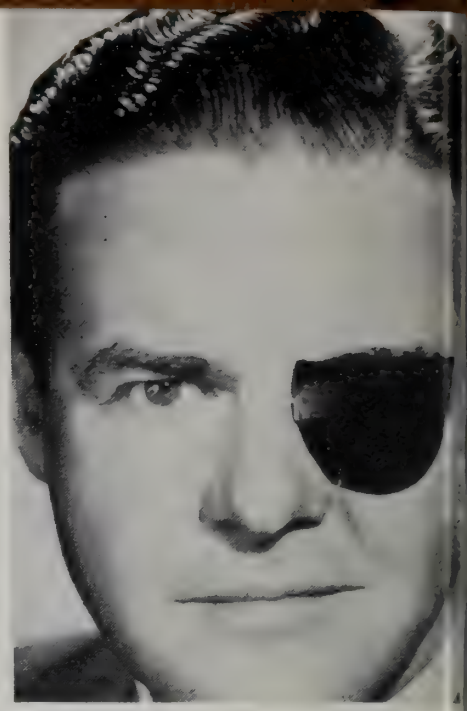
It should be noted that estimates in this report reflect only a media comparison relationship between cost and circulation over a five-year period. not the definitive picture of relative costs among media.

(Sources for the SPONSOR graphs and estimates: Television Bureau of Advertising, McCann-Erickson, *Printer's Ink*, Bureau of Advertising—ANPA, A. C. Nielsen Co.)

IS THIS TV'S MOST DARING FOURSOME?

Four gentlemen from advertising and broadcasting have carried on historic golf game in Westchester

Messrs. Tom McAvity, 'Joe' Culligan, Dick Pinkham and Ken Bilby continue an old and endearing friendship



MATTHEW J. ('JOE') CULLIGAN, general corporate exec., McCann-Erickson, says there are no concessions on golf course

"This is the only foursome I know that during a match can create a program, sell it, schedule it, and have it cancelled before they return to the clubhouse!"

This trace of elfish humor sprang from the lips of Michael Dann (vice president, CBS TV network programs, New York) in describing the deft and merry goings-on of four certain individuals engaged in golfing at the Apawamis Club in Rye, N. Y.

The four gentlemen are Thomas A. McAvity, vice president, programing, in the radio/tv department, J. Walter Thompson Co.; Matthew J. ("Joe") Culligan, a general corporate executive and a director of McCann-Erickson, Inc., in charge of the advance projects division; Richard A. R. Pinkham, senior vice president in charge of broadcast operations and member of the board of directors of Ted Bates & Co., Inc., and Kenneth W. Bilby, vice president, public affairs, Radio Corporation of America.



KEN BILBY, v.p., Public Affairs, RCA, and Pinkham go cabin cruising together with their families when they are not on the golf course

The quartet met at NBC a number of years ago. Since then each one has gone into similar or other assignments at different establishments. But the admiration for each other continues, and the human decencies they practiced on each other at 30 Rockefeller Plaza have been carried on unceasingly.

The fearsome four have been finding surcease from daily problems in broadcasting, advertising and other communication-producing migraines by playing golf. It has been an unending and almost historic golf game filled with the spirit of good will and unfailing good humor toward each other.

Once there was a small but celebrated Thanatopsis Poker and Inside Straight Club in New York. It consisted of luminaries such as Franklin P. Adams, George S. Kaufman, Marc Connelly, Heywood Broun and Harpo Marx. These boys played poker and fashioned bright discourse. The McAvity-Culligan-Pinkham-Bilby quartet appears to be of the same milieu but infinitely more inclined toward the healthy outdoors and the niblick. More over, there isn't a *noodnick* in the lot according to others in the communications dodge.

McAvity, who has a reputation among his peers as one of the savviest practitioners in the field of programing and program development, relaxes with golf, fishing and sailing. He speaks of his golfing companions as one of the most "congenial" he has ever met. "It is a day in the country" for him when he meets the boys on the greens. In his opinion, Bilby is the steadiest player of the lot. His own putting, McAvity describes as "weak."

How has McAvity fared in the small bets with the boys on the golf links? "I don't think I have lost any money over the years," he said. But it appears that one of the foursome, Culligan, has been giving him an arduous time. Culligan not so long ago gave him a $20 check, the result of a golfing wager. McAvity gave it to his wife. She took it to the bank. The bank refused it because Culligan had failed to indicate his bank branch. Moreover, who was "Matthew Daly," the bank demanded to know. Culligan's signature, according to colleagues, is as difficult to decipher as the ancient language of Hindustan.

When a SPONSOR editor saw McAvity last week, the latter was carrying another Culligan check. It contained a wrong date plus two different sets of figures. "If you're collecting a golfing wager from Culligan, you had better get in cash," McAvity said wryly.

McAvity is, as a rule, a spring, fall and winter golfing member of the foursome. During summer months golfing with the others slacks off and McAvity engages in other sports and relaxations. He said that on occa

sion, during the winter season, the boys drive up to New Haven, play some golf in the morning and see the Yale football games in the afternoon. Their wives frequently join them at the gridiron spectacles in the Yale Bowl.

Turning to industry problems, the J. Walter Thompson executive said he thought network programing this year was better than last year but the need for network creativity, network inventiveness was greater than ever.

Sales are one of the biggest problems confronting the networks, he noted. "It is the result of the third network being firmly entrenched on the scene," he said. "Today all the networks have availabilities. But the tragedy is that the networks are imitating each other, instead of being more inventive."

McAvity did not think that the FCC was curbing the freedom of broadcasters and he thought FCC Chairman Minow had a point when the latter criticized the networks for the low character of children's programing. "There's too much trash in the children's field," McAvity said. "If better programing is done for the children now, they will appreciate better programing as adults."

How do the boys shape up as golf players? Culligan has a 13 handicap, Bilby, 11; while McAvity has an 8, and Pinkham, is highest with 15.

THOMAS McAVITY, v.p., programing, radio-tv dept., J. Walter Thompson, looks upon golfing date as a day in the country



"This is a competitive business," said Culligan," filled with stories of bitterness, but the four of us, despite the competitive pressures, have carried on an honorable kind of competition. It was always this way with us."

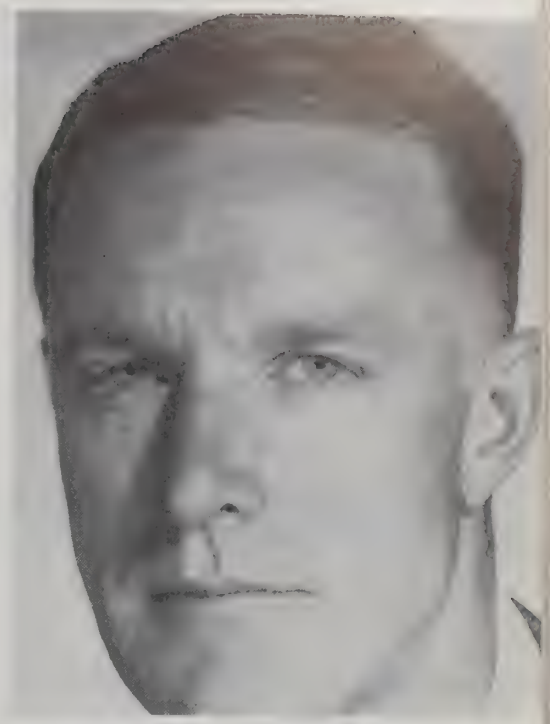
Culligan said there were no concessions of any kind in their golf playing. "You've got to sink every putt and gamesmanship prevails at all times," he said. "We take a lot of ribbing from each other from hole to hole. For a two dollar bet, anything goes that is legal."

Messrs. Culligan, Bilby, McAvity and Pinkham engage in a running satirical bit on status symbols during their encounters on the links. Pinkham, upon returning from a European holiday, would be asked, in solemn-like fashion, how are things on the Riviera or Biarritz? Both Bilby and Culligan are the possessors of swimming pools. After a rugged golf game, each will pull a status symbol line: "I think I'll go home and take a swim." Culligan, in an attempt to top it, might say: "I think I'll go home and put on my air conditioner." Pinkham, unable to brag of a swimming pool, will say: "I'll go on my boat." Culligan said he was waiting for the day when one of the group would end a golf game with this crack: "I think I'll go home to my swimming pool, my air conditioner and my boat."

Pinkham said he was being pressured by Mrs. Pinkham to build a swimming pool. "But I'm a twice a year swimmer," he observed, "I go in twice a year and each time for 30-second dips. Swimming, to me, is a bore."

The Culligan family resides in the western sector of Rye. The Pinkham family also lives in Rye, near the Sound. The Bilby clan resides in the Orienta Point area of Mamaroneck. McAvity and his family are Manhattanites.

Culligan said there was also always a wide divergence of opinion expressed on the golf links. The boys discuss broad industry matters, international affairs and the state of contemporary literature. The four men are constant readers, with emphasis on non-fiction, but once in a



RICHARD PINKHAM, Senior v.p. in charge of radio-tv, Ted Bates, says all wives in group are bright. No dud in the lot, he declares

while they'll approach a novel in order to keep abreast of literary trends.

It is not uncommon for others on the links to overhear these four golfers arguing the relative merits of the best sellers of the week. It is conceded by many in the industry that this quartet is about as well read a group as one is apt to find anywhere on the broadcast band or in the purlieu of Madison Avenue. The gamut of their discussion is indeed wide—anything from the theological and secular aspects of Reinhold Niebuhr to the uncorseted goings-on in Henry Miller's *Tropic of Cancer*. Pausing at the fourth hole, recently, the boys agreed simultaneously that *Tropic of Cancer* was "trash." Another piece of current best-selling fiction, namely *The Carpetbaggers* by Harold Robbins, was quickly dubbed "interesting trash."

The quartet was unstinting in its acclaim of William Shirer's massive and important book, *The Rise and Fall of the Third Reich*. They were unanimous in their praise of Shirer's great reporting of the grim Nazi saga. Culligan recalled last week that the Shirer book was the cause of his losing a wager to Bilby.

What 'outsiders' think of potent quartet

'This is the only foursome I know that during a match can create a program, sell it, schedule it, and have it cancelled before they return to the club house.'

Michael Dann, v.p., CBS TV network programs, New York

'The fastest moving quartet on the links as well as in the conference rooms. I know them well and admire them greatly.'

Sydney H. Eiges, v.p., public information, NBC

Culligan argued certain points. Bilby said he was mistaken. Culligan wagered $100 he was right. Bilby proved him wrong after they went over the Shirer tome. After a golf match, the boys will usually have a drink. Culligan will reach for a ginger beer; McAvity, who is a switcher will order most anything; Pinkham will reach for a rum collins and Bilby may some time try a gin and tonic.

A highspot of their regular games is the golf dice bit they engage in at the 19th hole. "It is like a narcotic," said one of the foursome last week. "You can't stop it, once you've begun. And the loser pays for the drinks."

The four are profound family men with an enoromous love and respect for their wives and children. The Bilbys have four children. The Culligans have four children. The Pinkhams have four children. The McAvitys have two children. All told 14 children. Also a close bond exists between the wives and at various time during the theatrical season, couples will go to the Broadway theatre. "We would rather see a bad play than a good movie," Culligan observed. During summer months, the foursome and their wives will take in the local strawhat circuit productions in which many of their friends and acquaintances are appearing.

Culligan, one of the most penetrating professional minds in the business, was asked what he regarded as some of the major problems confronting networks. Among the problems he cited these: The independence of affiliates which leads to some clearance problems; the threat of government interference as well as ownership of problems, and pay-tv, with the loss of sports and some motion picture attractions. He also cited the failure of two networks to move decisively toward color tv. Culligan insisted that radio should take advantage of its new acceptance by raising rates, increasing the range and quality of newscasts, increasing volume of analysis and commentary, and re-introducing a type of radio spectacular which would fully cover the latest in world shaking developments.

Culligan wants the return of some famous comics to radio. He would like to see Groucho Marx, Bob Hope, Jack Benny and George Burns in new formats on radio. He isn't satisfied with the news and special events job on radio. "It is doing an adequate job, but it can certainly do better," he said. As for pay-tv, "it is farther away than its proponents believe." He doesn't think the FCC and Minow, in particular, are curbing the freedom of broadcasters. "All one has to do is to read the complete text of Minow's speeches to recognize that he personally oppose control and is primarily recommending self-improvement."

Nor is the character of children's programs on a satisfactory level, according to Culligan. "It is the one area in which adequacy is not enough," he said. "Even after bad programs are eliminated, we should continue to work toward making mediocre programs worthwhile."

Pinkham has been a member of Apawamis since before Pearl Harbor and was responsible for getting McAvity and Bilby into the club. Culligan was already a member of Apawamis.

"We never talk hard business on the golf course," Pinkham said last week. "We tell the latest jokes."

In Pinkham's opinion, McAvity has the hardest time sinking putts over four inches. Pinkham describes Bilby as the most serious player of the quartet—a player filled with grim determination and the "possessor of the worst swing." However, Bilby is incredibly accurate when he gets in close, Pinkham conceded.

Culligan's behaviour on the greens was described by Pinkham in this fashion: "He has the best practice swing in the club, but unfortunately he doesn't use it to hit the ball. Culligan never loses his temper. That's an incredible accomplishment, you know, for an Irishman. Also, Culligan is a surprisingly accurate putter for a man with an eye patch."

Pinkham recalls that the caddymaster first told him about Culligan many years ago. "What's he look like? "Pinkham asked. "Oh," replied, the caddymaster," he has no special characteristics." As an afterthought, he added: "Oh, yes, he has an eye patch!" Pinkham, in addition to golfing, is keen on skiing, sailing and travel. Pinkham's wife is an outstanding athlete. She was All-American in field hockey and lacrosse. She was also runner-up in tennis singles and champion in doubles at her tennis club.

Said Pinkham, with unbridled enthusiasm: "All the wives in our group are bright. There isn't a dud in the bunch!"

Pinkham, asked if the thought the FCC and Minow were curbing broadcasters' freedom, replied: "No, only by moral suasion, which is just and proper."

Pinkham, a great believer in the presentation of visual news at the breakfast table, observed that one of the most depressing facts of today was that 90% of American newspapers were so bad. " "It is too bad

(*Please turn to page* 50)

RADIO TALKS 'HIP' FOR KEDS

• U. S. Rubber tries out radio disk jockey fun-sell for its canvas shoes and makes dent in teenage market

• Reports from dealers in Cincinnati and Fort Worth relate 15% sales increase to six-week radio campaign

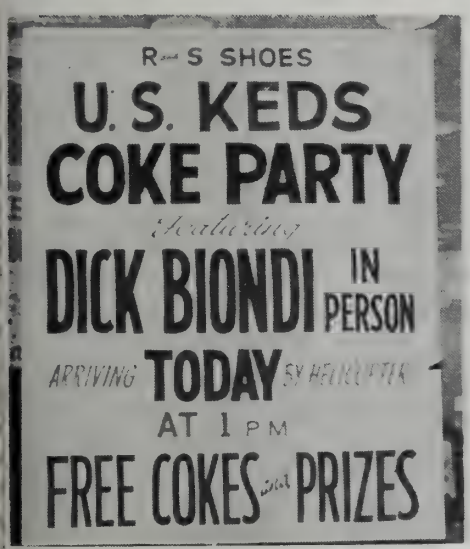
Apparently there's no such thing as hard sell-soft sell when it comes to cracking a teenage market. What it takes is a "hip" kind of lingo known as fun-sell, a lingo dear to the hearts of the not-children-nor-adult group of citizenry. And most effective when dispensed by that teenage idol, the popular local radio disk jockey.

This was the thinking tried out by U. S. Rubber and their agency Fletcher Richards, Calkins & Holden this summer when the company set out to spark teenager interest in their canvas shoe product, Keds.

The campaign which involved multiple radio stations in the top 25 markets, proved most successful and according to talk around the trade, it's quite possible that U. S. Rubber will try out this approach in other markets next year.

Although all the sales reports are not in, comments like this one from

Here is how one station promoted Keds in a five-hour stunt





THE CENTER ATTRACTION of the event was WLS (Chicago) disk jockey Dick Biondi who served as host of giant Coke party held at shopping plaza. Photo left shows window display cards exhibited by Keds dealers. At right is the R&S store which dispensed free Coca Colas to the crowd





THE PULLING POWER OF the local disk jockey is evidenced here (right) with this shot of a small portion of the huge crowds which turned out to get a glimpse. Biondi made a spectacular arrival by helicopter (left) which earlier had dropped tagged-for-prizes small styro-foam balls

Radio buying is teamwork for U. S. Rubber ad men and agency



HEAD OF KEDS ad staff is A. J. Hocking, advertising and sales promotion manager, footwear, general products div. U. S. Rubber



J. R. McMENAMIN, assistant advertising and sales promotion manager, footwear and general products division, U. S. Rubber Co.



SY FROLICK, FRC&H v.p. radio/tv director, who master-minded Keds tv and radio commercials is known as Mr. Keds in agency

Howard Turner, sales manager for U. S. Keds in Cincinnati, "one of the largest department stores in Cincinnati enjoyed a 10% to 15% increase in Keds sales which they relate directly to the Keds radio commercials," and this from Stan Wilson, v.p. of KFJZ, Fort Worth, "a large suburban outlet in Fort Worth indicated that a 14% increase in Keds sales could be attributed to nothing else beside the radio advertising, recommended that it be continued—and believes that its back-to-school business on Keds will double last year's figures."

Although U. S. Rubber began marketing the first of its Keds line back in the Gay '90's (they were called Peds then) this was the first all-out effort to win over the teenage market, via radio. Footwear News reports that for the first half of 1961 imports of fabric-upper shoes with rubber soles increased 9.4% in pairage and 2.4% in volume business. The average price of this merchandise fell from last year's $1 a pair to 94 cents during the first half of this year.

U. S. Rubber's product has a sales price range beginning at $3.95.

This first local radio campaign to sell Keds to teens in their own idiom and on their own favorite disk jockey shows began 17 July. It was a six-week saturation buy. From 24 to 34 spots a week were used on two or three top radio stations with a strong teenage audience. The stations were provided with four recorded commercials, prepared by the FRC&H creative group, each 50-seconds long giving the deejay a minimum of 10 seconds to endorse and sell Keds in his own words. To guide the disk jockeys, a special Keds fact sheet was supplied.

How does a big and staid company like U. S. Rubber put across a teen-type message? It's not as simple as it might sound, says Sy Frolick, FRC&H v.p. tv and radio director who for years has master-minded the Keds tv commercials and the recent radio messages. The problem: should they attempt a "cute" approach and risk wasting the effort on the pseudo-sophisticated group? Or should the approach be straight telling and chance losing the audience before the message goes over the airwaves? Jingles? Well, says Frolick, "you're bound to lose something in the maze of music and jingles."

The solution, then, according to



CAMPAIGN STRATEGY for Keds recent teenage radio buy in 25 markets was handled by FRC&H team (l-r) Fletcher D. Richards, Jr. a.e.; Sylvia Harris, acct. supvr.; timebuyer J. Kelly

Frolick, was simply a matter of winning the confidence of the teenagers by talking their language and by giving them something to participate in.

The results of the combined brain work of Frolick; Robert Nugent, writer-producer; Bill Vance; and art director Vic Miranda were four recorded light and breezy messages, devoting almost the entire minute to teen talk news. The first told a general, blue label Keds story; the second put the spotlight on Keds basketball shoes for boys; the third highlighted both needle-toes and pastel colors in Keds for girls; the fourth reminded both boys and girls to get a new pair of Keds for back to school. All the commercials carried the 1961 campaign theme—"Get That Great Keds Feeling."

The heart of each commercial was a "Teen BulleTeen," a piece of "news" or a "tip" for teenagers, with zany sound effects.

Here's a sample Teen BulleTeen: "They are building a new padded ceiling in the gym at the Wilbur Grunt Memorial High in California, because the ball team switched to Keds and they keep banging their heads. Keds make you jump higher."

The Teen BulleTeens were designed by FRC&H and produced by Norwood Productions, N.Y.C., with more than fun in mind, it worked as expected. Youngsters caught on to the BulleTeen idea, started repeating them to each other and eventually made up their own. It led to a variety of Teen BulleTeen promotions for local dealers.

Merchandising and promotion played a very important part in the campaign. Although this was not a stipulation for a station buy, most of the stations however did come through with mailers, contests and other gimmicks—all involving the leader of the campaign, the local disk jockey.

In Chicago, for example, radio station WLS disk jockey Dick Biondi was the pivot for a five-hour long promotion which included five major events, (see photos page 35). Mailing pieces spotlighting the top disk jockeys in the Chicago stations were sent out to Keds dealers listing mar-

(*Please turn to page* 51)

WANT A STATION? GET THE %$★ OUT OF TOWN!

The story you are about to read never happened. It was written by Jean Rockwell, gal account executive at Parker Advertising, Inc., Saginaw, Mich., after she returned, pale and shaken, from visits to a radio and a television studio the other day. Both outlets are what might be called "studio-transmitter" operations—and though the audience to these outlets have no trouble finding them on the dial, Miss Rockwell discovered that finding the studio was another matter altogether.

Omar T. Fleegle is employed by the FCC. His sole job is to okay radio and tv studio locations. Without the dedicated work of such men as Omar T. Fleegle, tv and radio as we know it today would not exist.

Let us listen to a conversation between Fleegle and Charlie Lumpden, prospective station owner:

Charlie: I have found it, Mr. Fleegle—a fine location! It's so far from town, no one knows where it is. Now will you stamp my license?

Fleegle: That is good, Lumpden—but you can do better. Come back tomorrow.

(Next day)

Charlie: Mr. Fleegle! Guess what? I have found a spot that is so far from town that no one knows where it is—*and* we can locate the studio 750 yards from the road behind a grove of trees! Now will you stamp my license?

Fleegle: You have done well, Charles—but you can do better.

(Next day)

Charlie: Not only is the spot so far from town that nobody knows where it is and we can locate our studio 750 yards from the road behind a grove of trees—but I have just found out that the road itself is unpaved—dusty and bumpy in the summer and downright impassable in the winter. Now will you stamp my license?

Fleegle: You have done an excellent job, Charlie—but there is just one more thing you must do.

(Next day)

Charlie: I have taken care of everything, Mr. Fleegle. I have found a location so far from town that no one knows where it is. We have built our studio 750 yards from an unpaved, impassable road behind a grove of trees—and here is the last thing . . . our letterhead has the wrong address! Now will you stamp my license?

Fleegle: Charlie my boy, you have proved yourself. Here is your license. Those #$@* agency people will never be able to find you!



SPONSOR ASKS:

HOW CAN AGENCIES AVOID OVER-SPENDING FOR FILM COMMERCIALS?

(PART 2)

Those replying to this week's question are:

- **Rex Cox,** Sarra, Inc., New York
- **James S. Troy,** The Troy-Beaumont Co., New York
- **Robert Bergmann,** Filmex Inc., New York

Rex Cox, *director of creative services, Sarra, Inc., New York*

The sponsor or client, advertising agency, and film producer, all share in the responsibility of trying to save money wherever possible, or expressing it another way . . . "why waste money?" Let's look at some instances of where money is wasted, or better yet where waste can be avoided.

From the film producer's viewpoint, of course, the perfect solution would be for the agency and producer to get together early in the creative stages of the commercial before the idea is presented or "sold" to the client.

This does not mean that the film producer knows all the answers, but from the standpoint of production problems he might be able to suggest a better economical film approach or



Costly changes avoided if everyone concerned approved script before production

technique. There are many cases where the script or storyboard has already been sold to the client, and when the film producer suggests a more effective or economical way he is told, "Oh, we can't change that, the client has already approved it."

"Haste makes waste" is not a bromide—but a truism. Too often production of a film commercial is started before ample planning time is given, which invariably results in expensive changes during shooting; running into costly overtime, or even added days for reshooting.

Another important point is to be sure that everyone who should have seen and approved the script before production is started has done so, be it sponsor or agency personnel; and including the producer and director, if possible. This would mean that all concerned are in agreement on how the film should be produced when they go on the stage or into a recording session. It is indeed frustrating to sit in on a screening of a work print and have someone you have never seen before, nor who has ever attended a meeting or present at the shooting, suggest changes. Suggestions for changes at this stage of production naturally are very costly. Of course, changes will always crop up during the shooting of any film, but these should be held to a minimum, not be changes of a major nature that sometimes makes it seem as if the script was "being written on the stage."

There are many more specific wastes we could speak of, such as over building sets when the script only calls for an extreme close up; poor preparation, or more to the point, *late* preparation of color corrected labels or packages, which invariably means delay in shooting. Often there is an actual problem in obtaining the client's product before shooting starts. When sufficient time has not been given for pre-production planning or getting approval of the script from all concerned, there is the other common practice of "Well . . . let's shoot it two or three different ways and we'll make up our mind after we see the dailies." This thinking even works into the cutting room, and sometimes results in the actual editing of the spot two different ways because a decision could not be reached before shooting started.

There is also a great waste of money in the re-doing of opticals. There is an increasing practice of going to opticals too soon in order to meet an "impossible air date" or a "sales meeting" that we just found out about. Many times spots go into opticals with the full knowledge that they will have to be re-opticalled as soon as some bit of animation is corrected, new mattes are made, or better fine grains or high contrast prints are obtained. All of this because ample production time was not planned in the beginning.

As I look back over the above, it makes me think that if I'd only had *more time for preparation* all could have been stated in one simple sentence: "If you want to save money in producing tv film commercials, take time for pre-production planning and don't shoot the film until the script is right, and all of the client's products and props are ready."

James S. Troy, *exec. vice president, The Troy-Beaumont Company, Inc., New York*

I believe the best answer lies in film companies which utilize the fee system—the principle which was so thoroughly publicized as a result of its adoption in the ad agency field by Ogilvy, Benson & Mather—but has actually has been in use by numerous agencies for a number of years.

As a company which utilizes this system, we are familiar with its advantages—and some disadvantages.



Considerable savings in using a fee system in which agency is billed net costs

But I think it affords the best protection for agencies who are rightly zealous in economizing for their clients.

SPORTS

...San Francisco's KTVU offers **unequalled sports coverage** in the Bay Area. Intense viewer interest is indicated by the tune-in to the 1961 **San Francisco Giants — Los Angeles Dodgers baseball games: an 80% share of audience.*** San Francisco 49'er football, college basketball, wrestling, track, hockey, tennis . . . **if it's sports . . . if it's live, San Francisco expects to see it on KTVU.** These popular major sports events offer **high impact for successful sales campaigns.** For information on the latest sports availabilities, call H-R Television or KTVU.



Candlestick Park, home of the San Francisco Giants, opened April 12, 1960. Constructed at a total cost of over $15,000,000, the stadium is municipally owned. It seats 42,500 people. Photo by Moulin Studios

The Nation's LEADING Independent TV Station

KTVU

CHANNEL 2

SAN FRANCISCO • OAKLAND

IN
CHARLESTON
-HUNTINGTON
THERE'S NO NEWS
LIKE
WSAZ TELEVISION
NEWS

❖❖❖❖❖❖❖❖❖

Because there's no other station that takes such an interest in the news

WSAZ-TELEVISION is the only television station in the market with "two-city" news coverage . . . maintaining a full-time news staff in both Charleston and Huntington.

❖ And this is a news *staff:* nine reporters and writers who deliver their own news on the air; eight photographers who get every important story on film as it happens; 27 area correspondents who furnish on-the-spot reports from every corner of the region.

❖ Match this top-flight personnel with the very latest technical facilities, add two wire services, combine into daily news programs originating simultaneously in Charleston-Huntington studios . . . and you get an idea of why WSAZ-TELEVISION's regional news is another unparalleled PLUS in this station's tremendous arsenal of audience appeal.

❖ News dominance, coverage dominance, ratings dominance . . . all go together to make WSAZ-TELEVISION the easiest media choice you'll ever make, in *any* market. Don't you wish *all* your decisions were this easy?

WSAZ TELEVISION
CHANNEL 3 CHARLESTON - HUNTINGTON
DIVISION: THE GOODWILL STATIONS, INC.
C. Tom Garten, Vice President and General Manager
Represented by The Katz Agency

It is necessary for a company which uses a fee system to expend sufficient time and energy to provide a wealth of accurate information on budgets and possible solutions to a project. However, many times this preliminary effort is more than compensated for by speeding the production time, eliminating errors, and providing the results expected by the client.

Under the fee system, the agency is charged one flat fee for a specific project. All costs are billed net—without a commission or markup. If in production it is obvious that an increase in budget would provide additional advantages well worth considering—for example, the commercial is ideally suited to color instead of black and white—then a conference is held with the client. At this meeting the suggestion is made, and the agency makes a decision with the full realization that such recommendations are not based on a desire for increased billing. Too frequently agencies view such suggestions as a smoke screen in which to bury over-budget costs.

There are frankly some difficulties in switching to a fee system. Creative people frequently see more unusual or original solutions to a project (at greater cost), and some suppliers find it hard to believe (at first) that you are really serious about your budget ceiling.

I feel that agencies or clients who are exposed to the fee system receive a number of advantages. They have a clear understanding of what they will get for their investment and have the facts on what the various costs are because estimates are broken down. The system eliminates "over-budget embarrassment" and utilizes the "open book" system, under which the client is free to study costs if he wishes. It also enables realistic budgets to be set for most commercials without need for sizeable reserve or contingency fund.

I believe the system provides for a closer working relationship with the agency. It can promote the "ideal situation" of a production group becoming an extension of the agency's own department. Furthermore, a reasonable share of responsibility is assumed by the agency, since he is fully informed of all project concepts, techniques and limitations throughout production. Also there is a much greater opportunity for production group to capture the agency's style and feeling.

The fee system hits home to the producer that the money being invested is the client's money, and there is a limit to the expenditure available in all areas of production. The system offers a challenge to companies which utilize, and it saves clients' money.

Robert Bergmann, *pres., Filmex Inc., New York; chairman of the public relations committee of Film Producers Assoc.*

Overspending begins for an agency when an idea or concept for a commercial does not depend on a master visual to convey the sales message. Unless there is shown, dynamically, the reason for the purchase of the product or service—unless the picture carries the promise that will be



By assigning work without a bid system to producers in who they can have confidence

fulfilled from a sale, the commercial is not taking advantage of its television exposures and its investment in production. Too often, the commercial depends on the audio (reflecting its dependence on the radio form)—on a catch phrase, a carefully summed-up advertising premise, which is better served in a print medium. Too often unstimulating and non-emotional package or product shots are employed in and out of sequence, denying the commercial its own form and opportunity to make a full statement. Too often a viewer is treated to nothing more exciting than an announcer's lips in motion, medium shot, while holding a product in hand.

Overspending begins when the commercial is not understood as the effort of two complete teams working together; the agency's and the film producer's, with the consequence that information, vital to the production, is not passed in a most direct and complete manner to all concerned. When information dribbles to the set on production day, as often

(*Please turn to page* 48)



WBEN-TV

SPOTLIGHTS YOUR PRODUCT IN A $3.5 BILLION MARKET

Your product is in the Western New York spotlight when you spot your sales effort on WBEN-TV.

WBEN-TV, with its high tower and maximum power, delivers a 15-county area in Western New York and Northeastern Pennsylvania, plus a bonus audience of over 2,000,000 people living on the Canadian Niagara Peninsula.

And you get more than coverage. You get *impact!* For Channel 4—Buffalo, is the television pioneer of the area—with 13 years of audience loyalty to its credit, over a decade of leadership in audience preference.

Don't hide your product story under a bushel. Spotlight it in the clear, bright picture of WBEN-TV. See how your TV dollars count for more on Channel 4.

Get the facts from Harrington, Righter & Parsons, National Representatives

WBEN-TV

The Buffalo Evening News Station

CH. 4

CBS in Buffalo

WTOK-TV

MERIDIAN, MISSISSIPPI



A MOST

EFFICIENT

MEDIA BUY

*MISSALAND — thirty-six counties in Mississippi and Alabama covered by only one television station—WTOK-TV. Facts prove that WTOK-TV offers advertisers one of the nation's most efficient media buys. Before completing your next market list, take a close look at MISSALAND and WTOK-TV. Here's why:

- 159,400 Television Homes
- $530,093,000 Retail Sales
- $796,636,000 Effective Buying Income

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden

WTOK-TV MERIDIAN, MISSISSIPPI

CHANNEL 11

CBS PRIMARY AFFILIATE
NBC - ABC
BOLLING COMPANY REPRESENTATIVE

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Lionel Corp., New York, will open a campaign for its trains and science sets. The train schedule is set to begin 3 November and will have a flight of six weeks; the science set schedule will start 3 November and continue for three weeks. Time segments: minutes and breaks. Both schedules will go into 40 to 50 markets. Agency: Grey, New York. Buyer: Herb Gandel.

Lever Bros. Corp., New York, will run a spot promotion for its Lipton tea. The campaign is scheduled to start 15 October and it will have a five or six week flight depending upon the market. Time segments: day and night minutes and prime I.D.'s. Agency: SSC&B, New York. Buyer: Dan Ross.

Colgate-Palmolive Co., New York, has a campaign planned for its Fab. It will begin 22 October and will have a 10-week flight. There will be some 20 to 30 markets involved. Time segments: night minutes. Agency: Ted Bates, New York. Buyer: Jack Flynn.

The Welch Grape Juice Company, Inc., Westfield, N. Y., will open a campaign for its jellied sauce which will start 8 November and run through two weeks. Time segments: day and night minutes and breaks. It will involve some 20 markets. Agency: Manoff, New York. Buyer: Len Ziegel.

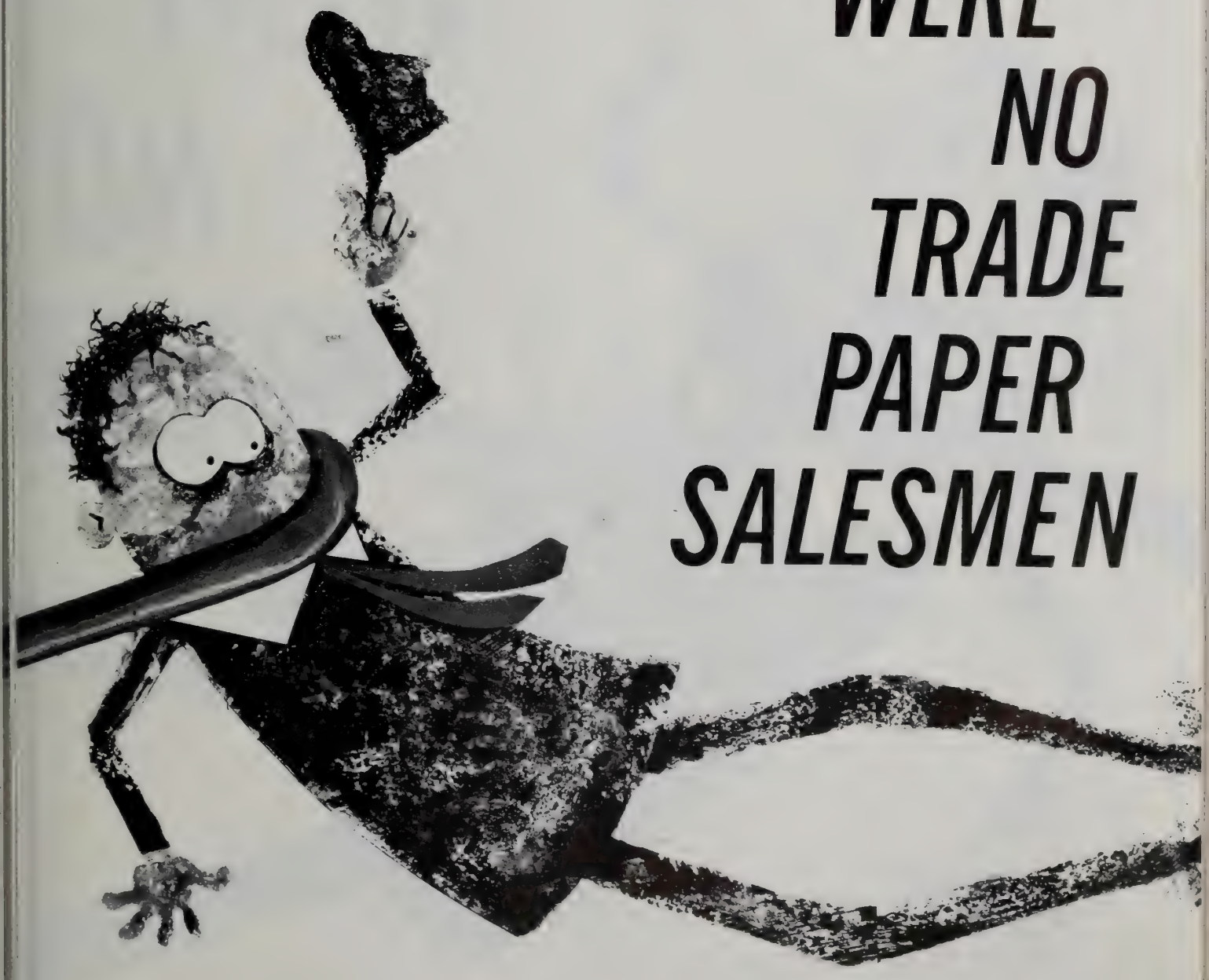
American Home Products Corp., New York, will run two promotions, the first is a test campaign for a new product, Chef Boy-Ar-Dee frozen pizza pies, and the second for Chef Boy-Ar-Dee meat ball stew. The pizza campaign will begin 9 October and will have a four-week flight. The Meat Ball stew campaign has started 2 October and has a scheduled 11-week flight in seven markets. Agency: Y&R, New York. Buyer: Ricky Sonnen.

Chesebrough-Pond's, New York, will promote its Pertussin starting 9 November. It will have a 10 to 15 week flight in some 40 to 50 markets. Time segments: day minutes. Agency: Compton, New York. Buyer: Genevieve Schubert.

Dow Chemical Co., Midland, Mich., will run a campaign for its Handy Wrap. The promotion is to begin 9 October, and it will have a flight of 10 to 20 weeks depending upon the markets entered. There will be some 30 to 40 markets in this promotion. Time segments: fringe and day minutes and prime 20's. Agency: NCK, New York. Buyer: Sheldon Bodin.

El Producto Cigar Co., Inc., New York, will open a campaign for its Lovera cigars sometime in November. The promotion is scheduled for a seven-week flight. Time segments: minutes and 20's. It will enter 20 to 30 markets. Agency: Compton, New York. Buyer: Bob Stone.

IF THERE WERE NO TRADE PAPER SALESMEN




IF THERE
WERE
NO
TRADE

- If each trade paper stood on its own . . .
- If your judgment of each was based solely on your personal observations . . .
- If your decision to buy space in one or the other was determined by your reasoning alone . . .

YOU'D PROBABLY MAKE THE BEST ADVERTISING DECISIONS POSSIBLE.

Why are we so sure of this?

Because knowledgeable executives in any industry know, almost instinctively, the true calibre of the trade books in their field and the particular job which each does best.

No single book is all things to all readers. In broadcast advertising SPONSOR is the acknowledged leader in one specialized phase of the field.

It is tailored for national and regional buyers of time and programs, for advertisers and agencies who use radio and television.

That's our basic reason for being.

PAPER SALESMEN



Because it's our basic reason for being, we deliver to advertisers in SPONSOR more readers where there are more dollars. It's the one compelling reason for using SPONSOR for your own advertising. You hardly need a trade paper salesman to tell you that. You can see it for yourself every time you pick up SPONSOR!

SPONSOR

New address: 555 Fifth Avenue, New York 17
New phone: Mu 7-8080



Capsule case histories of successful local and regional television campaigns

TV RESULTS

SUPER MARKETS

SPONSOR: Food Town AGENCY: Wendt Advertising

Capsule case history: Food Town Super Markets had a sale on Pepsi-Cola, and the sale went over well using WTOL-TV, Toledo. Two weeks later, Food Town ran the same sale, same price, and their sales went up 90% over the first sale. Food Town sponsored a basketball game telecast from the Toledo University field house over the station, on which they announced this second sale. Then Food Town sponsored a second basketball game on WTOL-TV, this one played in Bowling Green, and sales went up another 36%. F. C. Kuehnle, radio/tv director of Wendt added, "Our potato chip sale was even more surprising. We had a 678.8% increase over a previous sale at the same price. Sales on half-gallons of ice cream were fabulous. I have no idea how the stores were able to keep frozen the many thousands of gallons sold. Many new shoppers told dealers they were now shopping with Food Town in appreciation of their sponsoring the games, and WTOL-TV drew almost 10,000 fan letters."

WTOL-TV, Toledo, Ohio Programs

SPORTING EQUIPMENT

SPONSOR: E. J. Smith and Sons AGENCY: Direct

Capsule case history: E. J. Smith, and Sons, a distributor of golfing equipment in Charlotte, N. C., offered, in a one-time promotion, miniature motorized racing vehicles called "Go-Cars." To sell these expensive "toys," which range from $99 to $299 each, the store turned to television. The management purchased one spot on Bill Snyder's sport show, featured nightly on WSOC-TV, Charlotte, N. C., at 6:25 p.m., as a start. But the success of that single spot cost the station future billing on that particular promotion. According to sales manager Cary Sellers of E. J. Smith, the single WSOC-TV commercial was all that was needed to completely sell out the complete stock of nearly 60 cars worth $8,000. "That's a lot of merchandise and, let's face it, outstanding results," Sellers said. "The results of "Go-Car" promotion by far exceeded our expectations. The persuasive power of television, and specifically WSOC-TV, completely sold us. You can be sure we'll turn to television for our advertising."

WSOC-TV, Charlotte, N. C. Announcements

MOVIES

SPONSOR: West Virginia Theatrical Enterprises, Inc.

Capsule case history: The bromide about the feud between television and cinema is being disproved in Wheeling, W. Va., where WTRF-TV and W. Va. Theatrical Enterprises, Inc., which operate six theatres in Wheeling, have found that they can work together for the benefit of both. John Osborne, district manager of the Enterprise Theatre, went into tv because of the coverage that he could get from one advertising media, whereas in the past it took several medias to receive the same results. Osborne uses 60- and 20-second film trailers provided by the distributors. Close attention is given to the placing of the trailer, in order to reach the best market for each movie. He has a standard weekly schedule which he increases for certain films. Osborne has reported his success and the way he uses tv to the film companies, service he is convinced that tv is one of the ways for theatres to build up their audiences again, and he says, "We have our big box office record with WTRF-TV to prove this."

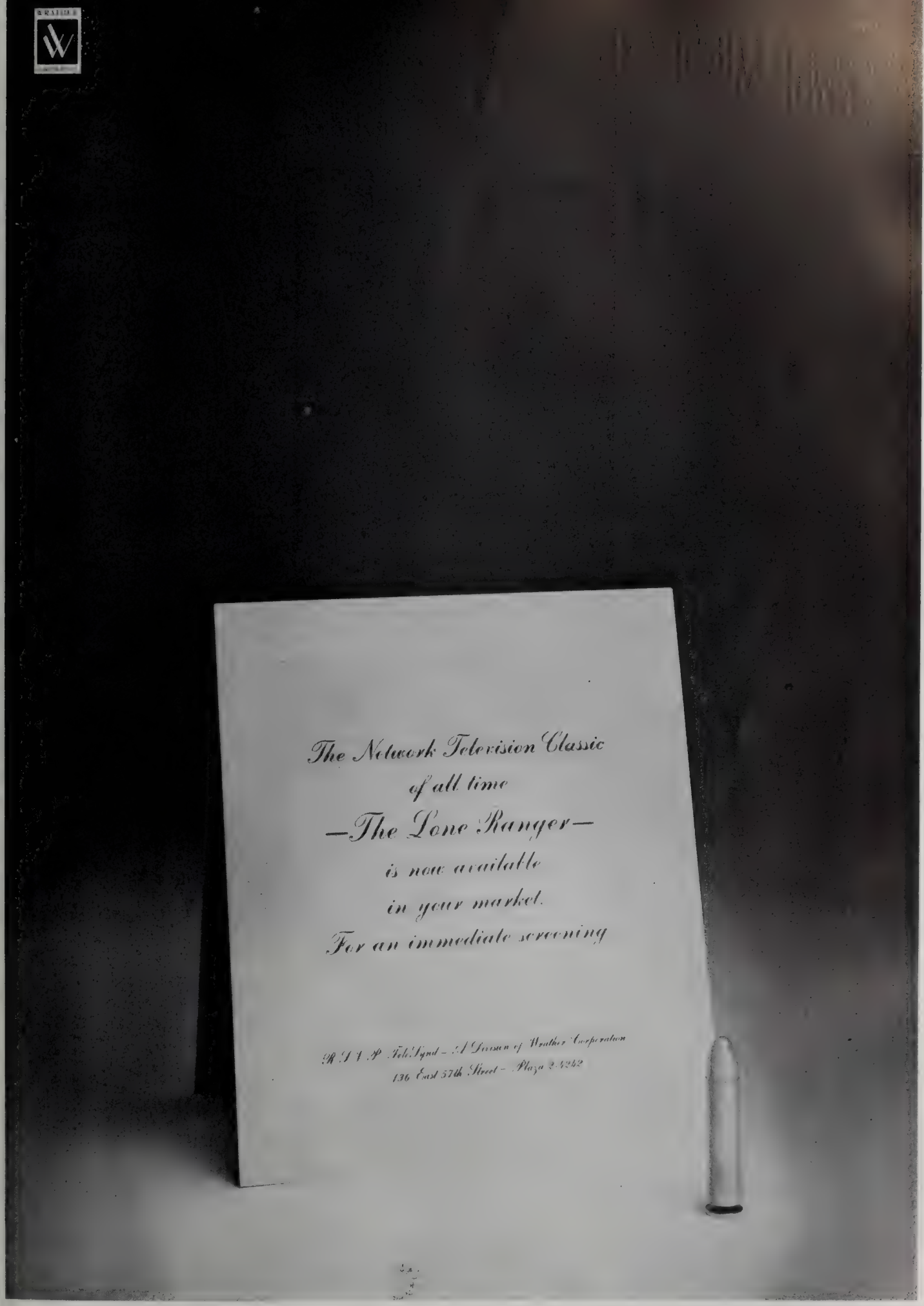
WTRF-TV, Wheeling, W. Va. Announcements

TRAILER HOMES

SPONSOR: Beloit Trailer Sales & Park AGENCY: Direct

Capsule case history: One of the leading lines of trailers carried by the Beloit Trailer Sales & Park in Beloit, Wisc., is the Richardson Homes line. Although the company has advertised all its lines on WREX-TV, Rockford, Ill., for four years, and sponsored two years of *San Francisco Beat*, the highest sales ever reached in competition with other Richardson dealers placed it number four position in the country. However, during a one month period, Beloit concentrated its advertising strictly on Richardson, on the show. "As a result," says Bill Korst, sales manager of Beloit, "we wound up number one in the country." But the sales manager reported that one month's results are not the whole story. "Every week we have people in from over one hundred miles away as a result of our WREX-TV campaign, with fully 10% of our sales made to station listeners in the Chicago metropolitan area, as well as many who drive in from Dubuque, Iowa, where they receive the Rockford station by cable.

WREX-TV, Rockford, Ill. Program


The Network Television Classic
of all time
—The Lone Ranger—
is now available
in your market.
For an immediate screening
RKO Tele-Synd—A Division of Wrather Corporation
136 East 57th Street—Plaza 2-4252

OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET

WSYR-TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR

*ARB MARKET REPORT MARCH, 1961



Get the Full Story from
HARRINGTON, RIGHTER & PARSONS

WSYR • TV
Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 18 ELMIRA, N.Y.

SPONSOR ASKS

(*Continued from page* 40)

happens, time, thought and action have been forever lost and overspending has set in like a virus. Decision-makers, chary about costs, must state their expectations for the commercial at the proper stage and encourage all concerned with executing the directions (on both teams) to visualize the results. The film producer, because it is his livelihood, regularly exercises his "visual muscles." Coupled with his experience, that "seeing eye" can be valuable, and if used early enough, can prevent overspending.

Overspending begins when rush begins. Granted a concept is sound and granted that communication has been complete, when a commercial does not have enough time in planning, in preproduction, in production and completion, it is much as in the preparation and cooking of food, without waiting for the oven to finish the cycle; it lacks an identity, it can't possibly reflect quality and sound construction. The complete failure for videotape to satisfy stems from a belief that speed can be equated to efficiency and economy. When products are rushed from a laboratory and there are only assumptions that they will perform for the camera without complete experimentation, overspending sets in.

Overspending begins with casting without the director present to verify that besides an agreeable voice, body and face, the talent can act, move and coordinate as demanded for the commercial at issue. Overspending begins when the agency and client decision-makers aren't consulted in the casting prior to shooting, and wish they had been when rushes are screened.

Agencies, as they learn more about the relation of film production costs to quality, can be sure about assigning productions to established, fine producers without a bid system, and in the long run can avoid overspending.

KLUGE

(*Continued from page* 29)

comfortable Utrillo and some fresh abstract watercolors as yet unframed and propped on one of the shelves of a book case. The water colors were the gifts of a grateful audience at Millikin University in Decatur, Ill., who had heard him deliver an absorbing address on the role business and industry should play in fostering of the arts.

The presence of these modern water colors—so far removed from the realistic—reveal the progressive taste of the occupant of this office. Kluge is not only au courant in his art, but also considerably savvy in the ways of business and the enormous power that mass media wield in a tension-ridden globe. The office also contains a small bronze head of Dr. Albert Schweitzer, Alsatian philosopher, medical missionary, theologian and Bach scholar and one of Kluge's few human idols. The book shelves contain such varied titles as Boris Pasternak's heroic-sized novel of post-revolutionary Russia, *Dr. Zhivago*, Lewis Mumford's *Art and Technics, Communications in a Modern World*, consisting of the British Association Granada Lectures, and the latest Brooklyn Real Estate Year Book.

Kluge, an unflagging worker who thinks nothing of spending 80 hours a week in his various operations across the country, has a pertinent sentiment by the late American Car-

FRESHEN UP ON YOUR FALL PROGRAMMING.

Premiere in your market with these brand new . . .

1-MINUTE RADIO FEATURES!

Individual Series

STARRING

OLEG CASSINI
Fashion Commentary

HY GARDNER
Show Biz Round-up

HENRY MORGAN
Comedy

★

For Complete Details and Sample Tapes Write or Phone

Chuck Prager Radio Syndications Inc.
441 West End Ave.
New York 24, N. Y.
Phone: TRafalgar 7-8402



QUALITY BROADCASTING MOVES TO NEW QUARTERS

IN RICH, RICH SOUTHERN NEW ENGLAND

ON SEPTEMBER 23, WTIC TV3-AM-FM EVACUATED QUARTERS AT 26 GROVE STREET, HARTFORD, WHERE WTIC BEGAN BROADCASTING NEARLY 37 YEARS AGO.

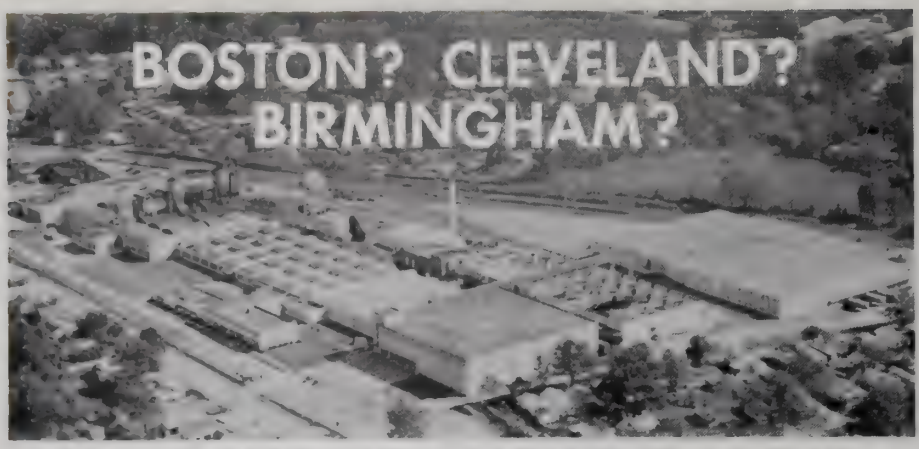
NOW, WTIC TV3-AM-FM IS LOCATED IN THE WORLD'S MOST MODERN TELEVISION AND RADIO FACILITY AT **BROADCAST HOUSE, 3 CONSTITUTION PLAZA, HARTFORD 15, CONNECTICUT**

WTIC-TV 3 **CBS Affiliate**

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts **NBC Affiliate**

REPRESENTED BY HENRY I. CHRISTAL COMPANY



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe

CBS • ABC

A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: The southern plant of Armstrong Tire and Rubber Company, Mississippi; also the first rubber plant to be located in Mississippi under Governor White's plan to balance Agriculture with industry.



The day Dad gives Jimmy his first shaving gear is a big one for both of them. The father in the background is one of the nation's adults, who receive and control 98% of the U. S. income.* In the WBT 48-county basic area, adults receive and control most of the $2,690,786,000 worth of spending money** ...and WBT radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults... **WBT RADIO CHARLOTTE.** Represented nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company

*U. S. Dept. of Commerce **Spring 1961, Area Pulse and Sales Management's Survey of Buying Power, 1960

dinal James Gibbons housed in a simple frame. It greets him every day with these words: "The higher men climb, the longer their working day. And any young man with a streak of idleness in him may better make up his mind at the beginning that mediocrity will be his lot. Without immense, sustained effort he will not climb high, and even though fortune or chance were to lift him high, he would not stay there. For to keep at the top is harder, almost, than to get there. There are no office hours for leaders."

Kluge is that rara avis of the 20th Century, the happy amalgam of patron-of-the-arts and sound business expansionist in the media universe.

Kluge's staffers regard him as an extraordinarily *humane* being with a vast affection for mankind.

The shoe shine man does not kneel in front of Kluge. Kluge refuses to have anyone kneel at his feet. Shoes are sent out to be polished.

Said a hard-shelled public relations man who works for him: "His advice to me is simple: 'Never let the publicity exceed the performance!' I think he is the most *gentle* man I ever met."

QUARTET

(Continued from page 34)

that television hasn't picked up that slack," he said.

Original and arresting in his thinking, is the unanimous view of those who have heard Pinkham on the current state of broadcasting. Television is headed upward, he said recently, "not because it is the greatest means of communicating ideas since the invention of movable type, which it *is*, but because it is free, it amuses and it sells merchandise. In other words, even if it is done badly, its future is bright." Pinkham said this appears to be the worse moment in tv's young existence. "I am grateful to somebody who recently said that television is very young to be going through its Minow-pause," he smiled. "Minow may have performed a very valuable function with his 'vast wastelands' speech for all of its exaggeration. It may well be a turning point for tv programing because it has shocked a lot of people awake to the dangers of putting so many of their program eggs into the Hollywood basket."

Bilby, who worked with the trio

when they were employed at NBC, has unbounded admiration for their talents, their daily conduct of living. The Bilbys see a good deal of the other families. In fact, the Bilbys and the Pinkhams own a cabin cruiser jointly in Rye. Mrs. Bilby's avocation is song writing. "There are no deep business discussions when we get together," Bilby said. "We just have a great deal of fun. Our families love to meet and we go on vacations together." Last week, Bilby took time out to comment in particular on Pinkham's behavior on the links; "Pinkham swings like Ichabod Crane," he cracked. "He's a Class B golfer, so he has a little inferiority complex when he plays with us."

What do other industry figures think of the quartet Here is a typical observation: "The fastest moving quartet on the links as well as in the conference rooms. I know them all and admire them greatly."—Sydney H. Eiges, vice president, Public Information, NBC.

In the dizzying vortex of communications, the feeling is prevalent that this fulgent quartet's harmony rating is loftier than any figures Nielsen could conjure up.

KEDS

(*Continued from page* 37)

keting facts, i.e. teenagers buy 8 pairs of shoes a year; 78.4% of teenage girls own seven pairs of sneakers; 59.3% of teenage girls listen to radio every day; and 67.7% of teenage boys listen to the radio every day.

Similar promotions were carried out by other stations bought for Keds.

Over the years the word Keds has become a part of the American vocabulary. No longer just a child's play shoe or adult tennis shoe, today's Keds are styled for virtually everybody. There are needle toes and square toes, brushed nylon and nylon cord fabrics ad a myriad of colors. Then there are casual shoe styles for men, not to mention special Keds for basketball, track and boating.

Most of Keds advertising over the years has been placed by the Fletcher Richards agency (now Fletcher Richards, Calkins & Holden) who have been the agency for U. S. Rubber since 1929. Originally the principal medium for Keds advertising was magazines and ads featuring the modern-day line of Keds still appear im-



portantly in leading magazines. Shortly after World War II, however, U. S. Rubber recognized the possibilities for dramatization of active wear of Keds over television. Today, a large share of Keds' advertising money is going into broadcasting. The story of the partnership and growth of Keds and television is an exciting one.

It begins back in 1946, even before television was a commercial reality. Early that year, Dumont Television offered U. S. Rubber a half-hour of prime time "for free" so their salesmen could point to a big company using the infant medium. The half-hour each Tuesday night was filled with old Encyclopedia Brittanica films and telecast live commercials from the old Wanamaker Store in New York

In the fall of 1946, a 30-minute time period on Friday night at 8 p.m. on NBC TV was bought for U. S. Rubber featuring Lou Little in a program called *Television Quarterback*. At the end of the football season, the time period was retained and the show was changed to *Campus Hoopla*.

Since that time, U. S. Keds has been represented on tv. When NBC hooked up its four-city network, U. S. Keds went big time with *Campus Hoopla*, and the year following, sponsorship included such diverse net shows as *Lucky Pup*, Dave Garroway's *Today*, NBC's *Color Spread Sunday Spectaculars*, *NCAA Football*, *Navy Log* as well as hundreds of the most popular local tv moppet shows in almost 200 cities.

For the past five years, the agency's animated Kedso the Clown has been U. S. Keds' star salesman—assisted of course by the live local personalities in each market.

And Kedso comes alive locally in some areas. On numerous occasions U.S. Rubber's own Keds salesmen (with the help of Kedso the Clown costumes and tailor-made size 32 Keds) dress up as Kedso the Clown and make highly publicized store appearances to build up traffic for their dealers. Needless to say, the kids love it and so do the dealers.

This year, an early Kedso commercial was one of 25 of more than 1300 entrants voted into the Hall of Fame by the Annual American Commercial Festival judges. Last year's Kedsoland was also an award winner at the festival.

Each is a moppet sing-a-long and was created by FRC&H's tv department (Sy Frolick, Bill Vance, storyboarded by tv art director Vic Miranda) and animated by Paul Fennell Productions.

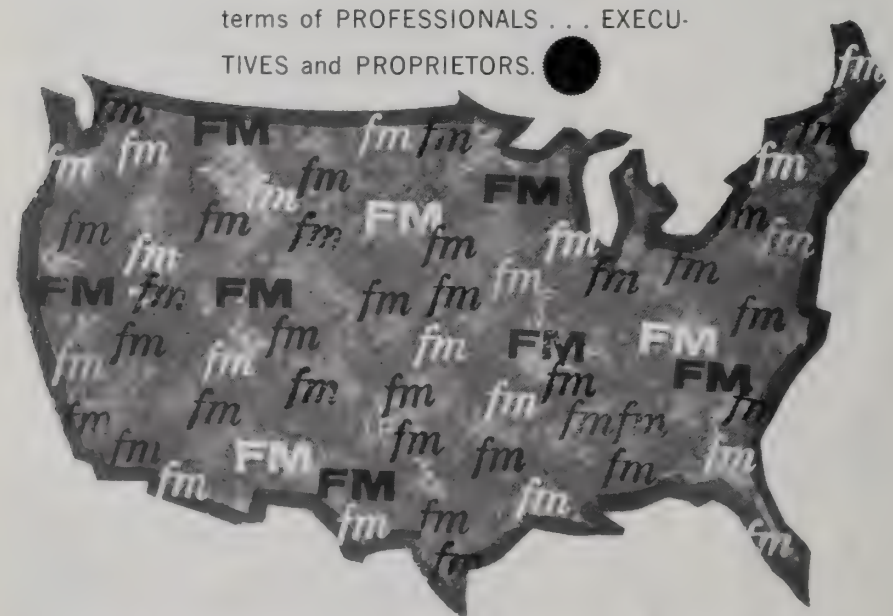
When the agency began buying spot tv for U.S. Keds—back in 1953—minutes and chain breaks were bought within or adjacent to kid shows in 22 cities. Over the years additional cities have been added. The list of cities has expanded in this 8-year period to over 160.

It is entirely possible that Keds' radio buys will eventually develop to rival the proportions of the tv ad program. J. R. McMenamin, assistant advertising and promotion manager, footwear and general products division, U.S. Rubber, sizes it up like this: "Our participation in teenage radio this year has been most successful. Not only does it afford us an opportunity to effectively reach the teenage market, it also offers our sales organization an opportunity to execute many promotions on the dealer level."

The same superior adult programming in every important market of the nation . . . reaching the influential QUALITY THIRD FM audience!

THE NATION FOR SALE on HERITAGE FM

Write for Heritage Consumer Profiles numbers 4 and 5 showing why the Heritage Stations audience is superior, in terms of PROFESSIONALS . . . EXECUTIVES and PROPRIETORS.



HERITAGE REPRESENTATIVES

New York: 15 West 44th Street ▪ **Chigago:** 8 South Michigan Avenue ▪ **Los Angeles:** 2917 Temple ▪ **Detroit:** 1761 First National Bank Bldg. ▪ **Boston:** 234 Clarendon ▪ **Atlanta:** 805 Peachtree ▪ **St. Louis:** Box 6155 ▪ **San Francisco:** 625 Market ▪ **Seattle:** 610 Lloyd Bldg. ▪ **Minneapolis:** 1138 Northwestern Bank Bldg.

JOIN B P A • JOIN B P A • JOIN B P A •

a billion $ action



NORTH CAROLINA'S GRADE A WORLD

In the rich 33 county Piedmont world of more than 300,000 TV homes reached by WSJS Television's A Coverage, retail sales exceed a billion dollars and consumer income is more than a billion and a half dollars.

Call Peters, Griffin, Woodward, Inc.

WSJS TELEVISION

NBC MST CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

9 OCTOBER 1961
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The Radio-Television News Directors annual meeting drew much attention from Washington official circles: pronouncements and attitudes of the news directors could have had considerably more influence than similar activities on the part of station management.

However, RTNDA, according to some observers, seemed to be suffering from a split personality, and the impact was lost. On the one hand, there seemed to be reasonably unanimous agreement that government intrusion into programing **could lead to censorship even of the news.** On the other hand, there were **numerous attacks on the accomplishments and even the ethics of the industry,** or at least that "small minority."

It seemed to depend on which meeting you attended or which committee report you happened to read. Nor were there any ringing declarations in favor of repeal of Sec. 315 or in favor of equal access to inspire Washington action.

The whisper ran to the effect that FCC chairman Newton Minow would use his appearance to spring a major policy declaration. Also to the effect that the newsmen would tear into his pro-regulatory attitude in the question-answer period scheduled to follow the Minow talk. **Neither was realized.**

Minow was friendly, even expansive. He suggested only that absence of news programs in prime tv time should be corrected. He, himself, decried censorship. He was much in favor of editorializing, though most news directors present had registered surprising opposition, and he suggested that stations which disagree with him editorialize against him.

The feeling after it was all over was that the **self-criticism went far to cancel out pleas for freedom from government dictation,** and vice versa. Also that the total result would neither hurt nor help broadcasting on the Washington scene.

Commerce Secretary Hodges met with his advertising advisory committee, and offered government money to underwrite a publication about ad industry self-regulatory achievements: this was, however, no sign of a softening of New Frontier attitudes toward ad regulation.

The storm signs are still up.

The publication will give information on what individual advertisers are doing to create and live up to standards set for themselves, what they are doing along the same lines in groups. It will also describe trade codes and practices in the industry. And it will be ad association representatives, plus representatives of such allied groups as NAB, who will be **responsible for content.** This would seem to be a giant step by a New Frontier cabinet officer.

Unfortunately, however, the Department of Commerce has nothing to do with regulation of advertising. **The Federal Trade Commission, which does have a good deal to do with it, still plans to toughen up its processes.**

What it all amounts to is a pat on the back from Hodges, even while FTC chairman Paul Rand Dixon and associates continue to aim a heavy boot a few feet lower down on the ad industry anatomy.

The FCC recently proposed a major tv shift to the uhf channels: it was the second time such a proposal was made, the first time under then-chairman George C. McConnaughey, and now for the second time it appears that long delay, if not an outright backdown, is in the cards.

(*Please turn to page* 57)



Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

9 OCTOBER 1961
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PUBLICATIONS INC.

The pendulum has swung away from syndication on a lot of regional spending.

For about two years Luckies and other cigarettes were heavy syndication users, but that vogue is now over and many station regional tobacco contracts are running out.

To compound matters, network shows, sports, and local live shows have also siphoned off quite a bit of auto, beer, and gas regional syndication money. Studebaker graduated from national spot to network and Ballantine is among the beer advertisers to go network.

Another angle of the low ebb of regionals is the low interest of syndicators in keeping up an ample supply of film product. Many distributors—such as CBS Films, MCA, and NBC Films—have **washed their hands of first-run programing for the moment.**

In five industries a roll call of **regional advertisers who've exited first-run syndication lately** would look like this:

	ADVERTISER	LAST SHOW AND MARKETS
Tobacco:	American Tobacco (BBDO)	Lock-Up (Ziv-UA) 53
	Brown & Williamson (Bates)	Dangerous Robin (Ziv-UA) 32
Auto:	Studebaker (D'Arcy)	Mr. Ed (national spot) 110
Beer:	Ballantine (Esty)	Shotgun Slade (MCA) 32
	Falstaff (D-F-S)	Coronado 9 (MCA) 56
	Carling (B&B)	Jim Backus (NBC Films) 67
Gas:	Conoco (B&B)	Blue Angels (NBC Films) 68
Food:	Blue Plate (Fitzgerald)	Brothers Brannagan (CBS Films) 35

Screen Gems has finished its first group of Canadian-made tapes for tv syndication in Canada: By Pierre Berton, a five-minute series.

Possibility of distributing this or other Canadian product eventually within the United States is **definitely not being ruled out.**

Household Finance is sponsoring Ziv-UA's Everglades on two NBC TV o&o's.

It purchased the series on KRCA, Los Angeles; previously it bought it on WNBC-TV, New York. In another sale **People's Natural Gas** (KM&G) bought it on WJAC, Johnstown, bringing the show's sales total to 61 markets. (For other sales, see FILM WRAP-UP, p. 65.)

Ted Bates has entered into an unusual annual guarantee arrangement with five tv commercials producers.

The five producers are: Filmways, Transfilm-Caravel, Sarra, VPI, and MPO.

The guarantees are in the form of **minimum annual percentages but do not prohibit Bates from using other producers.**

Robert Margulies, v.p. of commercial broadcast production, said the step was taken as a way of insuring "the highest consistent production quality and developing a closer spirit of cooperation and communication."

Trade observers see in the move a **force to stabilize prices—preventing price-cutting on some jobs and "making it up" on others.**

The latest vogue among the commercials producers, it seems, is to get into production of motion picture features.

Van Praag is the latest to make such a move; it has options on a film to be made in 1962. Filmways already has a feature film in production in Hollywood.

Videotape Productions of New York reports that it did 95 commercials in September, its biggest month to date and 40% ahead of last year.

Advertisers and agencies involved were Armstrong (BBDO), Chemical Bank (B&B), General Tire (D'Arcy), Falstaff (D-F-S), Gerber (D'Arcy), J&J (Y&R), Mutual of Omaha (Bozell & Jacobs), Pharmaceuticals, Inc. (Parkson), Remington Rand (Y&R), Universal Appliances (Parkson), and U. S. Steel (BBDO).

Schwerin has arrived at some conclusions about the effects of repetition in tv advertising.

Strong commercials are helped by it but weak ones are hurt.

It's the new campaign that benefits most by repetition **but after a time continued exposures deliver fewer and fewer results.**

Schwerin researchers suspected that off-beat, soft sell and humorous commercials benefited most from repetition.

WASHINGTON WEEK

(*Continued from page* 55)

Talk in Congress at adjournment time was of the wisdom of waiting for the results of the New York City uhf experiment. Talk at the FCC at the moment is that such a delay might be the better part of valor. Chairman Minow continues to stress the need for steps to activate the little-used channels. But **his statements appear to be losing conviction, at least for the immediate future.**

The drop-in plan at the moment appears to have a much brighter future. This is the idea, very like a proposal made by ABC TV, under which new vhf channel assignments would be placed in major markets currently having less than 3 at distances shorter than those now permitted under FCC rules.

There is also plenty of opposition to the drop-in idea. However, **nothing like the line-up of furious Congressmen whose constituents would lose vhf tv under the de-intermixture proposals.**

It begins to appear quite likely that the FCC will authorize new tv stations **in most, if not all, of the eight top-100 markets in which such drop-ins are proposed.**

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee and its now-defunct Legislative Oversight subcommittee, wants the world to know that the breathing spell given the broadcasting industry this year will not last.

Harris, in an adjournment statement of committee accomplishments, pointed out that new laws had been passed following his sensational hearings, and that the FCC regulatory attitude has changed. He indicated the session now ended was a period for **pausing to "take stock."** Next year, he threatened, things would move again.

Harris specifically mentioned probes of the FCC's proposals for deintermixture in tv and the breaking down of the clear channels in radio. He promised committee **consideration of ways to end "trafficking" in station licenses,** and of the old controversial question of **whether networks should be regulated.** Also on the list was more poking into the field of ratings.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

9 OCTOBER 1961
Copyright 1961
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PUBLICATIONS INC.

The cognocenti along Madison and Michigan Avenues think Draper Daniels, creative boss at Burnett, didn't do much to veil his competitive target with one remark in particular last week before the Magazine Promotion Group.

The jibe: "There's a **shabby minority** that turns out the advertising that makes the rest of us in the business **uncomfortable when we see or hear it.** I wish I could feel that these people work as they do **because they don't know better.** Unfortunately, some of them write books that boast it is bright to be boorish and **profitable to stretch the truth as far as the law will allow."**

ABC TV sales says not to take seriously the report that it is taking another look at doing something network-wise with the post 11:15-p.m. span vs. Jack Paar.

The report: it would be a 75-minute affair headed up by Dick Clark.

Marvin E. Coyle, one-time general manager of the Chevrolet division, who died last week, will be remembered by oldtimers in the trade for precipitous firing of Jack Benny in 1934.

When Coyle took over the post he let it be known he had **no use for comedians and ordered that a musical program be substituted. Isham Jones'** orchestra, and **Tito Guizar,** were slipped in. **Rubinoff** took over the following season.

As for Benny, it was the **start of his extended career for Jell-O.**

Have you ever heard of the game of politicking for real estate that takes place among timebuyers in the giant agencies?

It has to do with the status that accrues from **just where the buyer's desk is located** in the rows of desks that abound outside the headbuyer's partitioned office.

The buyer whose desk is located adjacent to the office is deemed having a political edge over the buyer located alongside a pillar in the bullpen.

Though the third biggest spender among the package goods advertisers (see SPONSOR-SCOPE), **American Home Products' Bill LaPorte is said to be still operating in his buying from the networks along the lines of an old formula.**

The formula affects untested nighttime programs and it runs something like this: **pay but a token charge for the program for the first month or two and then when the show shows signs of going places escalate the price accordingly.**

To wit, **let the network share in the gamble,** but be happy to pay the full tariff when the ratings are riding high.

The other networks are chortling over the spot that NBC TV found itself in as the result of a protest by American Tobacco against the designation of the alternate week of the Dick Powell show as the Reynolds Metals Hour.

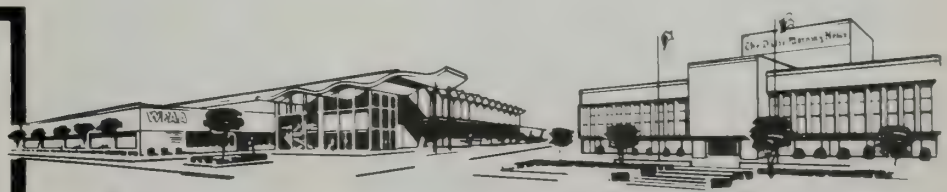
The gist of the gripe: You take Bonanza away from us, move and convert Wells Fargo to an hour and **now you attach the name of a co-sponsor to an hour in which we participate.**



It could be disastrous (and almost was to WFAA's Wes Wise and Jack Renfro). "Carla" was her name, and the courtship lasted a full week. As Texas' worst hurricane in 60 years bore down on the coast, WFAA's two-man team drove from city to city for their date – determined to rendezvous in the very "eye" of the storm. All during this period they reported back to WFAA listeners . . . 42 reports in all. Many have called it the "greatest" reporting job of the year for a station hundreds of miles from the scene.

Another example of top reporting through electronic journalism from "Southwest Central" – the spot on the dial where more of a highly news-conscious audience reside every day. It's just the spot for your message, and your PETRYMAN can effectively slot that schedule for you.

WFAA–820
RADIO DALLAS
Represented by Edward Petry & Co., Inc. The Original Station Representative



AT "Communications Center" DALLAS
WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

SPONSOR WEEK WRAP-UP

DICK TRACY, comic strip detective, is making his debut over WGN-TV, Chicago, this season. Looking over a still from the filmed cartoon during a promotion luncheon were (-r) Ray Rayner, host for the program; Ben Berentson, WGN-TV station manager; Chester Gould, creator of the Dick Tracy comic strip, and Henry Saperstein, president of Televison Personalities



BEAT MAN—Bob Denver, alias Maynard Krebs of 'Dobie Gillis,' thrilled patients in the children's wards of the New Orleans' Charity Hospital when he visited them during personal appearance tour. He was also chief draw at 'the Day at the Beach' sponsored by WWL-TV



Advertisers

Campbell Soup. (BBDO), will formulate and package special and exclusive products for the food service industry, completely different in appearance and taste from products available on retail shelves.

The new policy, contrary to the past practice of institutional products being an extension of the company's retail line, is part of a reorganization and expansion of the institutional division.

Along with the policy change, Campbell has introduced a new line of Insti-Pack soups and new 8-ounce servings of beef stew and chicken stew—none of which are available at retail.

Tv and radio will be used to promote the innovation.

Campaigns:

•**The National Federation of Coffee Growers of Colombia** will return to tv this fall with minute spots, some in color, using Juan Val-

PROGRAMING MEETINGS were held for WBAL-TV, Baltimore, to familiarize staff with the total operation and plans of sales promotion and programing. Brent O. Gunts, v.p. and gen. mgr. handed out fact folders



PICKING WINNERS in 'Million Dollar Movie' drawing were (l-r) Mickey Di Mella, BBDO; Don Porter, BBDO; Dick Dunne, nat'l sales mgr., WHCT, Hartford, Conn. Prizes offered were jet trips: London and Bermuda



dez, the typical Colombian coffee grower. The promotion will have a 13-week flight in 10 major U.S. and Canadian markets.

• **General Electric,** (N. W. Ayer), will use spot tv to open a promotion for its new automatic toothbrush. The product will be introduced in Chicago, six New England states, and California. The promotion will be built of 18 minute spots each week in a six-week flight.

• **Contadina Foods,** California, (C&W), will open a spot promotion for its Contadina tomato paste with both radio and tv. Comedy radio commercials will run from 75 to 175 times per week in over 30 markets for a two month period. Coinciding with this will be a joint campaign with Kraft Foods to promote the tomato paste and Kraft spaghetti dinner.

• **Roman Products Corporation,** (Smith/Greenland), will break with a promotion for its frozen Italian specialties in New York, Philadelphia and Boston markets. The campaign will use both radio and tv with kid shows on tv and a saturation radio schedule of 100 spots per week on three stations.

• **Ideal Toy Corp.,** (Grey), has commissioned Santa Claus' deputies to visit children's tv personalities in 24 major markets to familiarize the tv stars with the company's 1961 toy line which will soon be featured on their shows.

Offbeat note: General Electric, BBDO, is planning a series of half-page tune-in ads in TV Guide to call attention to commercials on its show, *The General Electric Theater.* The first insert promotes a three-minute video tape message entitled *Tv Traffic Cop.* It demonstrates how a number of small tv cameras developed by the company aids highway traffic control in Detroit.

PEOPLE ON THE MOVE: Joseph J. Tomlinson to assistant advertising director of Allied Chemical Corporation from advertising manager of the company's General Chemical division.

Agencies

Agency appointments: Monroe Chemical, Quincy, Ill. to the **John W. Shaw** agency, Chicago . . . Hamilton Humidity, Chicago, to **Stern, Walters & Simmons,** Chicago . . . National Carbon Eveready, S.A., and Union Carbide de Mexico, two affiliated companies in Mexico, to **K & E de Mexico** . . . WABC, New York, to **Daniel & Charles** . . . The American Molasses Company to **Kastor, HCC&A** for its industrial division from Asher, Roston, & Kremer . . . Sun Valley Manufacturing, Boston, to Storm Advertising, St. Louis . . . South Jersey Gas Company, Atlantic City, N. J., to **EWR&R.**

PEOPLE ON THE MOVE: Mitchell Streicker to v.p. in charge of marketing, research and media at Post & Morr, Chicago . . . **Bill Adler** to account supervisor at Smith/Greenland from K&E . . . **William D. Laurie, Jr.,** manager of the Detroit office of JWT has been elected an executive v.p. . . . **Dick Berger** to account executive for Smith/



NEW SUNDAY program was introduced over WTTG-TV, 'Important Night in Washington.' Unveiling program plans to exec committee members of the Washington (D. C.) Convention and Visitor's Bureau is Donn Colee, v.p., gen. mgr., WTTG-TV (r). John W. Kluge, pres., Metromedia, Inc.; Edward R. Carr, chrm., Washington Convention and Visitor's Bureau; Mark Evans, v.p., Metromedia, attended meeting



REK TO THE TRACK—The Del Mar ce track, that is. KABC-TV, Los Angeles, ok five lounge cars on a special train to nvey staff members Marilyn Maxwell, star new 'Bus Stop' series, and Elton H. le, v.p., gen. mgr. KABC-TV, were welned aboard by hostess Marilyn Hawks

WPEN HAS THE STAR PERSONALITIES

★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN
PHILADELPHIA
THE STATION OF THE STARS
CALL GILL-PERNA, INC.

How Ted Bates helps build strong sales two ways

We still can't reel off those 12 ways that Ted Bates' favorite bread builds strong bodies. But we surely know the two ways Ted Bates helps build strong sales for this product.

First, by finding the right selling idea and sticking with it.

Second, by choosing media that hit people right in the breadbasket. WICE radio in Providence is a good example.

WICE is "the food station" in this market. Tops. Number one. Lengths ahead of the also-rans.

People listen hard to WICE, because WICE has something to say — *and says it*. WICE gives Providence the kind of public service programming every city needs, and the citizenry eats it up.

The wily ones at Ted Bates are capitalizing on this. Are you?

WICE
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

Greenland from Daniel & Charles . . . **Harry Vosburg** to the newly created tv post of v.p. and marketing services director at Lambert and Feasley and **Fred L. Ryner** to v.p. and director of research at the same agency . . . **Muriel Haynes** to tv consultant at Armstrong-Warden Ltd., London . . . **Jack L. Mathews** to account supervisor at Clinton E. Frank, Chicago . . . **H. W. Shepard** to v.p. and account supervisor; **Robert E. Immen** and **Harry Croswell** to account executives, all at Edward H. Weiss, Chicago . . . **Robert Ballin,** v.p. at SSC&B, to head the agency's Hollywood office. . . . **Edmund Burke** to v.p. and management supervisor in charge of the F.&M. Schaefer account at BBDO.

New directors: Herbert G. Drake, senior v.p. and account group head; **C. James Fleming, Jr.,** also v.p. and account group head, and **John Metcalf,** joint managing director of Hobson, Bates & Partners Ltd., London, have been elected members of the board of directors at Ted Bates . . . **Gilbert P. Goetz** to account executive at Leo Burnett Company from account executive at Klau-Van Pietersom-Dunlop, Milwaukee . . . **Harold Peter Mazza** to account executive at Mogul W&S from account executive on the Buick and Renault accounts at Kudner.

Foreign affiliations: Doyle Dane Bernbach, New York, will be partners with von Holzschuher & Bauer, KG, Dusseldorf, in the formation of a new West German advertising agency to be known as **Doyle Dane Bernbach, GmbH.**

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 September 1961)
AM: 3,618
FM: 907
TV: 547

BOUGHT/SOLD/APPROVED

Sold: KPIG, Cedar Rapids, Iowa, to the Black Hawk Broadcasting Company, Waterloo, Iowa, subject to approval of the FCC . . . **WTMT,** Louisville, Ky., to CBM, Inc. Price: $375,000. Brokered by: Paul H. Chapman Co., Inc., Atlanta . . . **KBIF,** San Francisco, to Norwood J. Patterson from Ethan Bernstein. Price: $250,000 plus.

Tv Stations

TvB reported last week that June 1961 set a record for U. S. tv home viewing with the average set at four hours and 29 minutes.

This broke the record of four hours and 24 minutes set in 1957. In July 1961, the average home viewed four hours and 10 minutes to tie the 1958 total and in August 1961 viewing per home per day was four hours and 12 minutes, topping the four hours and 10 minute average set in 1959.

February 1961 was also a record when the average tv home viewed six hours and eight minutes.

WCBS-TV, New York, has signed the New York Herald Tribune as a twice weekly sponsor of the station's Late News and Morning Report.

Commercials on the Late News frequently will display the early edition of the following morning's newspaper. The commercials will be videotaped shortly before air time and the first printer's proof of the front page will be rushed from the paper to the tv studio to be incorporated into the commercial describing the headline stories and their significance.

PEOPLE ON THE MOVE

George R. Jeneson to v.p. and mid-western manager for the new National Sales division of RKO General . . . **Pat Flaherty,** news director emeritus of KPRC-TV, Houston, has taken on the additional duties of audience relations director . . . **Jack F. A. Flynn** to national sales and business manager at WPIX-TV, New York . . . **Joan Walker** to tv editor of Cue magazine from Newsweek radio tv editor . . . **Philip Waterman** to local and regional sales manager at KTUL-TV, Tulsa . . . **Jack O'Mara** to director of the western division at TvB from v.p. in charge of promotion, merchandising and research at KTTV, L.A. . . . **E. Jonah Graff,** president and general manager of WNTA-AM-FM, Newark, N. J., will be in addition general manager of WNTA-TV, Newark.

Ideas at work:

• **WIIC-TV,** Pittsburgh, will use radio to help promote its new

programing by purchasing time on a 16-station radio network to carry the full season of the Pittsburgh football games.

Anniversary: ***Top Ten Dance Party,*** the live teenage tv series syndicated by Victor & Richards, is starting its seventh year, making it the longest running adult live series. The show started on WHBQ-TV, Memphis, in 1955 with the Coca-Cola Bottling of Memphis as co-sponsor. The Bottler is still with the program but now sponsors the entire hour and a half weekly show.

Radio Stations

Sheldon Van Dolen has been named general manager of New York City's radio station WBFM.

Van Dolen, who is the former representative of Blair, ABC, and McCann-Erickson, will take part in expansion plans for WBFM which will amount to redesigning its entire programing structure.

RAB predicts 1962 can be the biggest year ever for the auto industry, but urges a continuity in a selling program that uses radio's advantages.

In a presentation sent out last week and designed to tell the "Why Radio" story for automotives, these are a few of the points made:

- Among the 42.6 million auto radios now in use, are to be found the greatest percentage of potential customers who drive an older car which is giving trouble.
- Nine out of 10 families in the suburbs are car owners and radio reaches 78% more suburban families than newspapers.

The meeting of the National Spanish Language Network in Phoenix resulted in a program of research and promotion of Spanish language markets and stations to regional and national advertisers.

Representatives of 14 spanish language radio stations, broadcasting to 4 million Spanish-speaking citizens, were present at the meeting.

Elected as officers of the network for one year were: John K. Redfield, general manager of KIFN, Phoenix, president; Gustavo Moran, XEGM, Tijuana, 1st v.p.; Peter Trowbridge, KEVT, Tucson, 2nd v.p.; and Richard Ryan, KLOK, San Jose, secretary-treasurer.

Offbeat sale: WXYZ, Detroit, sold the Electronic Institute of Technology a series of 13 space documentaries via the Werner-Sawyer agency.

Ideas at work:

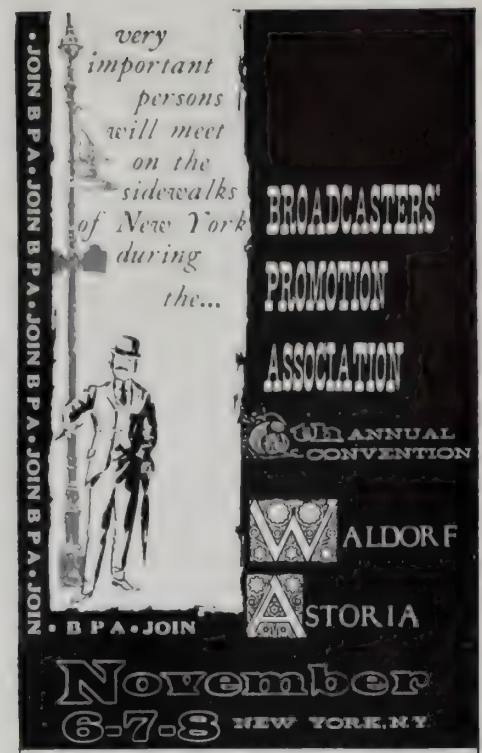
- **WCAU,** Philadelphia, gifted buyers with a pocket dictionary dressed in a wrapper stating that the station is first in total homes—15.8% greater on total week basis than the next station.
- **WHAP,** Hopewell, Va., is giving away a shell home 15 October. To date over 10,000 people have with the 20 participating sponsors.

PEOPLE ON THE MOVE: **James F. Mullen** to account executive at WQSR, Syracuse, N. Y. . . . **Bill Gorman** to sales executive at KGO, San Francisco . . . **Claude H. Frazier** to station manager at WTMA, Charleston, S. C. . . . **William J. McNicol, Jr.,** to assistant sales manager at WOR, New York, from sales staffer at the same station . . . **Philip O'Farrell** to sales manager at WMCK, Pittsburgh, from WFBR, Baltimore . . . **Jack Barton** to account executive at KING, Seattle.

Kudos: WIL, St. Louis, was entered in the Congressional Record 30 August, as having sponsored a summer job placement experiment in St. Louis for high delinquency areas. The success of the work has helped bring about Federal legislation for a law to help prevent and control delinquency.

Happy birthday: WABC, New York, celebrated its 40th birthday as Mayor Wagner declared the week of 30 September "WABC Week" in New York City. WABC became New York's first radio station on 30 September 1921 when as WJZ, in a makeshift studio with hanging rugs for soundproofing, the station went on the air . . . **WOAI,** San Antonio, Texas, celebrated its 29th birthday by broadcasting vignettes of the years from 1922 to 1961. The music played during the day of celebration, 25 September, was selected from the songs that were popular during the years reminisced about.





BROADCASTERS' PROMOTION ASSOCIATION
% P. O. Box 9736, Cleveland 40, Ohio

Send today!

Please rush me more information about BPA

Name _____

Company _____

Address _____

City _____ State _____

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF SPONSOR, published weekly at Baltimore, Maryland for October 1, 1961.

1. The names and addresses of the publisher, editor, managing editor and business managers are:
Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.
Exec. Vice President: Bernard Platt, Rye, New York.
Executive Editor: John E. McMillin, New York, N. Y.

2. The owner is: SPONSOR Publications Inc., New York, New York.
Stockholders owning or holding 1 percent or more of the total amount of stock:
Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neil, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; J. Bloom, New York, N. Y.; Pauline H. Poppele, New York, N. Y.; Judge M. S. Kronheim, Washington, D. C.; Norman Reed, Washington, D. C.; Adele Lebowitz, Washington, D. C.; J. P. Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Bernard Platt, Rye, N. Y.; Arnold Appert, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fied owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 9358. (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

Bernard Platt
Exec. Vice President

Sworn to and subscribed before me this 27th day of September, 1961.
SEAL: Geraldine J. Daych
(My commission expires March 30, 1963.)

Happy forecasting: E. B. Rideout, meteorologist at **WEEI,** the CBS o&o in Boston, was honored at a special luncheon for his 37th year at the station.

Social note: WTAR, Norfolk, Va., played host to ad agency representatives as part of the celebration for the station's 38th birthday and for the addition of WTAR-FM.

Fm

WBUR-FM, Boston, has revived the audience request program with a show entitled *Classical Jukebox.*

The non-profit station, owned and operated by Boston University, had uncovered the new audience which came, to large extent, from larger and richer commercial fm stations.

Listeners were asked to make their request by phone rather than write so that the station knew who was listening and at what time. A catalog listing all classical music in the WBUR library is sent out for the asking.

Networks

National Arbitron recorded the top ten evening tv programs for the week of 24 September and gave top honors to nine premieres.

The leader for the first top ten survey of the season was *Sing Along With Mitch* with a rating of 27.9.

A list of what's pleasing to the nationwide tv audience looks like this:

Sing Along With Mitch	27.9
Bonanza	27.2
Hazel	25.7
Wagon Train	25.4
Perry Mason	25.4
Joey Bishop	24.8
Gunsmoke	24.6
Dick Powell	24.4
Real McCoys	24.3
Garry Moore	24.0
Red Skelton	23.9

ABC TV's daytime audience is up 19% over a year ago and Nielsen reports the average program rating is 17% higher than last year.

On 1 September 1960, the network's average audience rating was 4.2 and average homes per minute amounted to 1,907,000, whereas one year later the rating is up to 4.9 and the average homes per minute is 2,275,000.

For the same period, *American Bandstand* was up 500,000 homes.

Ideas at wok:

• **ABC Radio** celebrated the first year of *Flair* by sending around to agency media people birthday cakes which contained as an added surprise an attractively decorated transistor radio set.

• **ABC TV** station promotion managers have received a helping hand from Dot Records in exploiting the new *Margie* series which premieres 12 October. Dot has extracted the song Margie from their album and re-recorded it on a 45 rpm for the exclusive use of ABC promotion.

Specials: As part of its first venture into tv since 1953, Motorola will sponsor the two-hour dramatization of Graham Greene's *The Power and The Glory* starring Laurence Olivier, and the *Bing Crosby Christmas* show.

Tv sales: The daily news program for young America entitled *American Newsstand,* has been selected by Lehn & Fink Products. The company will use the ABC TV show for its Stri-Dex Medicated Pads, a skin care product for teen-agers.

PEOPLE ON THE MOVE: Josept J. DiBuono has joined NBC Telesales, a division of NBC, as producer-salesman from tv producer at BBDO . . . **Walter M. Stein** to marketing and research director at ABC TV National Station Sales from director of research and sales development at WCBS-TV, New York.

New affiliates: KSIX, Corpus Christi, Texas, a former affiliate of **CBS Radio,** has resumed its affiliation with the network as of 1 October . . . **WOBT,** Rhinelander, Wis., has affiliated with NBC Radio which bring to 192 the number of stations in the **NBC Radio** Network.

Representatives

The Nigerian Broadcasting Corporation announced the appointment of Pan American Broadcast-

ing Company, international radio/tv reps, as its North American commercial sales representative.

Radio Nigeria Network consists of 17 standard wave stations supplemented by four short wave transmitters to deliver complete nationwide coverage. The stations are located in Lagos, Ibadan, Enugu, Kaduna, Kano and in 12 other major cities.

The number of radio homes in Nigeria as of January 1961 had reached a record total of 373,000.

Rep appointments: WQSR, a new station on the air 2 October as an ABC affiliate in Syracuse, N. Y., to **Weed Radio Corp.** as its national sales rep . . . Maine Broadcasting System, consisting of **WSCH,** Portland; **WRDO,** Augusta, and **WLBZ,** Bangor, to **Nona Kirby Company** as New England rep . . . Foster Broadcasting Company to **John E. Pearson Company** as national sales rep for all four Foster southern California stations — **KPRO,** Riverside; **KREO,** Palm Springs; **KROP,** Brawley; and **KYOR,** Blythe.

PEOPLE ON THE MOVE: Don Dalton and **Bruce Houston** to the Chicago office of Gill-Perna, Inc. . . . The Adam Young Companies announce the following personnel additions: **John Fenwick** to Young TV, New York, as Rog Sheldon's replacement; **Lee Redfield** to Philadelphia, Baltimore, and D. C. for radio; **Dell Simpson** to manage San Francisco radio; **John Walker** to manage Young-TV, St. Louis; **John Brew** to New York radio staff; **George Yonan** to Chicago radio sales staff, and **Millard Ewing** to the L.A. office for radio and tv.

Film

Hank Saperstein has claimed for the UPA-TPA *Mister Magoo* series the highest national rating of any syndicated cartoon library during the second quarter of 1961.

Unlike other titled cartoons for tv, *Mister Magoo* was sold as a five-minute library, not a half-hour series, although most of the 131 stations have programed the 131 episodes as a half-hour.

ARB ratings between March and June include these:

MARKET	RATING
Baton Rouge	25
Boise	24
Chicago	16
Dallas-Ft. Worth	9
Evansville	23
Nashville	11
Rockford	19
Saginaw	14
San Francisco	13
Washington, D. C.	20
Wilkes-Barre	17

Bonded Tv Film Service has been appointed exclusive Midwest representative for Meridian Films Limited of Toronto.

This will make available Meridian's videoprint tape-to-film transfers to the broadcast industry within this area.

Promotion: ABC Films has arranged personal appearance dates at KRNT-TV, Des Moines; WTVN-TV, Columbus; WDSU-T,V New Orleans, for Dr. Joyce Brothers, whose syndicated series *Consult Dr. Brothers* is currently running in those cities . . . **ZIV-UA** will promote its *Ripcord* with a sky-diver who will leap into the stadium at each home game of the Ohio State University football team .

Sales: CBS Films' *December Bride* lists some recent sales: WJBK-TV, Detroit; WJXT, Jacksonville; WKYT-TV, Lexington, Ky.; KOOL-TV, Phoenix; WSPA-TV, Spartanburg, S. C.; WJIM-TV, Lansing; KRLD-TV, Dallas; WALB-TV, Albany; WTVJ, Miami, and WBRC-TV, Birmingham, Ala. . . . Among new signers for **ZIV-UA's** *Everglades* are: WLEX, Lexington; KREX-TV, Grand Junction, Colo.; WICD, Danville, Ill.; WCMS-TV, Charleston; WBTW, Florence, S. C.; KNOX-TV, Grand Forks, N. D.; and KCND, Pembina, N. D.

PEOPLE ON THE MOVE: Norman Katz to v.p. in charge of foreign operations at Seven Arts Industries . . . **Henry S. White** to program v.p. at Filmex from v.p. and general manager at WNTA-TV, Newark . . . **Alton Whitehouse** to eastern division sales manager at ITC from district manager at ITC's eastern division . . . **William Dozier,**



v.p. in charge of West coast activities for Screen Gems, will head a task force to advise and consult with the Advertising Council in the area of motion picture industry relations.

Public Service

The Susquehanna Broadcasting Company is promoting the United Fund through a large mailing of a blown-up news-gram.

In addition to much on-the-air support by the company's three stations, WARM, Scranton; WHLO, Akron, and WSBA, York, the mailing goes to business and industrial leaders in their respective markets.

Public service in action:

• **WPIX-TV,** New York, will lend a helping hand to the New York mayorality campaign when the station gives a full hour to the two candidates, Mayor Wagner and Louis Lefkowitz, for a debate along with newsman John Tillman who will serve as moderator.

• **WIIC,** Pittsburgh, will present an hour-long documentary on the rebirth of the downtown Pittsburgh area. Several of the personalities responsible for the work will participate in the feature which will present one of the most complete transformations in urban history.

• **WLCY,** Tampa, Fla., has created a public service project called "Operation Helping Hand." The station's personalities have actually adopted a village in Honduras, Central America. The population is 250 and so poor that a hand plow and a handful of seeds would raise their living standards by 50%. The village is Limpira.

• **KLUS,** Longview, Texas, recently became the first radio station in the country to broadcast an actual recovery mission of the United States Air Force.

• **KAKC,** Tulsa, Okla., with the aid of Mayor Jim Maxwell presented achievement plaques to two of the more than 800 young people at the climax of the city-wide Youth Fitness Day ceremonies held in Tulsa.

• **WJXT-TV,** Jacksonville, Fla., revived a Bands for Bonds ala World War II for the sale of United States Savings Bonds in a recent telecast.

• **WIL,** St. Louis, has an official school closing service. Each school in the area has a special code number which identifies the caller at time of school closing due to inclement weather or other reasons. Calls are made to the station's staff for immediate use on the air.

• **WSAC,** Ft. Knox, Ky., in a reversal of normal programing operations, gave an entire day, 29 September, to patriotic music and Civil Defense promotions.

• **WKMH,** Detroit, ran a back-to-school contest to help reduce the school drop-out problem. The entries had to complete the phrase, I want to go back to school because . . . and the ten winners received transistor radios and wrist watches.

• Some Pittsburgh tv and radio stations were virtually given away for one day last week when **the Pittsburgh Radio and Television Club** selected 16 member agencies of the United Fund of Allegheny County by way of a blind drawing at a luncheon meeting of the Club under the supervision of Mark W. Cresap, campaign chairman of the 1961 United Fund Drive. Each winning agency will be free to take over its respective station on 18 October and will supply background information on its activities for use on the air throughout the day.

Kudos: KABC, L.A., was honored at the 17th annual Fleet Safety Award Banquet of the Los Angeles Chapter of the National Safety Council. The station received its award for developing a system permitting the broadcast of an hourly box-score of traffic accidents on holiday weekends . . . **WBBM,** Chicago, was the recipient of the award for "best reporting of community problems" from the Radio-Tv News Directors Association at their Washington, D. C., meeting . . . **WNBQ,** Chicago, has been cited by the United States Treasury Department for "an outstanding contribution to the successful administration of Federal tax laws. Harold R. All, Chicago District Director of the Internal Revenue Service, presented the certificate to Lloyd E. Yoder, NBC v.p. and general manager of WNBQ-WMAQ.

Trade Dates

The American Association of Advertising Agencies will hold its 1961 Central Region Annual Meeting 12 and 13 October at the Ambassador West Hotel in Chicago.

Meeting theme: Improving the effectiveness of our end product: advertising.

Among the key speakers will be John E. McMillin, executive editor of SPONSOR, who will speak on "I Worry About You Creative Guys."

The NAB fall conferences began 9 October and will be followed by seven more conferences in as many cities.

The many subjects to be covered include reports on government and public relations, member services, radio and tv Code activities, etc.

The dates of future meetings and their locations are: 13 October, St. Louis; 18 October, Salt Lake City; 20 October, San Francisco; 10 November, Boston; 13 November, Pittsburgh; 15 November, Minneapolis; and 20 November, Jacksonville.

Other trade dates: The **Nebraska Broadcasters Association** will meet in Grand Island, Neb., 20 and 21 November . . . **New York State Broadcasters Association** will hold their 1962 Legislative Dinner in Albany, N. Y., 6 March.

Q. Can a TV film distributor use BONDED's facilities in other cities?

A. Yes, BONDED has offices in New York, Chicago, Los Angeles and Toronto. This provides better control and reduces shipping costs.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.

suspicion that the system itself is not being as productive of real excellence as it could and should be.

Our challenge, then, is to devise some plan which will unlock more of the tremendous creative energies we know are inherent in private enterprise, and in free individuals, and use them in the service of tv.

Does this sound like an overstatement of the obvious?

If it does, consider this fact. Not one of our critics (Mr. Minow included) really operates on this basis.

Instead, they view with noisy alarm the stretches of tv wasteland and immediately begin to suggest plans to police, censor, and control the system with legislation and regulation, with mountains of bureaucratic paperwork, with pressures, threats, sneers and jeers, and with making certain, as Mr. Minow said fiercely at the Roosevelt, that broadcasters "damn well live up to their promises."

All of which is a negative, repressive approach to the problem. Our own approach must be quite different. Our own plan, when we find it, must be directed to opening up new avenues of creativity, new wellsprings of talent and ideas.

Tv's Forgotten Man

Such a plan will not be easy to come by. It involves much more than glib formulas—like the Doerffer Plan, the Collins proposal for "Blue Ribbon" programs, the Minow suggestion for three-network children's-hour collusion blessed by the Justice Department.

It can only come from deep digging and hard thinking about the roots of our difficulties, and it cannot be based on the mistaken notion that either law or government are in themselves potent creative forces. (Both Mr. Minow and Governor Collins frequently fall into this error.)

Actually, I am certain, any effective industry plan must be built around an understanding of the individuals who make up the broadcasting business, and a knowledge of how they can be inspired, honored and set free to create, produce, and present more imaginative, meaningful products.

Up to now, practically all tv program criticism has been guilty of the fallacy so brilliantly delineated by sociologist William Graham Sumner in his historic definition of the Forgotten Man.

Said Sumner, "When A wants B to do something for C—B is the Forgotten Man." In all the hullabaloo about what tv owes to the public, about the industry's "responsibility to the people," the broadcaster has been the Forgotten Man. Yet it is only through him that real improvements can come.

How can we set about devising a true "broadcaster's plan" for the progressive improvement of tv programing in years to come?

Obviously leadership is necessary. And obviously, leadership can come from only one of two places, the networks or the NAB.

If Governor Collins has managed to acquire, in 10 months, the intimate knowledge of broadcasters and creative broadcast problems necessary for such a project—then bless him. Let him get to work on it.

But if, as I suspect, a more sophisticated approach is needed, then this is an open plea to Messrs. Sarnoff and Stanton to organize an all industry meeting to consider the problem and formulate a plan.

Our cause, believe it or not, is better than Mr. Minow's. But for Pete's sake, let's get off the dime and do something about it.

MGM-TV
NOW PRESENTS
THE ASPHALT JUNGLE
THE ISLANDERS

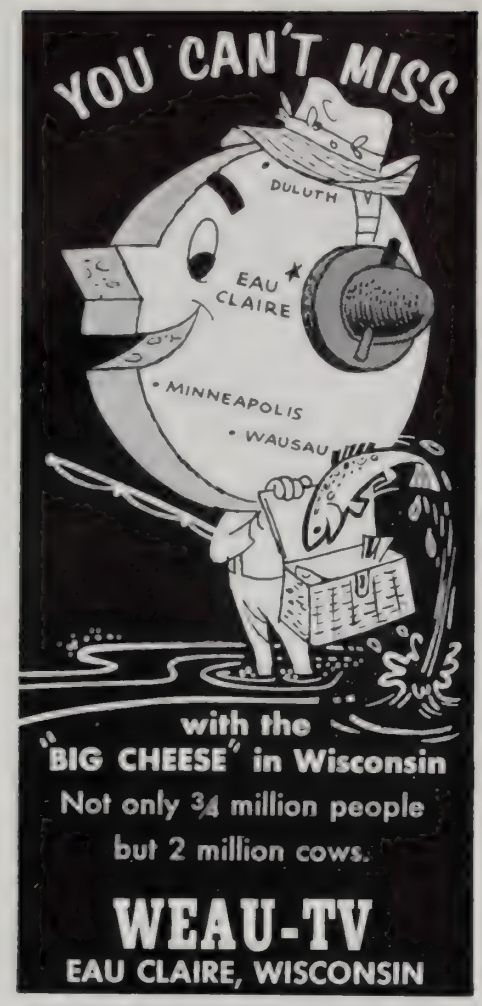
BEST-RATED GROUP OF HOUR SHOWS NOW AVAILABLE IN SYNDICATION!

The Asphalt Jungle stars Jack Warden as police commissioner, Arch Johnson his chief inspector, Bill Smith as the rugged young lieutenant. Every episode crackles with action, real human problems. Top-quality production values. Famous guest stars add to the drawing power of this absorbing series based on the book by W. R. Burnett and the hit movie by M-G-M.

The Islanders, two men, a girl, and a sturdy seaplane. William Reynolds, Zack Malloy, and Diane Brewster fly their plane all over the Dutch East Indies in search of adventure, mystery, and romance. Top-name guest stars and absorbing stories make the series a family favorite.

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MGM Television, 1540 Broadway
New York 36, N.Y. JU 2-2000



PUBLICINTERESTSERVEDFIRST*

A "JOE RAHALL STATION



N. Joe Rahall

WLCY—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall Manager

WKAP—ALLENTOWN, PENNA.
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by ADAM YOUNG

**Public Interest Served First!*

Tv and radio NEWSMAKERS



James E. Duffy has been elected v.p. in charge of sales for ABC Radio Network. He has been national director of sales for ABC Radio since April of last year. Previously he was the director of sales for ABC Radio's central division. Duffy joined the American Broadcasting Company 12 years ago. In May of 1952 he was promoted to director of advertising and promotion for the central division. From 1955 to 1957 he was an account executive for ABC Television, also in the central division.



Howard B. Koerner has been elected v.p. of Official Films, according to an announcement by Seymour Reed, president. Koerner, previously executive in charge of product acquisition for the television film distributing company, will be responsible for this area of activity. He graduated from Harvard Law School in 1951 and was associated with the law offices of New York State Controller Arthur Levitt and then to corporate private practice and contract negotiations for various companies. He became associated with Official Films in January 1960.



Sterling Beeson has joined the sales executive staff of The Pulse, Inc. His former presidency at Headley-Reed Company, New York, culminated 19 years work as salesman, sales manager, v.p. and general manager. Subsequently Beeson became an investor in and general manager of WRVM, Rochester. After bringing sales from an initial $1,500 to $17,000 per week, the station was sold at a substantial profit. Earlier in his career he was at WXYZ, Detroit, and WTOL, Toledo, and made his debut in the rep business with Joseph Hershy McGilvra in 1939.



Larry Saunders has been named local sales manager of WTAR, Norfolk, Va., after serving since 1959 as an account executive. He joined the WTAR staff as a summer announcer in 1955. After graduating from the University of North Carolina in 1957, he joined the station's news department where he received a Virginia Associated Press Award for special events coverage. In 1960, the Norfolk-Portsmouth Sales Executive Club presented Saunders with a "Sammy" award for outstanding sales success.

The seller's viewpoint

Headaches brought forth by voluminous paper work in sales and traffic are on the way out, according to Phillip W. Wenig, president of SRDS-Data, Inc., and Broadcast Billing Co., both subsidiaries of Standard Rate and Data Service. He points to cure by electronic computers and data processing machines, to some extent available immediately, the rest follow in the not too distant future. Prior to joining SRDS, Mr. Wenig held research and data processing positions in both government and advertising, and a faculty position at the U. of Ill., where he received graduate and undergraduate degrees.



Automation comes to radio and tv operations

The age of automation is descending on tv and radio operations with the speed of a runaway locomotive. It is only a few hours until dawn of a tomorrow when the vast amounts of clerical work involved in sales and traffic will be done instead—and at a fraction of present time and cost—by electronic computers and data processing machines.

To have made that statement only five years ago would have seemed like crystal-ballgazing. Today, the machinery is out of the laboratory, the methods have been developed, and many of the specific services are immediately available.

It will be profitable for the station executive to know about them before—like the runaway locomotive—they threaten to run over him. Let's take a brief look at some of them.

1. *Centralized billing services.* It has been a long-time station executive's dream to get complicated spot billing procedures off his back. Machines are now ready and waiting to do the job. Here's how they work:

Agencies and advertisers feed the machines placement orders with complete specifications. The machines process these orders electronically and mail them out to the stations. The stations, in turn, feed the same machines confirmation of fulfillment. The machines then compute cost with all relevant discounts and mail out the bills.

As a very valuable by-product, make-goods can be handled within a few days instead of the weeks (and attendant headaches) now required.

2. *Availabilities.* Machine processing will give the station rep a vastly more important role, while at the same time providing a happy sedative for the pains of the local salesman. It will be the station rep who feeds the machines data for all his clients, so that availabilities for all of them are up-to-the-minute. Local sales departments will be able to check their availabilities accurately, and within moments, by a phone call to the rep.

I would like to emphasize that the electronic solution to the old problem of virtually independent selling by local sales and the rep must involve control of availabilities by the rep. All of his numerous clients can be handled on one computer. One computer for the use of single station —or even four or five stations—simply is not economically feasible.

3. *Generation of reports.* As of this moment, all information on station rates, coverage, and audience composition is being translated into machine language. This will mean that every potential buyer will have available the same information on every station. The "quantitative quest" will be over.

And that will make the role of the salesman—and the rep's salesman—more important than ever. He will have to be truly creative. He will have to inaugurate local research projects which will determine cost per thousand of exposure to executives over $10,000, or housewives, or dog owners, to be integrated by machines with nationally-available information. Even more, he will have to make his sales pitches on the intangibles of his station operation—the character and atmosphere of both the station and its audience.

Without question, electronics eventually will take over many more areas of operations than spot billing, availabilities, and reports. Those three, however, are immediately in front of us, as we at Data, Inc., and Broadcast Billing have good reason to know from the years of work and thought we have spent perfecting the methods and operating the machines that have made them possible.

SPONSOR SPEAKS

This we fight for—1961

Last week, in the process of moving to our new quarters at 555 Fifth Avenue, we took down from the walls of our old offices, several framed copies of an editorial which appeared in SPONSOR in February 1953.

Titled "This we Fight For" it listed 15 industry objectives to which SPONSOR eight years ago pledged its aggressive support.

Some of these objectives have been accomplished over the years. In 1953, for instance, we were fighting for the establishment of a TvB, and for an RAB (then BAB) with a million dollar budget. Both have since been realized.

Other of our 1953 "This We Fight Fors" seem almost naive today. (We dreamed then of a "foolproof rating system, possibly a low cost electronic system, based on a adequate sample and capable of fast returns.")

Still other of SPONSOR's objectives remain as knotty problems in 1961, as they were eight years ago—the elimination of unnecessary paper work in buying radio and tv spot, the need for more program experimentation, the need to "convince advertisers that radio has a place in the American Home which neither television or any other medium can usurp."

But what impressess us most about our 1953 editorial is that as a statement of trade paper policy and conviction, it is still completely up-to-date.

We wrote better than we knew!

We said then "In our opinion the proper role of a trade paper is not only to inform, but to lead the way. SPONSOR has been built on this concept, and unusual growth is in good measure due to the needs it has seen, the causes it has espoused.

"The true test of a trade paper editor is his ability to focus on key necessities within the industry he serves, the soundness with which he ananlyses an industry problem, the way in which he licks it."

SPONSOR in 1961 stands squarely behind these sentiments. This is our credo, this is the way in which we intend to operate in all the years ahead.

Each week you will find in our editorial pages many examples of the things we believe in, the improvements we fight for. They form, in effect, the spirit and guts of SPONSOR.

10-SECOND SPOTS

Method actors, please note: This is the off-beat means that ABC v.p. for news, James Hagerty chose to help his staffers perfect their art: "To ALL ABC REPORTERS, Subject Air Work: "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the towncrier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently: for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it something. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings." And the tag line read: *Courtesy: Hamlet, who has had a rather long run.*

In the public eye: Vice President Lyndon B. Johnson dashed into Washington's Statler-Hilton hotel and asked a woman in the lobby if she knew in which room the luncheon for Washington *Post* columnist George Dixon was taking place. She replied that her husband also was supposed to attend the luncheon (honoring Dixon on publication of his new book about life in D. C.), but she didn't know its location. Before Johnson could move on and get more helpful directions, the woman asked him what he does for a living. "I'm Vice President," the tall Texan answered. "Oh," she said, *"Of what?"*

New alphabet game: Add to your collection of Madison Avenue language "the AABBJ stamp of approval" on unreasonable client requests, particularly among radio/tv reps. (It stands for *Approved Against Better Business Judgment.*)

Candored Camera: Filling in for Jack Paar one night recently, Sam Levenson tossed a carton of Kent Cigarettes into guest Margaret Truman Daniel's hands and asked her to do the commercial lead-in. Margaret, who's inherited some candor from a close relative, tossed it back with a curt: *"I don't smoke, so you hold it."*



You can quote me...

"We recommend the WLW Stations for advertising Lestoil Company's LESTARE BLEACH because they eliminate the complexities of today's time buying with their famous Crosley streamlined operation and complete cooperation."

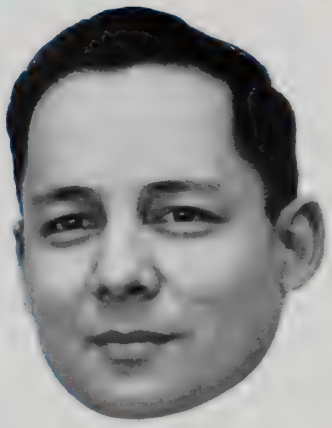
Vice President Media,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.



I'll say this...

"The Crosley Group's all-around know-how is especially important when dealing with a far reaching consumer product. Yes, the WLW Radio and TV Stations lighten and brighten any advertiser's bundle of wash!"

Broadcast Media Director,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.



Call your WLW Stations' Representative . . . you'll be glad you did!

the dynamic WLW Stations . . .

WLW-A Television Atlanta

WLW-I Television Indianapolis

WLW-D Television Dayton

WLW-C Television Columbus

WLW-T Television Cincinnati

W L W Radio

Crosley Broadcasting Corporation

"..PERSPECTIVE ON GREATNESS excellent!.."

"..exceptional prestige series for our client.."

"Congratulations!"

"..high caliber television.."

LOOK

WHAT THEY SAY

"..superb.."

"..impressed with concept.."

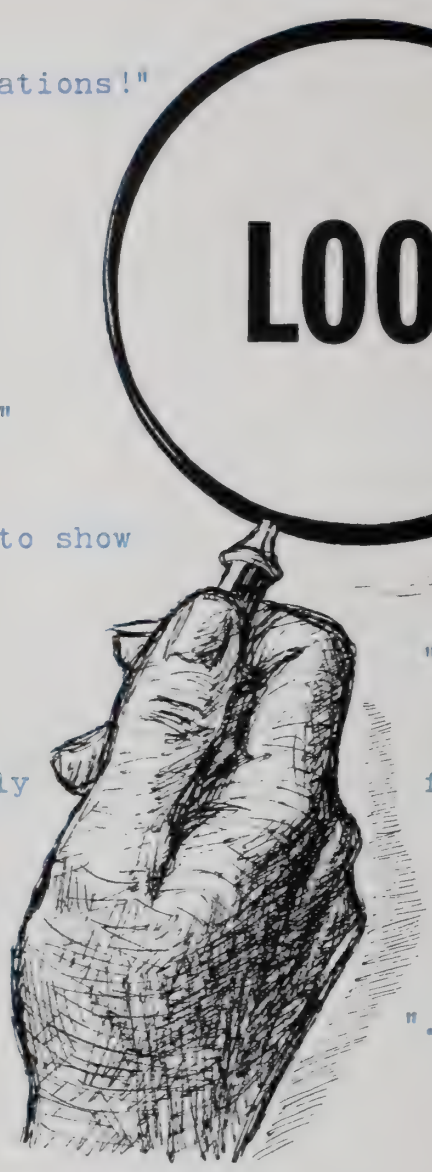
"..proud to show them in prime time.."

"PERSPECTIVE ON GREATNESS outstanding!"

"..a truly fresh documentary presentation.."

"..salable commodity.....wide prospect appeal.."

"..a coup d'etat to have exclusive.."



PERSPECTIVE ON GREATNESS

26 GREAT NEW HOUR-LONG DOCUMENTARIES

A HEARST METROTONE PRODUCTION

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

PART TWO

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED
OCT 9 1961
RADIO TELEVISION LIBRARY

New Memphis market study

TESTS YOUR NEGRO SALES STRENGTH

1. Establishes relative market position!
2. Determines trends in market position!
3. Measures effectiveness of advertising campaigns!
4. Provides representative Negro consumer group for pantry checks, market and new product tests!
5. Measures listenership, readership, viewership trends!

Under the direction and continuous supervision of an independent research organization. Results Available Through—

WDIA MEMPHIS

Only 50,000 Watt Negro Station in America!

Covers the "Golden Market"— 1,357,598 Negroes! (Top-Rated Ten Straight Years—e.g. Pulse Jan. '61)

Other Negro-Programmed Sonderling Stations

IN CHICAGO **WOPA** • IN SAN FRANCISCO-OAKLAND BAY AREA **KDIA**

First* on Chicago's West Side
*NEGRO HOOPER 1961

First* in San Francisco-Oakland Bay Area
*NEGRO PULSE 1961

10th ANNUAL NEGRO RADIO ISSUE

A 42-page section of facts and figures on America's fast-growing specialized market

Know-how is the key to selling the Negro market

Page 9

The stations: community roots are spreading

Page 13

Negro basics: 6 pages of vital facts

Page 16


From Experience...Confidence
CONTINENTAL
C B
BROADCASTING
America's most experienced negro radio stations
WNJR, new york area • WBEE, chicago area • WRAP, norfolk
WGEE, indianapolis (40% negro-programmed)

BIG NEWS:

he GEORGIA NEGRO GROUP

NOW *EXPANDING!*

WCLS
COLUMBUS

SOON TO BE FULLTIME DAY AND NIGHT *

*CP for fulltime broadcasting has been granted by FCC.

IO. 1 RATED STATION—CONLAN Negro urvey—Jan. 1961. "Columbus' only 100% legro station with all Negro announcers."

40% NEGRO POPULATION

WIBB
MACON

SOON TO INCREASE POWER TO 5,000 WATTS *

*CP for increased power has been granted by FCC.

EXCLUSIVE 100% NEGRO PROGRAMMING in the rich Macon market, including Georgia's largest single industry . . . Warner Robins Air Material Area.

43% NEGRO POPULATION

(Group discount allowed for purchase of both stations: 5%)

Represented by:

Bernard Howard & Co.—National

Dora-Clayton Agency—Southern

the only station in New York Programming 100% to the Great Negro Community*

WLIB

*Mon. thru Fri.

WLIB

st
IN AUDIENCE
22 out of a possible 28 half-hour firsts. Tied for first in two more. Negro Pulse: July-Aug. '61

IN COMMUNITY SERVICE
More Community Service programs than any other Negro Station

IN NEWS PROGRAMMING
One of the largest Negro news staffs in America

IN NAT'L ADVERTISING
Consistently more national advertisers than any other Negro Station in N. Y.

WLIB
Hotel Theresa — 125th St. and Seventh Ave. — N. Y. C.

Vol. 15, No. 41 • 9 OCTOBER 1961

SPONSOR

THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE

The Negro radio outlook
7 Ten years have brought the Negro population into a growth stag whose dynamics have the force of an explosion, the impact of a bomb

Know-how is key to selling Negro
9 Major agencies are recommending their clients take a serious look at the Negro market, and the specialized media that serve i

Market has boomed in past decade
11 Soaring population is also setting new records in growth of income education and spending; new patterns traced across the natio

Stations' community roots are spreading
13 Quantity and quality of Negro-appeal broadcasting reflects new com munity life; stations put appeal and zest into public-service concept

NRA: straining to profile audience
15 Organization of Negro-appeal broadcasters weathers its first formative years, spells out possible developments for a responsible future

Negro market basics
16 Six pages of the latest statistical information on population growth spending power, listening habits and vital planning informatio

Profiles of Negro stations
22 SPONSOR's national questionnaire draws detailed replies from mo than 200 stations: essential facts on programing and ad servic

Major Negro advertisers
31 National and big regional advertisers, drawn from station replies, ar impressive checklist of Negro radio's national ten-year success sto

Negro programing log
34 Breakdown of weekly programing hours reveals substantial rise i stations which devote significant time to Negro-appeal programin

Officers: editor and publisher, *Norman R. Glenn;* executive vice pres dent, *Bernard Platt;* vice president and assistant publisher, *Arnold Alper* secretary-treasurer, *Elaine Couper Glenn.*

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Advertising: assistant sales manager, *Willard Dougherty;* southern ma ager, *Herbert M. Martin, Jr.;* midwest manager, *Paul Blair;* western mana *George G. Dietrich, Jr.;* sales service/production, *Shirley S. Allison, Jo Henner.*

Circulation: circulation manager, *Jack Rayman; John J. Kelly, Ly Martinez.*

Administrative: office manager, *Fred Levine; George Becker, Mic Croco, Syd Guttman, Irene Sulzbach, Geraldine Daych, Jo Ganci, Man Santalla, Mary Kandyba.*

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Left to right: Mary Dee, Fatman, Chuck James, Mark Hyman, Bill Curtis, Hotrod

#1 SELLING FORCE IN NEGRO MARKET #3

This is the extraordinary lineup we've worked toward since WHAT pioneered Negro broadcasting back in 1944. Seven of the Nation's most experienced and genuinely talented Negro radio people. (Robbin Robinson was minding the store when this picture was taken). Each with an incredible hold over his and her share of the nearly 700,000* Negroes within WHAT's new 1,000 watt non-directional, "platinum ring".

HOOPER GIVES THEM A SOLID LEAD OVER THE SECOND NEGRO STATION FROM 7 AM TO 6 PM MONDAY THRU FRIDAY, EVERY MONTH (except March) DURING 1961, RIGHT UP THRU AUGUST. SUNDAYS FROM 10 AM TO 6 PM.

We're proud they've leaped dramatically ahead in ratings, but prouder still of their superb selling record for clients. Nothing can sell 26.4%* of Philadelphia quite as effectively!

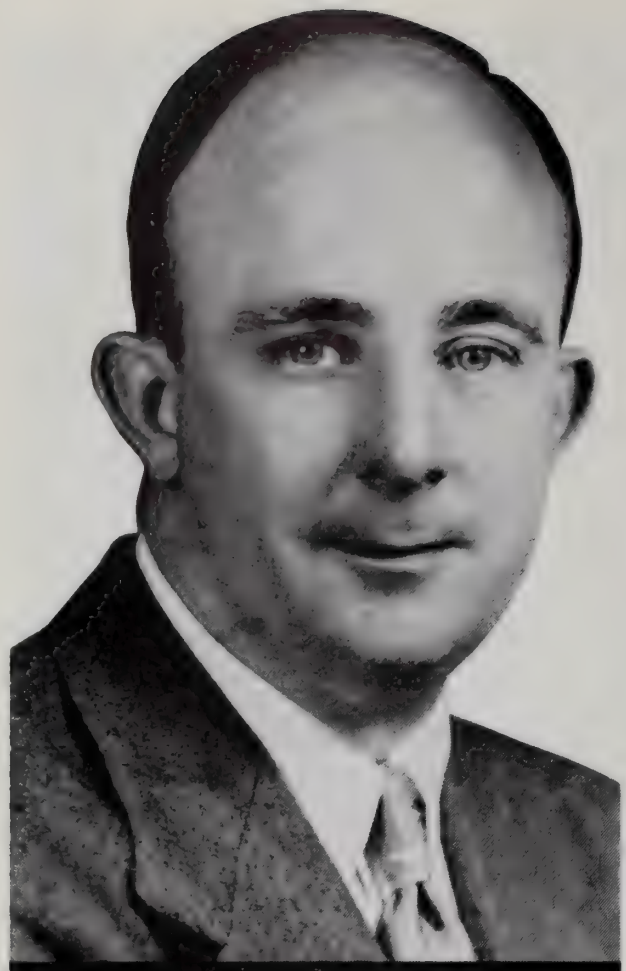
100% NEGRO
WHAT
24 HOURS A DAY
PHILADELPHIA

1000 WATTS Non-Directional

Represented by John E. Pearson Co.

1960 U. S. CENSUS

GUARANTEEING A SINGLE EQUITABLE RATE TO ALL ADVERTISERS!



$824,000,000 Market that must be spoken to if you are to sell it!

This Market is the Negro reached only by ROUNSAVILLE RADIO in Six Important Markets

Sell the Negro in these Six Big Markets... with ROUNSAVILLE RADIO

buy one or all—discounts with two or more!

WCIN—CINCINNATI. 5000 watts. Reaches 172,530 Negroes, who spend $195,163,250 annually.

WLOU—LOUISVILLE. 5000 watts. Reaches 118,950 Negroes, who spend $106,866,220 annually.

WVOL—NASHVILLE. 5000 watts. Reaches 123,930 Negroes, who spend $99,320,000 annually.

WYLD—NEW ORLEANS. 1000 watts. Reaches 294,990 Negroes, who spend $258,902,500 annually.

WTMP—TAMPA-ST. PETERSBURG. 5000 watt. Reaches 108,600 Negroes, who spend $89,652,500 annually.

KRZY—DALLAS-FT. WORTH. 500 watts. Reaches 208,712 Negroes who spend 80% of income on consumer goods.

FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN 6 BIG MARKETS

ROUNSAVILLE RADIO

Facts prove Rounsaville Radio is the media that reaches and sells the Negro consumer in these rich markets. All Rounsaville Radio stations are rated FIRST by Pulse and Hooper—and 95% of the Negroes listen to radio, prefer Negro radio. Rounsaville Radio programs exclusively to them, features Negro talent and personalities—speaks directly to them with warmth and believability. Negroes spend 80% of income on consumer goods. A proper part of your advertising budget must go to Rounsaville Radio or you miss this important buying group. Call or write today for the full Rounsaville Radio story. Ask about our merchandising plan to back your schedules. Represented nationally by John E. Pearson, in the Southeast by Dora-Clayton.

ROBERT W. ROUNSAVILLE, Owner-President

ROUNSAVILLE RADIO STATIONS

3220 PEACHTREE RD., N. E. • ATLANTA 5, GEORGIA

ROBERT W. ROUNSAVILLE
Owner-President

HAROLD F. WALKER
V. P. & Nat'l Sales Mgr.

JOHN E. PEARSON CO.
Nat'l Rep.

DORA-CLAYTON
Southeastern Rep.

THE NEGRO RADIO OUTLOOK

This year marks the 10th edition of SPONSOR's annual Negro radio issue. And coincidentally, 1961 brings release of the first figures from the decennial census. What's been happening in the decade, and what promise does the future hold?

SPONSOR's pioneering survey of the market was headlined "The forgotten 15 million." Today, there are almost 19 million Negroes in the United States, an increase of 25% in a period when the white population has risen by only 18%. This is the most significant fact in the picture of the Negro market, to which this issue is devoted. The dimensions of this immense bloc are spelled out nationally and regionally in subsequent pages devoted to *The Markets.*

If the physical growth in this ten years has been astonishing, no less important has been the change in advertisers' attitude. An editorial which referred to Negroes today as "forgotten" just wouldn't make sense. A major agency today can advise its clients that they are "confronted with a growing, dynamic Negro market"—and there is no need to qualify the statement. SPONSOR's own nationwide survey of Negro-appeal stations reveals that major advertisers are relying more and more on the medium which is pre-eminently suited, not only to reaching, but to *convincing* the market. Current thinking of advertising strategists is highlighted in the section devoted to *Advertisers and Agencies.*

Ten years of progress have brought deep changes in the format and approach of the Negro-appeal stations. Confronted with an audience which more and more is enjoying the good life; which is becoming dramatically urbanized, and which is sinking its roots into new communities, broadcasters have responded with a diversity of new service programs which mirror the life of the Negro community. Details are spelled out in *The Stations.*

"Service" does not begin and end with programming. Many stations have become active project leaders; a positive force to whom their audience looks and in whom they trust. The story is told in this 10th anniversary issue: it is perhaps the most meaningful aspect of the past decade's change. It is certainly the best augury for the future.

More than 1,000,000 Negro listeners in 3 states.

3 Speidel stations located to reach the cream of the Negro audience.

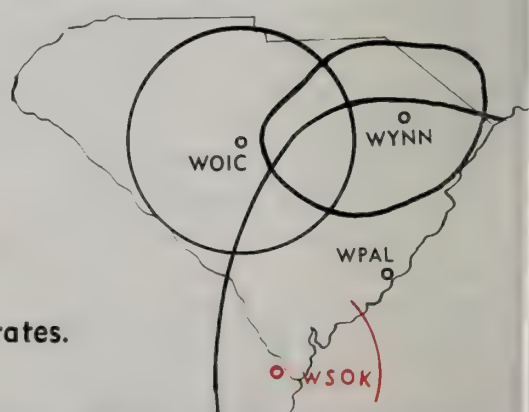
Programming exclusively to Negroes assures listener loyalty.

Important personalities at each station add to sales results.

These notes from the Golden Horn Stations

tell the story of Speidel's dominance in the South Carolina Negro Market. Ideal locations, tremendous audience, proper programming and great sales personalities are behind the solid successes these stations chalk up for advertisers in every field.

Ask Bob Dore or Dora-Clayton for complete information and 2 and 3 station discount rates.



GOLDEN HORN STATIONS
SPEIDEL
BROADCASTING CORPORATION

WOIC	WPAL	WYNN
5000 W 1470 KC	1000 W 730 KC	250 W 540 KC
COLUMBIA, S. C.	CHARLESTON, S. C.	FLORENCE, S. C.

*flash ! just added, **WSOK**
Savannah, Georgia

KNOW-HOW IS KEY TO SELLING NEGRO TODAY

Experience, careful planning can trigger dynamic sales results, clients find

"Advertisers and their agencies find themselves confronted today with a growing, dynamic Negro market."

This could be a quote from station promotion. Instead—and significantly—it's taken direct from a report by one of the nation's biggest agencies.

Benton & Bowles' media analysis division used the quote to summarize its findings this year, after a long hard look at the facts. B&B continued:

"There are numerous 'success stories' by companies that have approached this market judiciously using well thought out advertising and promotional techniques."

And taking first place in the strategy would be Negro radio. To quote the agency again: "Twenty years ago there were three Negro oriented radio stations . . . now there are 150 stations that devote 10 or more hours per week to Negro programing . . . This tremendous growth in Negro radio is the most dramatic development in Negro media in the past two decades."

But though the market is admittedly booming, it's one which has its own set of ground rules and one that requires more than the usual amount of advertising delicacy and marketing know-how.

These are problems which have been given a good deal of thought by many agency strategists. In the front rank is Sam B. Vitt, v.p. and media director of DCS&S. In a report prepared especially for SPONSOR, Vitt analyzes the inherent problems:

"Most marketing and advertising men would be impressed if you told them you knew where a market existed whose annual purchasing power was in excess of that of all Canada.



WASHINGTON, D. C. is site of one of nation's most modern new station. WOOK's building houses six studios and offices

WAMO dj Bill Powell and tennis star Althea Gibson in typical supermarket promotion; here for Ward's Tip Top Bread, Pittsburgh



Merchandising is bonus for advertisers

QUAKER OATS COMPANY was part-sponsor of WBEE's Chicago Talent Hunt, which attracted a record 1,530 entries



75,000 AUNT JEMIMA packages were sold in the metro New York area during the third Gospel Contest run by station WWRL



Or in excess of that of most other nations of the world, for that matter.

"But as impressive as that may sound, that is in fact the current estimated financial dimension of the Negro market in the U. S. today—$20 billions annually.

"And the further projection is that the gross national product of the 19 million Negroes this year will total something around $42 billions—over 8% of the estimated total U.S. GNP.

"This, of course, is not surprising to some. Astute marketing and advertising men have long been aware of the value of this marketing area and have been assiduously giving it some of their best endeavors. Others may have been thinking about it, perhaps, but not doing too much to assure themselves a share of it."

Some marketing highlights:

Where are sales made in the Negro market? Some of the most detailed research has been done by the food industry. According to USDA, Negroes spend up to 12% more in supermarkets and other retail food outlets on a per capita basis than do comparable-income white families.

What does a company do when it learns that Negroes are prime customers for its product? Here, General Baking's experience is instructive.

According to A. Waldron Stone, GB's advertising manager, it was discovered that not only did Negroes buy more bread per capita, but they preferred a sweeter loaf. Today, GB markets a sweeter loaf, known as "Honey-Sweet." Wrapped in clear cellophane, it is sold only in Negro areas. Sales of "Honey-Sweet" have proved the move to be a good one, Stone reports.

Extending the invitation to Negro consumers can take many forms. Negro-oriented media can carry direct appeals, which can be bolstered at the point-of-sale. Some companies use Negroes as home economists and demonstrators, and coordinate promotions with club groups, home service shows, and retail outlets.

Use of Negro celebrities, both in testimonials, and as representatives, has grown. Ward Baking employs world tennis champion Althea Gibson as a community relations representative.

Pet Milk maintains an active program in the Negro community. For 14 years the company has used the famed Fultz Quads in advertising and personal appearances. The company also sponsors a weekly radio program of spiritual and gospel music on some 61 radio stations beamed to the Negro market.

Another dairy outfit, Carnation, conducts successful "Healthy Baby Contests," aimed solely at the Negro market.

Sealtest ice cream (National Dairy Products) has a policy of not using people in advertisements or on point-of-purchase material. Company is now modifying this policy to make it more productive in the Negro market.

Use of Negro-appeal p-o-p pieces has jumped at a rapid rate. There seems to be an "eagerness of retailers to use p-o-p material to create a friendly atmosphere," according to one observer.

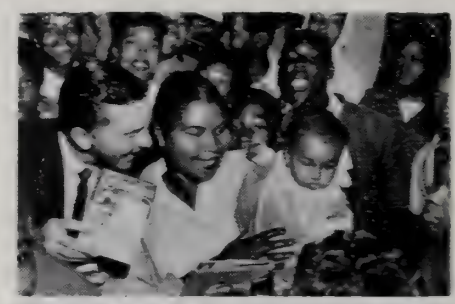
(*Please turn to page 26*)



KEY BOOSTER of the Negro market, Sam B. Vitt, is vice president and media director of Doherty, Clifford, Steers & Shenfield, N.Y.

TOP MERCHANDISING AWARD in Pet Milk's first national Gospel Singing Contest was presented to KNOK, Fort Worth



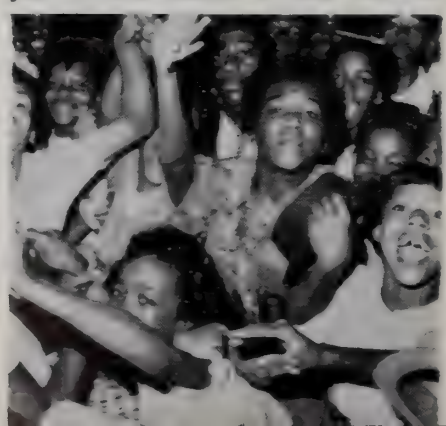


KDIA, San Francisco, has tied itself to audience with extensive personal-service broadcasting; taps resulting enthusiasm for sales



FISCHER BAKING used WNJR's merchandising facilities, in Newark, N. J. campaign utilizing extensive on-air promotion

TEENAGERS pack around Mobile Show aired by WJMO, Cleveland. Talent program goes wherever needed, is sales tool also



IN-STORE supermarket promotions are effective tool of KCOH, Houston. Dj's actually work in markets for five to six hours daily



PAST DECADE SAW THE MARKET ZOOM



MARKET BOOM has benefited Negro-appeal stations all over, according to Sidney J. Wolfe, (r), president; George Wharton, res. dir., KBS

It has benefited from spectacular growth of population, wealth and education

The Negro market today may be ne fasting-growing market segment f the U. S. economy.

In every area that's capable of easurement — numbers, income, ducation, spending — the Negro rowth-rate has shown a vast im-rovement in the past 10 years.

The proof is solid. On the na-onal level, the 1960 census is giving egro marketers an unimpeachable gument.

At the regional level, broadcasters e converting the census figures in- what they hope will be hard-hitting les promotion.

Let's take a look at the broad picture first:—

In 1949, Negro disposable income was around $10 billion. Twelve years later the estimate is $22 billion.

In 1950, the nonwhite population was about 16 million people. It's now well over 20 million; Negro growth rate accelerated 25.4% compared with an increase of only 17.5% for the white population.

Last year's census reveals not only growth, but change. For the first time, the figures show more than half of the nation's Negroes living outside the southeastern states. And also for the first time, the state with the largest number of Negroes — New York—is located outside the South.

Facts like these lend themselves readily to glib talk about a "population explosion." Truth is less dramatic but more meaningful:

Changes in the Negro market are deep-rooted and discernible over many years. They have followed a predictable pattern. What's new in the 60's is a steep rise in the growth-curve: the market is approaching a critical mass which can give it explosive significance for advertisers. Examples:—

Station activities reflect Negro's fuller life



NASHVILLE AUDITORIUM is packed to capacity for Gold Cup tournament sponsored by WVOL as benefit for blind children



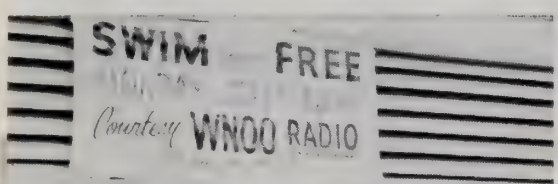
"JUNE BRIDE" contest on WLOU, Louisville had tab partially picked up by furniture store aiming at Negro home owners



WITH RISING PROSPERITY, Negro community is giving more time to leisure activities. Here is Elks parade in New York



EBULLIENT personalities reflect the soaring state of Negro radio and Negro markets. WJMO's John Slade is Cleveland d.j.





ADULT NEGRO participation in the world of sports is increasing. Meantime, WNOO makes sure that children also get into swim



WAMO's general manager Leonard Walk finds Negro interests extend beyond metropolitan boundary of Pittsburgh



URBAN LEAGUE is playing important role as Negroes shift to cities. New Orleans membership drive is helped by station WYLD

• Movement of Negroes to large cities can be traced back to the turn of the century. But within the last 10 years the movement has become a stampede; Negro population in 21 central cities increased by 50 per cent.

• Non-white enrollment in colleges and professional schools has been a fact of life since the early 1900's—but since 1950, it has rocketed 86.4%. (The Negro market now includes more college graduates than does the whole of Great Britain.)

• Negro family income has risen steadily since the late 30's—steadily, that is, until the 50's and 60's, when the curve soared upward 58% in 10 years.

(Percentages don't tell the full story, of course. In absolute terms the Negro remains poorer, worse-educated and more vulnerable to economic storms than the white section of the community. But in many areas the gap narrows to a marginal difference: for example, individual Negro income may be lower than white, but disposable *family* income can well be higher.)

Is the Negro market solidly based? Spectacular growth does not necessarily spring from a firm foundation, nor buttress itself as it grows. Yet the improved status of the Negro appears to have a horizontal as well as a vertical spread.

It's been said that Negroes, with $20 billion to spend after taxes, are a richer market than the entire Dominion of Canada. This is a good flip generalization; advertisers should find more meaning in the prosaic reports of the Commerce Dept. on "condition and plumbing for housing units," which reveal an "appreciable decline in the number of dilapidated units occupied by nonwhites."

Translated, Negroes are investing their new wealth into better homes—and becoming new customers for household durables. Between 1950 and 1960, the number of Negroes in "sound" homes has doubled. About two-thirds of Negro homeowners now possess sound units, containing all plumbing, compared with one-third in 1950, and the proportion of sound rental homes has risen similarly, from one-fourth to one-half.

The sense of these national figures

(*Please turn to page* 33)

THEIR COMMUNITY ROOTS ARE SPREADING

More stations give more time to Negro affairs; build deep loyalty

By any objective measure, Negro-appeal radio is booming. There's a great deal more programing; promotion is reaching new levels in both quality and quantity, and the stations are being welded more and more securely into their communities by public-service broadcasting which touches the daily life of the listener.

According to SPONSOR's survey, there now are more than 600 stations which carry a significant amount of Negro-appeal programing. That's an increase of at least 100% since the first SPONSOR survey, in 1949.

And not only the number of stations, but the volume of special programing has also increased. As evidence: Keystone's Negro Network, a rural and small town group reports that a typical station carries 42 quarter-hours of programing designed especially for Negro audiences each week.

There's been "at least a 15% rise in the number of Negro-appeal radio program hours and a 30% gain in the number of Negro-appeal stations in the last decade," according to Keystone's research director, George Wharton. Keystone's figures are not atypical. More than 200 stations which supplied information to SPONSOR left no doubt that the amount of programing has been beefed-up; station profiles contained in this issue reveal growth in all categories, from the 100%-stations downward.

Equally important, if less measurable, is the loyalty which this programing arouses. Reason is that Negro-appeal stations are tieing themselves increasingly into the life of their communities, under a forceful public-service approach.

The ingredients of the format include anything from lost-and-found notices, to leadership of community projects. A good example of the grassroots appeal is found in Memphis, where WDIA has built an audience estimated at over 1¼ million Negroes.

Bert Ferguson, co-founder of the station in 1947, says this was the logical result of a program of mutual trust and cooperation. WDIA has played a leading community role, in everything from forming Little Leagues baseball teams to sponsoring a school for crippled children.

The station sponsors two revues each year—the Starlight in summer and the Goodwill in winter. All proceeds go to Negro charities.

In 1961, there was a $10,000 scholarship fund to help bright Negro students to make it to college.

Fund-raising is undoubtedly one of the most effective tools which stations have discovered, in securing audience identification. Take the case of Rounsaville's WCIN, which inaugurated its Goodwill Spectacular in Cincinnati a couple of years ago. As the result of the 1959 and 1960 Spec-



KDIA, San Francisco, covered both 1960 conventions; on election night had five reporters in field with instant returns

Community's mirror

COSTA RICAN broadcaster Carlos Cordoba was brought to KNOK, Fort Worth, during State Department tour and exchange



taculars, about $20,000 has been placed in the Goodwill Fund, administered by civic leaders.

The rising educational level of the Negro audience is leading to a healthy increase in news and discussion programs. Because of interest in the civil-rights proposals, the 1960 party conventions were a "must" for stations like KDIA, San Francisco which sent two men to the Democratic rally in Los Angeles, and station manager Walter Conway to the Republican floor in Chicago.

WLIB, New York, also was at the conventions with members of a news staff which reputedly is the largest of any Negro-appeal station. The philosophy behind this, according to general manager Harry Novik, is that "the community itself should have the right to be heard and all its worthwhile projects supported."

It's common practice, for example, for WLIB staff broadcasters to telephone anywhere in America for exclusive interviews with Negro or white leaders on important issues as they arise. It covers every major Negro convention with its own men; every WLIB newscast has something of interest to the Negro community.

Some of its community service programs have been on for years. Others are created as the need arises. Last year WLIB allocated 55 quarter-hours to various Negro groups to discuss the specific problems that face these groups today. Many of its service programs are carried by Negro stations all over the country.

Similar attention to public information on matters of Negro interest is shown by stations such as WHAT, which broadcast the entire proceedings of this year's NAACP convention in Philadelphia.

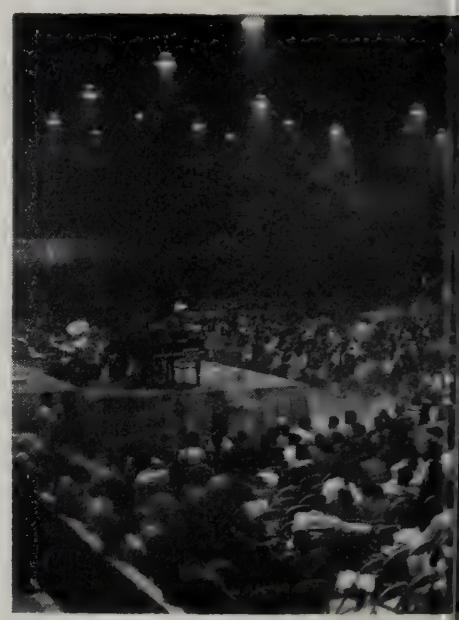
WHAT also sent to Washington on the "Freedom Train 1961" two of their top news analysts, who interviewed Roy Wilkens, executive secretary of NAACP, Clarence Mitchell, civil rights attorney and also director of the Washington NAACP, Senator Joseph Clark of Pennsylvania and many other dignitaries.

For its complete convention coverage the station received official commendation and citations. WHAT also sponsored the Negro golf tournament, during the convention. Extensive on-air promotion made the tournament

(*Please turn to page* 38)



LITTLE LEAGUE TEAM sponsored by WLIB, N. Y., seen with YMCA official Leo Swanston. Many stations support similar activities. WLIB also builds audience identification with series of public-service broadcasts in which adult leaders discuss Negro community problems



CINCINNATI's independent Negro station, WCIN, has identified itself with the audience at personal level; can muster full houses

Public service broadcasting touches life at many and varied levels

NEGRO GOLF tournament sponsored by WHAT raised $1103 for NAACP, in conjunction with Philadelphia conference



WDIA, Memphis, has collected thousands of dollars for Negro charities from Starlight Revue, held in city each summer

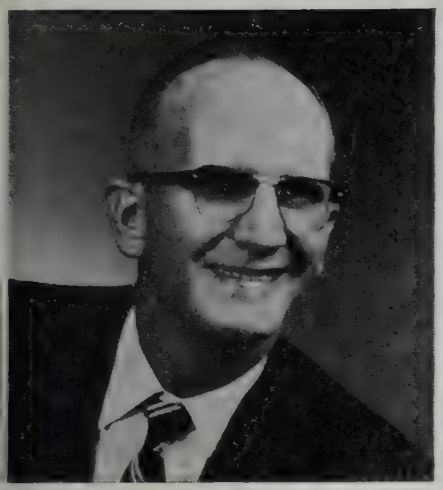


CAVE-IN at Philadelphia destroyed four homes, killed three. Jo Rainey, WDAS news director, collected $300 for relief



NRA: IT'S STRAINING TO PROFILE ITS AUDIENCE

Current task is providing reliable market data for in-depth presentation to advertisers; NRA will woo admen with facts from new research



FRANCIS M. FITZGERALD, first president and chairman of board of Negro Radio Association, has guided NRA successfully through its important formative year

NRA has grcwing list of member stations

KAOK, Lake Charles, La.
KDIA, San Francisco, Calif.
KNOK, Fort Worth, Texas
KOKA, Shreveport, La.
KOKY, Little Rock, Ark.
KSAN, San Francisco, Cal.
KRZY, Dallas, Texas
KYOK, Houston, Texas
WAAA, Winston Salem, N. C.
WAMO, Pittsburgh, Penna.
WAOK, Atlanta, Ga.
WBOK, New Orleans, La.
WCIN, Cincinnati, Ohio
WDIA, Memphis, Tenn.
WEBB, Baltimore, Md.
WENN, Birmingham, Ala.
WGIV, Charlotte, N. C.
WGOK, Mobile, Ala.
WHAT, Philadelphia, Penna.
WJLD, Birmingham, Ala.
WLIB, New York, N. Y.
WLOK, Memphis, Tenn.
WLOU, Louisville, Ky.
WOIC, Columbia, S. C.
WOKJ, Jackson, Miss.
WOPA, Chicago, Ill. (Oak Park)
WPAL, Charleston, S. C.
WRMA, Montgomery, Ala.
WSRC, Durham, N. C.
WTMP, Tampa, Fla.
WUST, Washington, D. C.
WVOL, Nashville, Tenn.
WXOK, Baton Rouge, La.
WYLD, New Orleans, La.
WYNN, Florence, S. C.

Only a year ago, a group of forward-looking Negro-appeal station owners met in Washington and formed the national Negro Radio Association. Francis M. Fitzgerald was elected president and chairman of the Board. Egmont Sonderling, Robert Rounsaville, Norwood Patterson, Stanley Ray, Harry Novik, and Joseph Speidel were elected to the board. In Chicago in October, 1960, the board elected Rounsaville as vice president; John McLendon as secretary; and Samuel Feldman as treasurer.

At the Chicago meeting, decisions were reached about needs of the association, and plans were made to take action on filling the many voids in research and market information. The ultimate goal of a New York office and a permanent executive representative to make representations of Negro-appeal radio was adopted. It was agreed, however, that fully-authenticated research material must first be obtained. The S. J. Tesauro Data Processing Company was selected to give the association basic market data and in-depth characteristics of the Negro Market, both on a national and local level. At a Spring meeting in New York, D. Parke Gibson, author of *Confidential Report of the Negro Market* was retained to get certain phases of public relations, membership, and trade news underway. It was again agreed by the board that research would be needed before any further plans could crystalize. At this meeting other matters such as presentation plans and methods were discussed. Several names were submitted by Board members who could be considered as executive representative prospects. Now, just what has happened to strengthen the position of NRA during its first year?

First, research is definitely underway. It has been slow in coming, but, most important of all it is coming. The Census Bureau has experienced considerable delays due to the staggering information which the 1960 Census covered. Tesauro's Data Processing machines are laboring day and night getting this material together. "We have been delayed much past what we had originally anticipated," says Fitzgerald, "but the wait will be well-worth it. The research we are getting, when finalized and put into our big presentation, will really turn some corporate eyes toward the use of Negro-appeal radio. In fact, I expect some advertisers are going to ask their agency people why they haven't been using Negro-appeal radio already."

The NRA has been sending out two editions of the *Bronze Mike*, an industry letter. One edition is for "member stations only," and the other is intended for client and agency consumption. The *Bronze Mike* is the trade-mark of NRA and will be tied in directly with creating an industry image.

A slide-presentation is being readied

(*Please turn to page* 25)

1960 CENSUS ANALYSIS OF THE NEGRO POPULATION

Standard metropolitan statistical area	Total Population	NEGRO POPULATION			
		Both Sexes	Percent of Total Population	Male	Female
NEW YORK, N. Y.	10,695,633	1,277,625	11.5	560,327	667,38
New York	7,781,984	1,087,931	14.0	498,167	589,76
Outside central city	2,912,649	139,694	4.8	62,070	77,62
CHICAGO, ILL.	6,220,913	890,154	14.3	427,106	463,04
Chicago	3,550,404	812,637	22.9	387,718	424,91
Outside central city	2,670,509	77,517	2.9	39,388	38,12
LOS ANGELES-LONG BEACH, CAL.	6,742,696	464,717	6.9	224,373	240,34
Los Angeles	2,479,015	334,916	13.5	160,118	174,79
Long Beach	344,168	9,531	2.8	5,039	4,49
Outside central cities	3,919,514	120,270	3.1	59,216	61,05
PHILADELPHIA, PA.	4,342,897	671,304	15.5	320,985	350,40
Philadelphia	2,002,512	529,240	26.4	250,256	278,98
Outside central city	2,340,385	142,064	6.1	70,639	71,42
DETROIT, MICHIGAN	3,762,360	558,870	14.9	270,711	288,15
Detroit	1,670,144	482,223	28.9	232,829	249,39
Outside central city	2,092,216	76,647	3.7	37,882	38,76
BALTIMORE, MARYLAND	1,727,023	378,575	21.9	184,739	193,83
Baltimore	939,024	326,589	34.8	157,130	169,45
Outside central city	788,099	51,986	6.6	27,609	24,37
HOUSTON, TEXAS	1,243,158	246,351	19.8	118,797	127,55
Houston	938,219	215,037	22.9	103,471	111,56
Outside central city	304,939	31,314	10.3	15,326	15,98
CLEVELAND, OHIO	1,796,595	257,273	14.3	123,994	133,27
Cleveland	876,050	250,818	28.6	120,873	129,94
Outside central city	920,545	6,455	0.7	3,121	3,33
WASHINGTON, D. C., MD.-VA.	2,001,897	487,183	24.3	235,416	251,76
Washington	763,956	411,737	53.9	196,257	215,48
Outside central city	1,237,941	75,446	6.1	39,159	36,28
ST. LOUIS, MO.-ILL.	2,060,103	294,873	14.3	138,222	156,65
St. Louis, Mo.	750,026	214,377	28.6	100,159	114,21
Outside central city	1,310,077	80,496	6.1	38,063	32,43
MILWAUKEE, WIS.	1,194,290	63,170	5.3	31,013	32,15
Milwaukee	741,324	62,458	8.4	30,547	31,91
Outside central city	452,966	712	0.2	466	24
SAN FRANCISCO-OAKLAND, CAL.	2,783,359	238,754	8.6	117,259	121,49
San Francisco	740,316	74,383	10.0	36,209	38,17
Oakland	367,548	83,618	22.8	40,331	43,28
Outside central cities	1,675,495	80,753	4.8	40,719	40,03

Bureau of Census data

NTRAL AND SUBURBAN DISTRICTS OF 25 METRO AREAS

Standard metropolitan statistical area	Total Population	NEGRO POPULATION			
		Both Sexes	Percent of Total Population	Male	Female
OSTON, MASS.	2,589,301	77,781	3.0	37,188	40,593
Boston	697,197	63,165	9.1	30,081	33,084
Outside central city	1,892,104	14,616	0.8	7,107	7,509
ALLAS, TEXAS	1,083,601	155,488	14.3	74,838	80,650
Dallas	679,684	129,242	19.0	61,911	67,331
Outside central city	403,917	26,246	6.5	12,927	13,319
EW ORLEANS, LA.	868,480	267,478	30.8	126,747	140,731
New Orleans	627,525	233,514	37.2	110,096	123,418
Outside central city	240,955	33,964	14.1	16,651	17,313
ITTSBURGH, PA.	2,405,435	161,499	6.7	78,611	82,888
Pittsburgh	604,332	100,692	16.7	48,670	52,022
Outside central city	1,801,103	60,807	3.4	29,941	30,866
AN ANTONIO, TEXAS	687,151	45,314	6.6	22,190	23,124
San Antonio	587,718	41,605	7.1	19,415	22,190
Outside central city	99,433	3,709	3.7	2,775	934
AN DIEGO, CALIF.	1,033,011	39,397	3.8	21,081	18,316
San Diego	573,224	34,435	6.0	17,904	16,531
Outside central city	459,787	4,962	1.1	3,177	1,785
EATTLE, WASH.	1,107,213	28,261	2.6	14,227	14,034
Seattle	557,087	26,901	4.8	13,464	13,437
Outside central city	550,126	1,360	0.2	763	597
UFFALO, N. Y.	1,306,957	82,910	6.3	40,706	42,204
Buffalo	532,759	70,904	13.3	34,575	36,329
Outside central city	774,198	12,006	1.6	6,131	5,875
NCINNATI, OHIO-KY.	1,071,624	128,121	12.0	60,532	67,589
Cincinnati	502.550	108,754	21.6	51,264	57,490
Outside central city	569,074	19,367	3.4	9,268	10,099
EMPHIS, TENN.	627,019	227,445	36.3	107,426	120.019
Memphis	497.524	184.320	37.0	86,287	98,033
Outside central city	129,495	43,125	33.3	21,139	21,986
ENVER, COLORADO	929,383	31,548	3.4	15,399	16,149
Denver	493,887	31,066	6.3	15,145	15.921
Outside central city	435,496	482	0.1	254	226
TLANTA, GEORGIA	1,017,188	231,474	22.8	107,789	123,685
Atlanta	487,455	186,464	38.3	86,248	100,216
Outside central city	529,733	45,010	8.5	21,541	23,469
NNEAPOLIS-ST. PAUL, MINN.	1,482.030	20,702	1.4	10,288	10,414
Minneapolis	482,872	11,785	2.4	5,792	5,993
St. Paul	313,411	8,240	2.6	4,070	4,170
Outside central cities	685,747	677	0.1	426	251

NEGRO POPULATION BY STATES—1950-1960

State	1960 Total Population	NEGRO POPULATION 1960	1950	% increase or Decrease
UNITED STATES	179,323,175	18,871,831	15,044,937	+ 25.4
ALABAMA	3,266,740	980,271	979,617	— 0.1
ARIZONA	1,302,161	43,403	25,974	— 67.1
ARKANSAS	1,786,272	388,787	426,639	— 8.9
CALIFORNIA	15,717,204	883,861	462,172	+ 91.2
COLORADO	1,753,947	39,992	20,177	+ 98.2
CONNECTICUT	2,535,234	107,449	53,472	+100.9
DELAWARE	446,292	60,688	43,598	+ 39.2
DIST. OF COLUMBIA	763,956	411,737	280,803	+ 46.6
FLORIDA	4,951,560	880,186	603,101	— 45.9
GEORGIA	3,943,116	1,122,596	1,062,762	+ 5.6
IDAHO	667,191	1,502	1,050	— 43.0
ILLINOIS	10,081,158	1,037,470	645,980	+ 60.6
INDIANA	4,662,498	269,275	174,168	+ 54.6
IOWA	2,757,537	25,354	19,692	— 28.8
KANSAS	2,178,611	91,445	73,158	+ 25.0
KENTUCKY	3,038,156	215,949	201,921	— 6.9
LOUISIANA	3,257,022	1,039,207	882,428	+ 17.8
MAINE	969,265	3,318	1,221	+171.7
MARYLAND	3,100,689	518,410	385,972	— 34.3
MASSACHUSETTS	5,148,578	111,842	73,171	— 52.9
MICHIGAN	7,823,194	717,581	442,296	— 62.2
MINNESOTA	3,413,864	22,263	14,022	— 58.8
MISSISSIPPI	2,178,141	915,743	986,494	— 7.2
MISSOURI	4,319,813	390,853	297,088	— 31.6
MONTANA	674,767	1,467	1,232	— 19.1
NEBRASKA	1,411,330	29,262	19,234	— 52.1
NEVADA	285,278	13,848	4,302	+213.4
NEW HAMPSHIRE	606,921	1,903	731	+160.3
NEW JERSEY	6,066,782	514,875	318,565	+ 61.6
NEW MEXICO	951,023	17,063	8,408	+102.9
NEW YORK	16,782,304	1,417,511	918,191	+ 54.4
NORTH CAROLINA	4,556,155	1,116,021	1,047,353	— 6.6
NORTH DAKOTA	632,446	777	257	+202.3
OHIO	9,706,397	786,097	513,072	+ 53.2
OKLAHOMA	2,328,284	153,084	145,503	+ 5.2
OREGON	1,768,687	18,133	11,529	+ 57.3
PENNSYLVANIA	11,319,366	852,750	638,485	+ 33.6
RHODE ISLAND	859,488	18,332	13,903	+ 31.9
SOUTH CAROLINA	2,382,594	829,291	822,077	— 0.9
SOUTH DAKOTA	680,514	1,114	727	+ 53.2
TENNESSEE	3,567,089	586,876	530,603	— 10.6
TEXAS	9,579,677	1,187,125	977,458	+ 21.5
UTAH	890,627	4,148	2,729	— 52.0
VERMONT	389,881	519	443	+ 0.2
VIRGINIA	3,966,949	816,258	734,211	— 11.2
WASHINGTON	2,853,214	48,738	30,691	— 58.8
WEST VIRGINIA	1,860,421	89,378	114,867	— 22.2
WISCONSIN	3,951,777	74,546	28,182	+164.5
WYOMING	330,066	2,183	2,557	— 14.6

Bureau of Census Data

EARNING POWER OF NEGRO FAMILIES AND INDIVIDUALS

Negro annual income over 10 years

Year	Families		Unrelated individuals	
	White	Nonwhite	White	Nonwhite
1960	$5,835	$3,233	$1,860	$1,064
1959	5,643	2,917	1,663	1,075
1958	5,300	2,711	1,592	1,080
1957	5,166	2,764	1,592	1,013
1956	4,993	2,628	1,466	1,087
1955	4,605	2,549	1,402	935
1954	4,339	2,410	1,317	875
1953	4,392	2,461	1,473	1,161
1952	4,114	2,338	1,519	1,051
1951	3,859	2,032	1,258	929
1950	3,445	1,869	1,115	817

Bureau of Census, 1960.

Average annual income of Negro men

Region	Male		Nonwhite as per cent of white
	White	Nonwhite	
Northeast	$4,466	$3,199	71.6
North Central	4,327	3,385	78.2
South	3,406	1,133	33.3
West	4,693	3,244	69.1

Source: Current Population Reports, Consumer Income, Series P-60, No. 35, Jan. 1961. Bureau of the Census, U. S. Department of Commerce, table 34. (1959 figures.)

Marital status of Negro workers

	Male		Female	
	White	Nonwhite	White	Nonwhite
Total	78.5%	74.3%	34.1%	41.2%
Single	55.6	55.0	45.5	33.6
Married	89.0	87.9	29.6	40.8
Widowed, divorced, separated	57.5	67.7	38.6	47.2

Source: "Marital and Family Characteristics of Workers, March 1960," Monthly Labor Review, April 1961, United States Department of Labor, table C.

Market Basics

NEGRO STATIONS' SHARE OF NEGRO AUDIENCE

Market	Average weekday share of Negro audience	
	Negro radio	General radio
New Orleans	60.9% (2 stations)	40.1% (8 stations)
San Francisco/Oakland	45.0% (2 stations)	46.0% (9 stations)
Dallas	36.0% (2 stations)	41.5% (4 stations)
Columbus, Ga.	51.0% (1 station)	47.5% (4 stations)
Baltimore	57.0% (2 stations)	36.0% (7 stations)
Miami	53.0% (1 station)	42.0% (9 stations)
Baton Rouge	56.0% (1 station)	44.0% (6 stations)
Chattanooga	49.0% (1 station)	49.0% (5 stations)
Mobile	64.7% (2 stations)	35.1% (5 stations)
Memphis	61.7% (2 stations)	33.3% (5 stations)
Houston	64.1% (2 stations)	34.7% (6 stations)
Washington, D. C.	56.3% (2 stations)	40.9% (7 stations)
Philadelphia	55.0% (2 stations)	38.0% (6 stations)
Cleveland	57.0% (2 stations)	41.0% (6 stations)
Los Angeles	36.7% (1 station)	52.5% (10 stations)
Detroit	47.3% (2 stations)	48.6% (7 stations)
Birmingham	53.0% (3 stations)	39.0% (6 stations)
St. Louis	60.0% (2 stations)	41.0% (9 stations)
Beaumont-Port Arthur	46.0% (1 station)	53.0% (7 stations)

Bernard Howard, from most recently available Pulse and Hooper metro area reports.

Listening and viewing habits of Negro women

Did you listen to radio yesterday?

Yes	63.8%
No	36.2%

Did you watch tv yesterday?

Yes	62.4%
No	35.8%

When did you listen to the radio yesterday?

Times	Number	Per Cent
Morning	38	38.0
Afternoon	19	19.0
Evening	7	7.0
Morning & afternoon	14	14.0
Morning & evening	3	3.0
Morning, afternoon, evening	18	18.0
Afternoon, evening	1	1.0
	100	100.0

Source: "Pilot survey of the Negro market," Brick Muller Associates, Memphis, 1961. Sample used was a random cluster of the 14 census tract areas of Memphis which contain about 50 percent of the Negro women 21 years and over. Method was personal interview.

KEYSTONE'S STATIONS COVER 53% OF NEGROES

The Keystone Broadcasting System's Negro network—the largest such group in the country—includes 360 affiliated radio stations programing directly to the Negroes in their community. Their signals cover 53% of the total U. S. Negro population—mainly concentrated in rural areas—and they average 42 quarter-hours of Negro-appeal programing weekly. Stations comprising the Negro network are located in 23 States; the concentration of Negroes is illustrated by this table.

Coverage areas with more than 50% Negro population

Call Letters	City	Percent
ALABAMA		
WXAL	Demopolis	68.2%
WULA	Eufala	56.4
WJAM	Marion	68.3
WHBB	Selma	54.9
WJDB	Thomasville	54.2
ARKANSAS		
KFFA	Helena	60.2
GEORGIA		
WDEC	Americus	52.4
WBBK	Blakely	51.2
WFDR	Manchester	54.9
WSYL	Sylvania	58.3
WKLE	Washington	52.4
WBRO	Waynesboro	57.2
WBMK	West Point	55.6
LOUISIANA		
KLPL	Lake Providence	50.9
KDBC	Mansfield	54.6
KTLD	Tallulah	64.8
MISSISSIPPI		
WGLC	Centreville	62.0
WROX	Clarksdale	67.0
WCLD	Cleveland	62.5
WMDC	Hazlehurst	52.0
WDLT	Indianola	60.8
WXTN	Lexington	71.9
WMBC	Macon	56.4
WMIS	Natchez	54.2
WQBC	Vicksburg	60.4
WAZF	Yazoo City	66.9
NORTH CAROLINA		
WCNF	Weldon	57.2
SOUTH CAROLINA		
WBAW	Barnwell	50.3
WACA	Camden	52.6
WBHC	Hampton	57.5
WDKD	Kingstree	66.4
WYMB	Manning	51.8
WALD	Walterboro	51.1
VIRGINIA		
WEVA	Emporia	55.1
WYSR	Franklin	57.6
WLES	Lawrenceville	52.9

Keystone Broadcasting System, 1961 from most recent Nielsen coverage data.

Negro population of U. S. by regions—ten-year comparison

	April 1960		April 1950		Increase from 1950-1960	
	Number	Percent distribution	Number	Percent distribution	Number	Percent
Total United States[1]	**18,860**	**100.0**	**15,042**	**100.0**	**3,818**	**25.4**
New England	243	1.3	143	1.0	100	70.3
Mideast	3,776	20.0	2,586	17.2	1,190	46.0
Great Lakes	2,885	15.3	1,804	12.0	1,081	59.9
Plains	561	3.0	424	2.8	137	32.3
Southeast[2]	8,981	47.6	8,392	55.8	588	7.0
Southwest	1,401	7.4	1,157	7.7	243	21.0
Rocky Mountain	49	.3	28	.2	22	77.7
Far West[1]	964	5.1	509	3.4	456	89.5

[1]Excluding Alaska and Hawaii. The 1960 Negro population for these two States was 12,000.
[2]Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, and Arkansas.
Source: Negro population of the United States nears 19 million, CB 61-11, Bureau of the Census, U. S. Department of Commerce, March 1961.

NEGRO STATION PROFILES

State and City	Call Letters	Rep Regional Network	Power	Freq. (kc)	Net. or Ind. (a)	Group-owned	Yrs. on Air	Yrs. of Negro Program. (b)	Hrs. Per Wk. on Air (c)		% Hours Negro Program. (d)	Change in Negro Program. Hrs. (e)	Negro Program Breakdown (in %)							% Negro Adv. (f)	Merch. (g)	Negro Pop. (000) (h)	Avg. Negro Family Income (i)	Rural and Farm (j)
													D. J.	Other Music	Religious	News	Homemaker	Public Service	Other					
ALABAMA																								
Auburn	WAUD		1kw	1230	N		14	8	125		20	S	*		*	*		*		25	Y	89		50
Birmingham	WENN	John E. Pearson	5kw	1320	I	McLendon Ebony Radio Group	11	11	98	D	100	S	49		35	5	1	10		100	Y			—
	WJLD	Bernard Howard	1kw	1400	I	Johnston Bdcstg.	19	18	134		100	S	71	8	14	3	2		2	100	Y	252		
Butler	WPRN	Southeastern Key Market	1kw	1220	N		2	2	84	D	30	S	60		20	10		10		40	Y	40	*	85
Dothan	WOOF	Thomas F. Clark; KBS	5kw	560	I		14	14		D	22	I	*		*					10	Y	112	1,200	33
Eufaula	WULA	KBS	250w	1240	N	Dixie Radio Net.	12	12			7½	I	50	10	25	10		5		10	Y	121	5,200	33⅓
Florence	WJOI		250w	1340	N		15	3	168		12½	S	65		5	20		10		20	Y	10	5,000	30
	WOWL	Grant Webb, Bernard I. Ochs; Southeastern Key Market Net.	1kw	1240	N		16	12	124		20	S	70		20	5		5		2	Y	50		50
Foley	WHEP	Geo. T. Hopewell; Southeastern Key Market	1kw	1310	I		8½	8½		D	10	S	100							10	Y	25	3,000	75
Fort Payne	WZOB	Southeastern Key Market, Alabama Community Net	1kw	1250	N		11		88½	D		S								0		1		
Huntsville	WEUP	Continental Radio Sales	5kw	1600	I		3½	3½	94½	D	100	S	53.1		30.1	7.9		7.9		25	Y	*	4,500	65
Marion	WJAM		5kw	1310	N		10	10	93½	D	12	I	85		10	3		2		43	N	253	1,680	88
Mobile	WGOK	Barney Howard Co.	1kw	900	I	O.K. Group	3	3	84	D	100	S	40		35	5		20		100	Y	182	3,975	5
Montgomery	WRMA	Everett-McKinney	1kw	950	I	WAOK—Atlanta	8	8		D	100	S	57		31	5	2	5		100	Y	265	1,800	60
Tuscaloosa	WTUG	Nat'l Time Sales, Bernard I. Ochs (SE)	500w	790	I		3½	3½	96	D	100	S	35	6	45	8	6			100	Y	150		50
ARKANSAS																								
Arkadelphia	KVRC	Geo. T. Hopewell	250w	1240	I		14	14	118		25	S	60	15	10			10	5	5	Y	40		—
Hot Springs	KBLO	Masla; Razorback Net.	1kw	1470	I		8	6	70	D	10	S	70		20				10	10	Y	67	2,300	55
Little Rock	KOKY	John E. Pearson	5kw	1440	I	McLendon Ebony Group	5	5	90	D	100	S	50		30	7	1	12		100	Y			
Pine Bluff	KOTN	Spot Time Sales	250w	1490	I	JoEllen Bdcstg.	27	15	130¾		20	I	50	25	25					10	N	10	1,500	25
CALIFORNIA																								
Los Angeles	KGFJ	Bernard Howard	1kw	1230	I		35	15	164		100	S	55	8	10	6.5		17	3.5	90	Y	650	6,000	0
Oakland	KDIA	Bernard Howard	1kw	1310	I	Sonderling Stations	40	29	157		90	I	70		20	6		4		90	Y	244	4,000	
San Francisco	KSHN	Bob Dore (N.Y. & Chicago), Dora-Clayton (SE), Wm. Wagner (Seattle)	1kw	1450	I	Golden Gate Bdcstg		9	143		100	S	100							100	Y	238	4,896	0
D. C.																								
Washington	WOOK	Robt. Wittig, Bob Dore, Dora-Clayton	1kw	1340	I	United Bdcstg.	15	15	168		100	S	60		10	10		10	10	100	Y	500		1
	WUST	Bernard Howard	250w	1120	I	Atlantic Bdcstg.	10	8		D	100	S	65		20	6		7	2	100	Y	600	4,800	5

FLORIDA

Delray Beach	WDBF		5kw	1420	I		7	1		D	8	I	*	*		*		*	*	5	Y	45		50
Fort Pierce	WARN	Continental Radio Sales	1kw	1330	N	So. Jersey Bdcstg.	9	9	125		5.5	I	89		11					9	N			
Jacksonville	WRHC	Hal Walton, Bernard I. Ochs	250w	1400	I		12	12	133		40	S	50		30	5	5	10		40	N	150	4,800	5
Marianna	WTYS		1kw	1340	I		13	13	113		25	I	50		25	15		10		2.5	Y	25	1,500	70
Ocala	WMOP		1kw	900	I		8	8	91	D	18.5	S	95		5					6.5	Y	24		50
Orlando	WOKB	Dora-Clayton, National Time Sales, Harlan Oakes	1kw	1600	I		2	2	84	D	100	S	56		35	2		7		100	Y	97	3,172	70
Pahokee	WRIM		500w	1250	N		3	1	84	D	18	I	90		10					20	Y	40		10
Pensacola	WBOP	National Time Sales, Harlan G. Oakes (LA & San Fran.), Bernard I. Ochs	1kw	980	I	Tri Cities Bdcstg.	5	3½		D	100	S	37	2	28	8	2	20	3	100	Y	250	5,000	15
Quincy	WCNH	Southeastern Key Net.	250w	1230	N		13	13	118½		18	I	96		2				2	80	N	24	*	70
Tampa	WTMP	John E. Pearson, Dora-Clayton (SE)	5kw	1150	I	Rounsaville Radio Stations	7	7	100	D	100	S	70		20	5		5		100	Y	121	3,290	1
W. Palm Beach	WIRK	Jack Masla	5kw	1290	I		14	11	125		11	S	75		25					5	Y	26	3,800	25

GEORGIA

Americus	WDEC	Indie Sales, Dora-Clayton	1kw	1290	I		14	14	96	D	9	S	60		10	20	3	7		3	Y	12	2,000	30
Atlanta	WAOK	Daren F. McGavren Co.	5kw	1380	I	WAOK Bdcstg. Co.	8	8	168		100	S	50		32	11	6	1		100	Y	260	3,500	8
	WERD	Bob Dore Assoc.	1kw	860	I		12	12	84	D	100	S	40	2	25	5	5	20	3	85	Y	450	4,500	13
Augusta	WAUG	Nat—Grant Webb & Co.; Reg—Clark Brown	1kw	1050	I		9	9	91	D	81½	I	60		20	5		10	5	90	Y	285	3,000	60
Baxley	WHAB		5kw	1260	I		6	4		D	20	I	4	10	4	1		1		25	—		4,000	2
Brunswick	WMOG		250w	1490	N		19	19	148		25	S	15	75	10					10	Y			
Columbus	WCLS	Bernard Howard-nat'l Dora-Clayton-south; — Ga. Negro Group	1kw	1580	I		7	6		D	100	I	60		30	5		5		100	Y	202		
	WDAK	Robert Eastman	5kw	540	N		18	18	168		25	S	90		10							500		
	WOKS	Bernard I. Ochs (S.E.)	250w	1340	I		2½	2½	162		100	S	58		33	5	2	2		25	Y	139	2,000	
Gainesville	WGGA	Masla, Bernard I. Ochs (SE)—Chas. A. Smithgall Stations	5kw	550	N	Blue Ridge Bdcstg.	20	20	131½		25	S	65	10	5	10		10		5	Y	80	2,700	70
Macon	WIBB	Bernard Howard Co., Inc. (nat) Dora-Clayton Agency (reg), Georgia Negro Group	1kw	1280	I		13	13		D	100	S	52	6	23	4		7	8		N	220	5,377	20
Madison	WYTH		1kw	1250	N		6	3	84	D	17	S	*		*							56		65
Savannah	WSOK	Bernard Howard, Dora-Clayton (reg)	250w	1230	I		15	3	164		100	S	87	3	2	3		5		100	Y	150	3,800	20
Statesboro	WWNS	KBS	250w	1240	I		15	15	115½		13	I	76		14	10				.5	Y	40	1,800	40
Thomasville	WKTG	John E. Pearson	1kw	730	N		14	2	98	D	9.8	I	*		*	*					Y	*	2,450	27
Valdosta	WGOV	Bob Dore Assoc., N.Y.; Dora-Clayton, Atlanta	5kw	950	N		21	10	133		10	I	55	5	30	5		5		15	Y	140	1,100	40
	WACL	John E. Pearson	5kw	570	I		10	10	132		8	S	95					5		7	Y	40	2,625	40
	WAYX	Hal Holman; MBS	250w	1230	N		25	25	168		50	I	50	5	5	20	5	10	5	4	N	40	2,400	50

ILLINOIS

Chicago	WAAF	Bolling	1kw	950	I		40	12	98	D	30	S	85		2	2		10	1		Y	1,200	5,000	0
	WGES		5kw	1390	I		37	15	137		65	S	52		8	10		30		65	N	950		
Harvey	WBEE	Continental Bdcstg. (Chicago & N. Y.), Torbet, Allen, Crane (San Fran. & La.)	1kw	1570	I	Rollins Bdcstg.	8	6	72	D	100	S	57		4	3	3	7	26	100	Y	1,250	4,000	1
La Grange	WTAQ		1kw	1300	I	S&S Bdcstg.	10	10	135		9	S			90	5		5		10	Y	1,500	*	5

(a) (N)etwork, (I)ndependent. (b) No. of yrs. station has presented Negro-appeal programing. (c) D: daytime only. (d) % weekly hrs. devoted to Negro appeal programing. (e) Indicates whether hrs. of Negro programing has (I)ncreased, (D)ecreased or re-mained (S)ame since last year. (f) % of total business from Negro-appeal advertisers. (g) (Y)es: stations provide merchandising support to clients at no extra charge; (N)o: don't provide such support. (h) Station estimate of Negro population in market, in thousands. (i) Station estimate of average annual family Negro income in market. (j) % of Negroes in market living on farms, and/or rural areas, as estimated by station. *Station did not supply breakdown but programs in categories so marked

State and City	Call Letters	Rep Regional Network	Power	Freq. (kc)	Net. or Ind. (a)	Group-owned	Yrs. on Air	Yrs. of Negro Program. (b)	Hrs. Per Wk. on Air (c)		% Hours Negro Program. (d)	Change in Negro Program. Hrs. (e)	Negro Program Breakdown (in %)							% Negro Adv. (f)	Merch. (g)	Negro Pop. (000) (h)	Avg. Negro Family Income (i)	Rural and Farm (j)
													D. J.	Other Music	Religious	News	Homemaker	Public Service	Other					
Oak Park	**WOPA**	Bernard Howard & Co., Inc.	1kw	1490	I	Sonderling Stations	11	10	165½		33⅓	S	88		10		2			24	Y	1,000		0
INDIANA																								
Gary	**WWCA**	John E. Pearson	1kw	1270	I		12	12	118		20	S	80		20					20	Y	80		0
Indianapolis	**WGEE**	Continental, Torbet, Allen & Crane	5kw	1590	I	Rollins Bdcstg., Inc.	5	5	84	D	37	S	70		20	5		5		40	Y	120	4,000	
KENTUCKY																								
Louisville	**WLOU**	John E. Pearson Co., Dora-Clayton (S.E.)	5kw	1350	I	Rounsaville	13	10	91	D	100	S	77		15	3	2	3		100	Y	83	3,517	.1
LOUISIANA																								
Baton Rouge	**WXOK**	Bernard Howard	1kw	1260	I	O.K. Group	8½	8½	91	D	100	S	47½	½	47½	2		2	½	100	Y	150	4,900	
Lake Charles	**KAOK**	Bernard Howard	1kw	1400	I	O.K. Group	14	9	126		18	S	90		10					20	Y	50	5,000	10
Monroe	**KLIC**		250w	1230	N		11	11	138			S		50	50					25	Y			
New Orleans	**WBOK**	Bernard Howard	1kw	800	I	O.K. Group	10	10		D	100	S	80		8	5	2	5	*	100	Y	358	3,900	18
	WYLD	John E. Pearson, Dora-Clayton	1kw	940	I	Rounsaville Radio	12	11	168		100	I	37	2	26	7	2	27	1	100	Y	495	2,100	9
Shreveport	**KANB**	R. Wittig, Dora-Clayton, Harlan Oakes	1kw	1300	I	.....	3	3	90	D	100	S	25		45	10	10	10		100	Y	642	6,804	32
	KOKA	John E. Pearson	5kw	980	I	McLendon Ebony Group	11	8	90	D	100	S	51		37	6	1	5		100	Y			
Ville Platte	**KVPI**		250w	1050	N		8	8	84	D	15	S	60		10	20		10		10	Y	15	2,500	60
MARYLAND																								
Annapolis	**WANN**	Continental Bdcstg.	10kw	1190	I		15	15			100		60		30		10			80		1,000	4,000	
Baltimore	**WITH**	Select, Clark Brown (S)	1kw	1230	N		20	20	168		18	S	84		10	4		2		10	Y	350	5,600	0
	WEBB	Bernard Howard	5kw	1360	I		6	6		D	100	S	42		25	12		17	4	100	Y	400	3,590	
	WSID	UBC, Dora Clayton (S)	1kw	1010	I						100													
MICHIGAN																								
Detroit	**WJLB**	Bernard Howard, N.Y.; John E. Pearson Co., nat.	250w	1400	I	Booth Bdcstg. Co.	35	20	168		53	I	40		50	5		5		45	Y	638	5,100	5
Flint	**WAMM**	Grant Webb & Co., Dora-Clayton, (South), Larry Gentile (reg.)	500w	1420	I		5	5	84	D	50	I	84		1	10		5		25	Y	38	4,800	3
	WTRX		5kw	1330	N	Booth Bdcstg.	13	7	136		11	S	100								Y	34	5,000	
Inkster	**WCHB**	Bob Dore Assoc., Dora-Clayton Co., Torbet, Allen, Crane	1kw	1440	I	.....	5	5		D	100	S	60		15	6	10	9		100	Y	655	5,800	1
Muskegon	**WMUS**	KBS	1kw	1090	N		11	11	90	D	40	I	25		66		9			25	Y	75	3,500	50
MISSISSIPPI																								
Belzoni	**WELZ**	Gene Bowles	1kw	1460	I		2	2		D	20	S	*		*			*		30	N	128	1,600	85

(Please turn to page 40)

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NRA

(*Continued from page* 15)

for showings to advertisers and agencies. The basic presentation plan has been formulated. Its completion awaits the research being done. This project will not be delayed much past the research deadline in that market and other material can easily and quickly be dropped into the format.

Special studies have been completed and are ready as guideposts to ultimate goals. They will be held back until the overall presentation can be made. "These studies have given NRA a new and keener insight into what agencies and advertisers need in evaluating and using more Negro-appeal radio." Fitzgerald stated. "It is amazing how much correspondence has been received from the top advertisers and agencies who want to know more about Negro-appeal radio. We have not let one inquiry go unanswered and we pledged them the ultimate in information that can guide them in the use of Negro-appeal radio," Fitzgerald continued.

"Looking back over the past year," Fitzgerald said, "I guess I would at first agree with those who say 'you haven't done anything;' but then, after a little closer look, I would have to disagree completely." "I would examine," Fitzgerald continued, "my thirty years in Broadcasting, and agree that to even get a comparative hand-full of radio people together on a project of this kind would seem impossible. To gain a few and lose a few and still have an active association of members at the end of the hardest year, the first, is a tribute to the station owners who belong to NRA." "It shows that they are good operators who concern themselves with contributing something big and successful to the industry."

NRA still needs members to reach all of its new objectives. "I am certain," said Fitzgerald, "if Negro-appeal station owners would but examine their conscience a very little bit, they would join up with NRA. After all, what is good for Negro-appeal radio is good for them, and creating new and better national business is one of the prime objectives of NRA."

THE 3 DISC-A-TEERS





'JOLTIN' Joe Howard | 'SENATOR' Bristoe Bryant | 'FRANTIC' Ernie Durham

• These 3 Dee Jays contribute mightily to make WJLB the number one Negro station in the Detroit area.

WJLB LEADS IN NEGRO APPEAL PROGRAMMING

• 88-1/2 weekly broadcast hours beamed at an approximate 600,000 audience with an annual aggregate income of $700,000,000 makes WJLB a "must buy" for Negro directed advertising.

FOR 21 YEARS and particularly in the last decade, WJLB has racked up sales for the knowing advertiser who wants to capitalize on the rich potential Negro market.

Let the 3 Disc-A-Teers — 'Senator' Bryant, 'Joltin' Joe and 'Frantic' Ernie plus WJLB's other superb talent do the *telling* and the *selling* to a huge audience that LISTEN IN to WJLB because they LOOK UP to WJLB



WJLB

3103 DAVID BRODERICK TOWER • DETROIT 26, MICH.

NEW YORK REPRESENTATIVE: BERNARD HOWARD COMPANY
20 East 46 Street, New York 17, N.Y. • Phone OX. 7-3750

NOW!
WWRL*
(1600 ON THE DIAL)
GOES
NEGRO
24
HOURS
PER
DAY

*The only New York Station reaching the huge Negro Audience around the clock—24 hours a day.

WWRL • N.Y. 77 • DE 5-1600

(*Continued from page* 10)

Help is needed for the retailers in expanding Negro neighborhoods. As Negroes extend their residential boundaries, quite often other residents begin moving out.

Neither the small retailer, who has invested hundreds of dollars, nor the chain store, which has invested thousands, can always afford to move. Rather, they must stay and "sell" the new customers. Most retailers are grateful for any preselling assistance they can get. This help, which can take many forms, should include advertising in Negro media, p-o-p material, and the personal contact offered by Negro sales and good will representatives.

If you want a share of this market, you can probably get it. Sam Vitt's recommendations:

"Design your marketing strategy to include the Negro market as a separate marketing plan. Here's where "separate but equal" *is* Constitutionally right and to your advantage.

"Determine that special considerations will be employed in executing your Negro marketing strategy. In your advertising, use Negro media, use Negro models, etc.

"Decide that your advertising budget for the Negro market will be sufficient for coverage, continuity, and frequency. And stick with it."

The very size of the Negro market alone makes it one which most managements will not choose to ignore. But beyond that, so many facts have been uncovered during recent years highlighting the enormous potential value of the Negro market that, if they are properly marshalled and presented, it is almost inconceivable managements would not welcome a marketing strategy design which included cultivation of the Negro market. Here are a few of the important facts:

1. It is not very widely known that the annual purchasing power of the Negro Market was greater than that of all Canada.

2. The Negro is a "younger" population. Their median age is around twenty-four years as against thirty-one years for white. Thus, they tend to be among that group of heavy consumers which for most products make the best potential customers in the view of marketers.

3. Negroes devote a higher proportion of their budget to personal care than do white people. Additionally, their purchasing power is expended at a faster rate than is that of the whites during a comparable period of time.

For example, using again the personal care area, the average annual expenditure per Negro household far exceeds that of the white household in every income category except the very highest and the very lowest. Interestingly, the average Negro family with a $5,000 income maintains a standard of living comparable to that of a white family with an annual income of $8,000.

There are many, many more of these facts easily available. One other, though, would seem to merit particular attention, in the opinion of DCS&S's Vitt.

The percentage of Negroes to the total U.S. population has been, and is, expanding. In 1940, Negroes accounted for an estimated 9% of the U. S. population. Today, that percentage has increased to an estimated 12%. Additionally, as more and more Negroes move into urban areas —and it is estimated that 40%-45% of all Negroes are now living in the top 35-40 U.S. markets—opportunity for more efficient utilization of Negro labor increases with a resultant higher wage earnings for that group. What this means, of course, is that the advertiser who cultivates the Negro market can establish a franchise in an expanding market, which traditionally spends at a faster rate than the white market, and one which is now increasingly in a better position to spend even more.

An important step in how to win Negroes and influence sales is critically important. Almost every sociological, psychological, and marketing study undertaken on the market has uncovered what now seems to be a formula of the needs of the Negro population.

This can be summed up in these words: Recognition. Identification. Invitation.

The Negro needs to have recognition as a person. The very fact that an advertiser will undertake a special campaign against the Negro market is interpreted as a form of recognition to the Negro. And that advertiser immediately stands to gain

an important competitive edge over the advertiser who has not taken this step.

Identification is equally important. Can the Negro identify with your product? Can the Negro identify with the ad that promises "lovelier, *whiter* hands with ABC soap?" Because of the Negro's history of suppression his need to be "invited" to try the product appears to be a strong one indeed. True, he may use it without invitation, but this power of a special invitation to him, alone, can be considerable, and for many advertisers has clearly been demonstrated in sales increases worth crowing about.

For these reasons, *determining* that special considerations will be employed in executing your Negro market strategy can be extremely valuable. The degree to which special consideration is given will not infrequently have a direct corollary effect upon sales. There are many, many ways in which these special considerations may be implemented. Here are a few of Vitt's pointers:

1. Use the same copy and the same layout if you like, but whenever possible, use Negro models for those ads appearing in Negro media.

2. When using Negro broadcast media, use the station Negro personality. Usually he has established himself in the market and can lend you the values of his own believability and acceptance as well as lending you many valuable merchandising attributes through appearance with the trade and as a public personality within the market. Companies running the range from Hamilton Watch and Pepsi-Cola to American Tobacco Company and Helene Curtis have found these areas significant enough to receive their continuing attention.

But whatever the special consideration, "Identification" should be the key word, according to Vitt.

Now for the next point. The third step may be at one and the same time the easiest *and* most difficult of the methods used in winning Negroes and influencing sales.

It may be the easiest because the concepts of coverage, continuity, and frequency are basic concepts which very few advertising and marketing men would have difficulty with in terms of acceptance from their managements. The difficulty may perhaps stem from the fact that since the effort involves a budget consideration it can be considered to take away from the advertiser's general media efforts. "And don't we reach them with our general media, anyway?"

Vitt replies:

"Well, the answer, as he is probably well aware, is, yes, you do reach them with the general media. But you reach them with that all-important nuance missing. You aren't giving them a special invitation. And you aren't giving yourself that added effectiveness you get from special Negro direct media. Thus, logical as the question may be, careful evaluation shows it to have some of the logic of that other man's question who asked of Edison, "But can't we already see by candlelight, anyway, Tom?"

"The essence, of course, is that if the decision is made to seek the Negro market — then seek it wholeheartedly, and seek it with adequate funds. No question about it. You'll get your money back."

The budget designated for the market will play a significantly larger

WGES

Established in 1924

There are only 10 cities in the United States with a total population greater than the Negro population of Chicagoland.

This is a big market with big buying power in a concentrated area.

The Negro population of Chicagoland area is now more than 1,000,000.

The buying power of this responsive segment is more than ¾ billion dollars.

WGES is the only full time 5000-watt Chicago station devoting a major portion of its time to broadcasts directed to the Negro Market.

WGES broadcasts more programs to the Negro Chicagoland area than any other Chicago station.

It takes WGES to reach the Chicagoland Negro Market!

You can reach the Negro audience without WGES but don't make the mistake of trying if economy and resulting sales are important.

The Seven Negro personalities who broadcast your advertising message are experienced air salesmen.

Each personality has his distinct method of showmanship in programming and a salesman's presentation of advertising copy.

There is no question that the best way to reach the Chicagoland Negro Market is WGES.

WGES COVERS *ALL* OF CHICAGOLAND SOUTH—WEST AND NORTH!

WGES

First choice to sell the Chicagoland Negro Market!

5000 Watts

2708 W. Washington Blvd. **Chicago 12, Illinois**



SIGNPOST OF A $20 BILLION MARKET

♦ ♦ ♦

The national Negro Radio Association has fast become the fountainhead of information on the twenty-billion dollar Negro Market. In years to come, NRA will give the advertising industry even better tools with which to mine this ever-increasing multi-billion dollar market.

♦ ♦ ♦

By the end of this year, NRA plans to release its first study of the Negro Market. It will be the most comprehensive fact book ever assembled on a special market. It will be the result of exhaustive research and thorough examination based on unimpeachable sources of material.

♦ ♦ ♦

No advertiser or agency can be without the facts on the Negro Market and how it can be best and most efficiently influenced on a daily basis by Negro-Appeal Radio. Get a request in early for your copy. The address is P. O. Box 10063 Charlotte 1, N. C.

role in influencing the choice of media for the campaign. With the expanding market there has been a corresponding expansion of Negro media. Generally, white media will have counterparts in Negro media. The exception to this has been in the area of television though there are now some indications that even here a Negro counterpart medium may be developing.

Primarily, however, national advertisers appear to seek the Negro market through radio. The frequency and efficiency are important benefits permitted by radio but often the stimuli comes from two other considerations:

1. The educational level of the Negro population is at an appreciably lower level than is that of the white population. Thus the potential of the printed media is relatively at a somewhat more restricted level.

2. Data to date on Negro television ownership and viewing patterns tends to indicate that here, too, the potential is not as broad as it is via radio.

The conclusions drawn from these facts indicate that in general radio offers a greater potential for reaching the Negro market effectively.

"Someone in the broadcast representative business said, "When complete integration becomes a reality in this country there'll be no need for Negro radio stations." Someone else has said (in the Harvard Business Review) concerning a consumer market study that "This material suggests that the differences in consumption patterns will diminish as social and economic discrimination is alleviated." Vitt observes:—

"If these men are oracles then in future generations advertising and marketing men will no longer find themselves so concerned with a Negro market. It is probably realistic to anticipate, however, that those advertisers who develop this market today will find that tomorrow (when this market no longer exists in its present form) their advertising dollars will be that much more valuable against the total general market. And very often it is the slight plus that makes *all* the difference. . . ."

Vitt's thinking is typical of the approach which more and more is guiding major advertisers toward the Negro market. Another expert in this field is D. Parke Gibson, a Negro who heads a market consultancy service in New York. Here's his advice to agencies:

"We would recommend that the advertising agency be called in and briefed on management's thinking as relates to the Negro market. The company should explain what it would like to do and ask the agency's recommendation.

"Rarely does an advertising agency volunteer information on the Negro market, since some believe to do so would be misinterpreted by the client. It must be said, however, that some agencies are alert to the potential and trends of the market and constantly recommend its development.

"A Negro market presentation by one of the large advertising agencies, as part of a general presentation, has contributed to an agency's acquisition of several major advertisers.

"A coordinated sales program from the field sales director to division managers should be included in sales materials for key markets. It is also recommended that the Negro market be included as part of sales training meetings, as also the growing Puerto Rican market, and possibly other ethnic groups.

"A pilot project might include several Southern, Northern, and Western cities, to determine the soundest strategy, before launching a national campaign. Where dual cities are used in each region, one campaign could be part of the general program, and the other could be a specially-tailored program so that the results of both could be determined and compared."

Parke Gibson's analysis gains even more point when the role of the Negro homemaker is considered.

The American Negro woman is doing two things in the Negro market; she is rocking the cradle of its booming population (the Negro population is growing at a 50% faster rate than the rest of the population); and, she is having a lot to say about how the dollar is to be spent. In America's Negro community, 17% of all the households are headed by women, as compared to the 8% for whites.

Unfortunately, in plotting the approach to the Negro market, the advertiser has in the past been hampered by lack of reliable and detailed information. Benton & Bowles media

analysis division reports "the great majority of privately undertaken research is not national in scope . . . the reasonableness and utility of some of these data is open to question."

The question of survey methods is considered by Frank Dusenbury, of KJET, Beaumont, Tex. Says Dusenbury:—

"A major problem . . . and one which has greatly affected the amount of national business placed on Negro programing stations . . . is that "general" audience surveys do not give a true picture of the Negro stations' share of audience. There are several reasons why this is true.

"1) Survey agencies do not, to my knowledge, hire Negro interviewers when conducting surveys. At least, they don't in this area. It is my contention that Negro interviewers should be used in direct proportion to the Negro percentage of population in the area surveyed. Natural prejudice, particularly in the South, could very possibly influence the content of a survey conducted strictly by white interviewers. There is also reason to believe that, in many cases, a Negro being interviewed by a white person will tend to the answers that he or she believes the white person wants to hear . . . and these may not necessarily be true answers.

"2) White persons interviewed (again particularly in the South) have a normal antipathy toward revealing that they have been listening to a Negro station. This would be particularly true in a personal interview type of survey and would have an adverse effect on the stations' share of audience reported in the survey.

"3) The Negro community does not have the proportionate share of telephones enjoyed by the white community. This factor is greatly disadvantageous to Negro stations since the percentage of Negro homes called will not be in direct proportion to the Negro share of total population.

"4) There is good reason to believe that white female interviewers employed in making a "personal call" type of survey do not go into Negro neighborhoods and query Negro families regarding their radio listening habits. Most such calls are made after working hours and, understandably, white women interviewers could not be expected to venture into Negro neighborhoods after dark. This again results in a "less than actual" number of listeners being reported for the Negro station.

"Of course, special surveys are conducted strictly within the Negro community and probably give a fairly accurate report of the share of Negro listeners a station has. However, this type of special survey does not accurately report the share of "white" or "total" audience a Negro station may have . . . and the station therefore suffers from a national business standpoint when the agency timebuyer gets down to his slide rule calculations based on cost-per-1,000 and ratings.

"I believe that most Negro programed stations would show up far better in general audience surveys if corrections were made in survey taking methods that would result in a true reporting of actual listenership to Negro stations.

"Certainly, purchases by agency timebuyers based on strictly "share of audience" figures generally result in the omission of Negro programed stations. I realize, of course, that

KGFJ

LOS ANGELES IS SOUTHERN CALIFORNIA'S ONLY ALL-NEGRO APPEAL STATION IN THE NATION'S THIRD LARGEST NEGRO MARKET WITH FROM 31 TO 52% SHARE OF AUDIENCE

(L.A. Negro Market Pulse March-April 1961)

Represented by BERNARD HOWARD & CO.

WOOK

is *more* than radio! It is the most effective medium for selling one of America's largest and richest

NEGRO MARKETS:

The 600,000 high-income consumers in WASHINGTON, D.C.

The proof? In an 18-station market, WOOK Radio rates among the top two stations in total audience in 36 time segments . . . according to Pulse Jan.-Feb. 1961.

WOOK

RADIO

5321 FIRST PLACE N.E.
WASHINGTON, D.C.
TUckerman 2-2500

A Division of United Broadcasting Co.

Represented nationally by:
NEW YORK: UBC Sales, 420 Madison Ave.
Chicago • Los Angeles • San Francisco
ATLANTA: Dora-Clayton Agency, Inc.

share of audience is but one of the bases of a timebuyer's decision. On the other hand, it's been my experience that the bulk of a national business placed in a market will go to the high rated stations in that area.

"Unfortunately . . . the most listened to stations in a good many markets may very well be the Negro programed stations that show up poorly on the survey charts due to the basically incorrect statistics compiled by rating firms using an oversimplified approach to a most complex situation. If this is the case . . . and I believe it is . . . then it's costing the operators of Negro programed radio stations a lot of money," concludes Frank Dusenbury.

Advertisers and agencies have also to consider the "masking" effect of some audience-measurement techniques. According to Leonard Walk, general manager of WAMO, Pittsburgh, the true dimensions of the market are often obscured. His thinking:—

"Negro market radio stations are being "short-changed" by 1960 Negro census statistics. This is due to the arbitrary grouping of only certain "home counties" into the "metro area" and not including other nearby counties which have sizeable Negro populations. These nearby counties may not provide many listeners for the general market radio stations in the home city, but contain very loyal listeners for the Negro station."

Since most timebuys are based on "metro area" statistics for each given market, the Negro station does not receive credit for its listeners in nearby counties outside the definition of the "metro area."

Why do the Negro stations attract listeners outside the metro area when the general market stations do not? Because the outside towns and cities have "home" stations of their own which provide programing similar to the big city stations but with stronger signals. However, the "outside" towns and cities seldom have Negro stations. Therefore, Negro listeners in these areas tolerate the poorer reception of the distant Negro station in order to receive the programing which is not available locally. Few general programing listeners will carefully "fine tune" their radio to bring in a distant station. However, Negro listeners in "outside" areas will go to great lengths to be able to hear Negro programed stations 50 or 60 miles away, including installation of antennas and the purchase of more powerful radios.

This fact has been demonstrated very often in Dusenbury's experience with WAMO in Pittsburgh and has also been pointed out by Negro station operators in other cities. The Pittsburgh standard metropolitan area includes four counties (Allegheny, Butler, Washington, Westmoreland). However, there are a number of heavily industrialized cities and towns outside this area that have very heavy Negro populations but no Negro station. Cities such as Wheeling and Weirton, W. Va., Steubenville, O. and Uniontown, Brownsville, Indiana and Johnstown, all in Pennsylvania all outside the Pittsburgh metro area definition but inside the WAMO signal area and all have sizeable Negro populations, said Dusenbury.

An analysis of the effective coverage area of WAMO based on regular mail response, showed that the Negro population outside the metro area totaled fully 50% of the Negro population inside the area. Studies of other markets indicate a similar situation. The Cleveland standard metro area includes only Cuyahoga and Lake Counties, yet Pat Tuschman, president of Negro programed WABQ reports that the station has a regular listening audience in Lorain, Summitt and Stark Counties which add some 75,000 Negroes to the Cleveland station's ECA. Buffalo, New York's standard metro area does not include the sizeable Negro population in Rochester and Erie which are covered by Buffalo's Negro station. These situations in northern cities are duplicated in the south where large Negro farm populations outside the metro area add greatly to the ECA (effective coverage area) of the Negro station. Examples are Baton Rouge with a metro Negro population of 73,158 and an ECA of over 430,000. Meridian, Miss., with a metro Negro population of 23,492 and an ECA population of over 320,000 and Houston, Tex., with a metro Negro population of 249,875; ECA over 540,000

Capital Buys in the Capital Cities

WAOK
Atlanta, Ga.
America's
Most Powerful
24 Hour Full Time
Negro Station

You're really selling your product in Atlanta when you tap WAOK's vast Negro audience. Check Pulse or Hooper. WAOK is Atlanta's greatest salesman to the Negro buyer.

WAOK
Atlanta, Ga.
Represented by
Daren F. McGavren Co., Inc.

WRMA
Montgomery, Ala.
Survey After Survey
Proves WRMA
To Be Montgomery's
No. 1 Radio Buy!!

Sales rocket in Central Alabama when WRMA promotes the product. Montgomery's *must buy*, WRMA is no. 1 in ratings. In Montgomery WRMA is the station that sends your message *Home!*

WRMA
Montgomery, Ala.
Represented by
Everett-McKinney, Inc.

5% Discount On Combination

Now Under WAOK Management:

WTHB
AUGUSTA, GA.
Augusta's *only* full
Negro programmed station
Represented by John E. Pearson Co.

NEGRO RADIO'S CLIENTS

This list of national and regional advertisers who used Negro-appeal radio during this past year is a partial roster of names taken from station questionnaires

A

Admiration Coffee
Alka Seltzer
American Bakeries
American Finance Corp.
American Oil Co.
American Tobacco Co.
American Wine
Anheuser
Arrid
Armour
Artra Skin Cream
Atlas Sewing Machine
Aunt Jemima

B

Ballantine Beer
Bayer
B. F. Goodrich
Beauty Glow
Birdseye Foods
Borden's Dairy Products
Breast-O-Chicken Tuna
Bristol-Myers
Budweiser
Buhler Mills
Buick

C

Cadillac
Camel Cigarettes
Canada Dry Beverages
Carling's Beer
Carnation
Carolina Rice
Chesebrough-Ponds
Chevrolet
Clabber Girl Baking Powder
Coca-Cola
Comet Cleanser
Continental Baking
Creomulsion

D

D-Con
Denman Tires
Domino Sugar

E

Easy Monday Starch
Eno
Esso
Ex-Lax

F

Falstaff Beer
Feen-A-Mint
Ford

G

Gallo Wine
General Foods
Gillette Razor Co.
Gloss 8
Goodyear Tires
Guinness Stout

H

Haas-Davis
Hadacol
Hamm's Beer
Hill Bros. Coffee
Holsum Bread
Hormel Meats

I

Independent Life & Accident Ins.
Interstate Bakeries
Italian Swiss Colony Wine

WANT RADIO
is a solid
FIRST IN NEGRO AUDIENCE
in the important Negro market of
RICHMOND, VA.

Use WANT leadership if you want results from the 38% of the Richmond population which is non-white.

WANT
513 E. Main Street, Richmond, Va.
MIlton 3-8368
A Division of United Broadcasting Co.
Represented nationally by:
NEW YORK: Bob Wittig, 420 Madison Ave.
ATLANTA: Dora-Clayton Agency, Inc.

now...
4
TIMES MORE POWERFUL !

Birmingham's Only
Full time 100% Negro
Programmed Station
Established 1942

WJLD
BIRMINGHAM ALABAMA
Full duplication on
WJLN-FM

Represented nationally by
BERNARD HOWARD

*1000 Watts daytime—250 Watts night

The only San Francisco Bay Area Negro station with

SIX APPEAL

69% of the Negro population of the San Francisco Bay Area live in five counties outside San Francisco. KDIA is the only Bay Area Negro station reaching this entire six county market and in some important Negro population areas is the only Negro radio station available.

Metropolitan 6 County Negro Pulse May, 1961

	6:30 AM-12 Noon	12 Noon-6 PM
KDIA	21	26
Negro Sta. B	19	18
H. U. R.	29.8	26.2

These figures reflect a lead for one station in a smaller area and *KDIA dominance* in the majority area.

★ ★ ★

LOOK! COMPARE KDIA WITH ALL STATIONS IN THE MOST COMPLETE NEGRO SURVEY EVER MADE IN THE BAY AREA.*

1,000 Negro adults in Richmond, California, were surveyed by a Negro church with the assistance of a university researcher in the most complete Negro survey ever made in the Bay Area. Though primarily a sociological study, answers to a radio station tune-in question revealed this:

KDIA	ALL OTHERS
60%	40%

*Details on request

★ ★ ★

Get the Negro market you pay for. Buy—

KDIA

Sonderling Station

OAKLAND, CALIF.

Represented by Bernard Howard

K

Kelly's Canned Foods
King Dollar Stores
Kroger

L

Lady Lennox Hair Dye
Lever Bros.
Liggett & Myers
Lipton Tea
P. Lorillard
Lucky Strike
Lydia Pinkham

M

Manischewitz Wine
Maxwell House
Millbrook Bread
Miller Hi-Life Beer
Monticello Drugs
Mum Deodorant

N

Nadinola Cream
National Biscuit Co.
National Standard Life Ins.

O

Omega Flour
Oscar Mayer Meat Products

P

Pabst Brewing
Pall Mall cigarettes
Pepsi-Cola
Pet Milk
Pharmaco

Q

Quaker Oats

R

Rheingold Beer
R. J. Reynolds
Robin Hood Flour
Roma Wine
Royal Crown Cola
Royal Crown Hair Dressing
Ruppert Beer

S

Schaeffer Beer
Schlitz Beer
Scott's Emulsion
Sealtest Foods
Sears Roebuck
Sessions Cooking Oil
Seven-Up
Shell gas & oil
Silvercup bread
Singer Sewing Machine
Standard Brands
Sunoco

T

Tareyton cigarettes
Texaco
Tidewater Oil
Tip Top bread

U

Union Oil
U. S. Royal Tires

V

Valiant
Vaseline petroleum jelly

W

Ward Baking Co.
White Rose
Winston cigarettes
Wonder bread
Wrigley gum

Y

Charles Young Products
Yukon's Best flour

BEST BUY FOR HOUSTON'S NEGRO MARKET

KCOH

Established acceptance Due to

- Advertisers' Results
- Merchandising
- Community Service

(Market Facts)
400,000 Negro pop. in 21 counties
$4,400 income per household — '61.
Source: Dr. H. A. Bullock, Head of Research, Texas Southern University.
Author: Pathways to the Houston Negro Market.

KCOH HOUSTON

***The First all* Negro Station in Texas**

Represented by John Pearson Co.

(*Continued from page* 13)

is echoed at the personal level of the businessman. Michael Teicholz, president of Donbar Development Corporation, located in the New York area and who is one of the largest builders and developers selling primarily to the Negro market, says:

"When I began building private homes for Negro families, most were in the $12,000 range. Now my biggest sellers are eight-room two-bath split-levels selling for $21,000 or more."

Higher incomes and better homes are partially a function of movement to the cities. In 1900, only 23% of the nonwhites lived in cities compared with 43% of the white population. By 1950 the ratio was nearly equal, at 62:64 and in 1960 the proportion of the nonwhite population living in urban areas exceeded the white urban population, 72% and 70% respectively.

Negro population in the 21 central cities increased by two million, or 50%, in the last decade. At the same time, the white population in these cities declined by one million. Consequently, negroes represented 19% of the central city population in 1960 compared with 13% 10 years before.

SPONSOR surveys across the nation reveal this is a typical phenomenon. From Chicago's WGES, for example, it's reported that the city has lost more than a quarter-million white inhabitants since 1940, and has gained over a half-million Negro residents. A study this year by WBEE pinpoints the change: out of 75 Chicago city neighborhoods, 20 account for 93.2% of the nonwhite population.

Cleveland's 250,000 Negroes maintain a community, within the city, that's clearly mapped by WJMO, in a survey conducted by the Davis & White Agency. The pronounced urban character of Cleveland's Negro population is reflected in shopping habits: 84% of their clothing is bought in downtown stores, rather than suburban shopping centers; 83% of home furnishing sets and 81% of appliances.

"Greater Kansas" included 134.000 Negroes in 1959, according to KPRS, yet 110,000 of these were concentrated within Kansas City, Mo., and Kansas City, Kansas. The Negro was then spending $30 million annually on food and $20 million on clothing in the K. C. area—which was apparently enough for Philadelphia's Steele Research to soberly conclude "The Negro has become a factor in the Great Mid-western market."

The "island" effect also shows up clearly in St. Louis, where Negro population has grown from 18 to 29% in the past decade. In the West End area 70% of residents are Negroes, compared with only 2% in 1950, and according to KATZ, 90% of the group lives in 30 specific areas where the white population is less than 50%.

In general terms, if Negro city groups tend to be physically cohesive this leads to a market "package" which specialized radio stations can deliver with almost no wastage. But one of the plus-factors of Negro-appeal programing is the active desire on the part of the listener, which can mean that a Negro-appeal station will enjoy a sizeable audience beyond the metropolitan area.

Another point to be remembered is that the urban "island" is a transitional stage for the Negro, and there are already some markets where this is no longer true.

A case in point is Flint, Michigan, where the Negro population rose from 14,000 in 1950 to over 38,000 in 1961. More than 8,000 of these are employed in various General Motors' plants, with an income and job security which lifts this Negro community above the average.

The result—according to WAMM—is that over 65% of the Flint adult Negroes either own or are buying homes, and that there has been a substantial move to suburban areas. The group now spends over $34 million annually: much of it in three suburban shopping centers.

In the Midwest as a whole, increase of Negro population has been largely the result of migration. In 1910, the eleven States of the old Confederacy claimed 81% of Negroes: today, the same States have only 52%. Between 1940 and 1950, 80% of Chicago's increase came from in-migration, but the following decade the movement lost steam, and for the first time, natural increase became the major factor in Negro population growth.

(*Please turn to page* 37)

YOUR KEY



TO THE BALTIMORE, MARYLAND NEGRO MARKET

WSID

Highest rated station 100% Negro programming in the Baltimore Market. Hooper Survey April-May, May-June, June-July, July-August, August-September '61.

Also look at the Baltimore Negro Pulse Aug. '61 WSID share:
7 a.m. to 12 noon—28%
12 noon to 6 p.m.—34%

1000 Watt clear channel station in the heart of an expanding Negro Market (34.3% increase . . . 1950-1960)

Baltimore's pioneer Negro station . . . ever ready to aid your product sales through WSID PLUS MERCHANDISING.

WSID

ONE OH! ONE
ON EVERYONE'S RADIO

BIG BEAT RADIO

—Now in St. Louis, too!

Big Beat Radio made WOBS tops in Jacksonville. Now it's taking St. Louis by storm. Take advantage of this powerful selling force in both markets.

WOBS Jacksonville Fla. | **WBBR** E. St. Louis Ill.

Jack Masla & Co., Inc.
St. Louis

Gill-Perna, Inc.
Nat. Rep.

Dora-Clayton
Southern Rep.

NEGRO STATION PROGRAMING

This listing of Negro-appeal stations is a partial selection from over 200 questionnaires turned into SPONSOR. *Within each block (i.e. 100% programing) the stations are arranged by state and city. A minimum of 10% of weekly programing is adopted as qualification for a Negro-appeal station.*

100% Negro-appeal programing

CITY	CALL LETTERS
ALABAMA	
Birmingham	WENN
Birmingham	WJLD
Huntsville	WEUP
Mobile	WGOK
Montgomery	WRMA
Tuscaloosa	WTUG
ARKANSAS	
Little Rock	KOKY
CALIFORNIA	
Los Angeles	KGFJ
San Francisco	KSHN
DISTRICT OF COLUMBIA	
Washington	WOOK
Washington	WUST
FLORIDA	
Orlando	WOKB
Pensacola	WBOP
Tampa	WTMP
GEORGIA	
Atlanta	WAOK
Atlanta	WERD
Columbus	WCLS
Columbus	WOKS
Macon	WIBB
Savannah	WSOK
ILLINOIS	
Harvey	WBEE
KENTUCKY	
Louisville	WLOU
LOUISIANA	
Baton Rouge	WXOK
New Orleans	WBOK
New Orleans	WYLD
Shreveport	KANB
Shreveport	KOKA
MARYLAND	
Annapolis	WANN
Baltimore	WEBB
Baltimore	WSID
MICHIGAN	
Detroit (Inkster)	WCHB
MISSISSIPPPI	
Greenville	WESY
Jackson	WOKJ
Meridian	WQIC
MISSOURI	
Kansas City	KPRS
St. Louis	KATZ
St. Louis	KXLW
NEW JERSEY	
Newark	WNJR
NEW YORK	
Buffalo	Pending
New York	WWRL
NORTH CAROLINA	
Durham	WSRC
OHIO	
Cincinnati	WCIN
Cleveland	WABQ
Cleveland	WJMO
PENNSYLVANIA	
Philadelphia	WDAS
Philadelphia	WHAT
Pittsburgh	WAMO
SOUTH CAROLINA	
Charleston	WPAL
Orangeburg	WDIX
TENNESSEE	
Chattanooga	WNOO
Jackson	WJAK
Memphis	WDIA
Nashville	WVOL
TEXAS	
Beaumont	KJET
Dallas-Ft. Worth	KRZY
Dallas-Ft. Worth	KNOK
Houston	KCOH
Tyler	KZEY

CITY	CALL LETTERS
VIRGINIA	
Norfolk	WRAP
Richmond	WANT

75-99% Negro-appeal programing

CITY	CALL LETTERS
CALIFORNIA	
Oakland	KDIA
GEORGIA	
Augusta	WAUG
NEW JERSEY	
Newark	WHBI
NEW YORK	
New York	WLIB
NORTH CAROLINA	
Charlotte	WGIV

"BIG BILL" HILL

No. 1 with
300,000 Negroes
on Chicago's West Side

★★★★

PERVIS SPANN

Chicago's
Result-Producing
Negro Night Show
Midnight to 4 a.m.

★★★★

NOW

Solid coverage of
1,000,000 Negroes
in Chicagoland
with increased power

1 KW

WOPA

Oak Park-Chicago

50-74% Negro-appeal programing

CITY	CALL LETTERS
ARKANSAS	
Arkadelphia	KVRC
GEORGIA	
Waycross	WAYX
ILLINOIS	
Chicago	WGES
MICHIGAN	
Detroit	WJLB
Flint	WAMM
NORTH CAROLINA	
Scotland Neck	WYAI

25-49% Negro-appeal programing

CITY	CALL LETTERS
ALABAMA	
Butler	WPRN
FLORIDA	
Jacksonville	WRHC
Marianna	WTYS
GEORGIA	
Brunswick	WMOG
Columbus	WDAK
Gainsville	WGGA
ILLINOIS	
Chicago	WAAF
Oak Park	WOPA
INDIANA	
Indianapolis	WGEE
MICHIGAN	
Muskegon	WMUS
MISSISSIPPI	
Clarksdale	WROX
NEW YORK	
New York	WADO
NORTH CAROLINA	
Sanford	WEYE
OKLAHOMA	
Claremore	KWPR
TEXAS	
Clarksville	KCAR
VIRGINIA	
Franklin	WYSR

in key city CLEVELAND:

Only WJMO programs top Negro talent . . . backed with consistent and heavy promotion to deliver your message to 230,000 Negroes at Cleveland's

LOWEST COST PER LISTENER

★★★

WJMO

RADIO

Cleveland, Ohio

A Division of United Broadcasting Co.

Represented nationally by:

NEW YORK: UBC Sales, 420 Madison Ave.
Chicago • Los Angeles • San Francisco
ATLANTA: Dora-Clayton Agency, Inc.



BROADCASTING
with 100% Quality Negro Programming!

MOTIVATING
a prestige-conscious audience TO BUY!

MERCHANT-ISING
to "bridge the gap" between advertiser and retailer!



5,000 WATTS
BALTIMORE

Samuel E. Feldman
Exec. Vice-President & Gen. Mgr.

Represented by
BERNARD HOWARD & CO., INC.
20 E. 46th St., N.Y.C. OXford 7-3750

10-24% Negro-appeal programing

CITY	CALL LETTERS
ALABAMA	
Auburn	WAUD
Dothan	WOOF
Eufaula	WULA
Florence	WJOI
Florence	WOWL
Foley	WHEP
Marion	WJAM
ARKANSAS	
Hot Springs	KBLO
Pine Bluff	KOTN
FLORIDA	
Ocala	WMOP
Pahokee	WRIM
Quincy	WCNH
West Palm Beach	WIRK
GEORGIA	
Baxley	WHAB
Madison	WYTH
Statesboro	WWNS
Valdosta	WGOV
INDIANA	
Gary	WWCA
LOUISIANA	
Lake Charles	KAOK
Ville Platte	KVPI
MARYLAND	
Baltimore	WITH
MICHIGAN	
Flint	WTRX
MISSISSIPPI	
Belzeni	WELZ
Cleveland	WCLD
Columbus	WCBI
Greenville	WGVM
Houston	WCPC
Pascagoula-Moss Point	WPMP
Starkville	WSSO
West Point	WROB
Yazoo City	WAZF
NEW MEXICO	
Hobbs	KWEW
NORTH CAROLINA	
Burlington	WBBB
Elizabeth City	WCNC
Fayetteville	WFNC
Greensboro	WGBG
Henderson	WHVH
Kinston	WELS
Lumberton	WAGR
Raleigh	WRAL
Raleigh	WSHE
Reidsville	WREV
Rocky Mount	WCEC
Shelby	WADA
Whiteville	WENC
Wilson	WGTM
Wilson	WVOT
OHIO	
Columbus	WVKO
OKLAHOMA	
Muskogee	KMUS
SOUTH CAROLINA	
Anderson	WANS
Bennettsville	WBSC
Greenville	WESC
Mullins	WJAY
Orangeburg	WTND
Sumter	WSSC
TENNESSEE	
Clarksville	WJZM
Nashville	WLAC
TEXAS	
El Campo	KULP
Galveston	KGBC
Houston-Pasadena	KLVL
Longview	KLUE
Marshall	KMHT
Taylor	KTAE
VIRGINIA	
Gloucester	WDDY
Hopewell	WHAP
Lynchburg	WBRG
WISCONSIN	
Milwaukee	WMIL

Less than 10% Negro-appeal programing

CITY	CALL LETTERS
FLORIDA	
Delray Beach	WDBF
Fort Pierce	WARN
GEORGIA	
Americus	WDEC
Thomasville	WKTG
Waycross	WACL
ILLINOIS	
La Grange	WTAQ
MICHIGAN	
Philadelphia	WHOC
Picayune	WRJW
Tupelo	WELO

(*Continued from page* 33)

On the Eastern coast, however, it seems that migration is continuing apace. Philadelphia's white population decreased 15% since 1950, yet the Negro group increased 40%. According to WHAT, in a recent compilation which drew on accepted authorities, Philadelphia's metro Negro count now is 675,017, making the city the third largest Negro market in the U. S.

Philadelphia provides a good case history of what is happening to the Negro in the Sixties. WHAT, quoting an Evening Bulletin survey, claims that 32% of Negro wage earners now earn between $4,000 and $8,000. They're abundant in expensive personal possessions: 45.9% own or are buying homes; 70% own or are buying a car; 91%, a tv set; 11%, a home air conditioner unit; 12.3% have department-store charge accounts, excluding time-payment and lay-away plans.

The manner in which income is spent is also fairly typical of the nation's burgeoning Negro middle-class. About $507 million dollars is spent annually by the group, of which food and beverages account for 33.4%; housing, 28.6%; clothing, 13.8%; recreation, 5.4%; medical care, 3.2%; personal care, 3.0%, and tobacco, 1.9%.

In Baltimore, traditionally a Southern city, the wave of Northern prosperity also is welling up. WEBB reports that of 380,000 Negroes within the metro area, 34% earned upward of $4,000. Older employment patterns are also changing; though 41% of the Negro labor force is occupied in heavy industrial and light manufacturing, there now are 23,000 people, or 12%, in commercial and civil services, and 16,000 or 3%, in professional occupations.

The most highly-developed Negro market in the U. S. is found in Washington D. C., which leads the nation with a 53.9% Negro population. Station WUST quotes the fact that 25% of all Federal employment in the city is held by Negroes, and that 48% of the Negro wagearners make more than $5,000.

It's also no accident that Washington is the scene of one of the most detailed Negro market studies yet made, undertaken by Pulse in 1960 for WOOK. The profile is one of economic and physical stability; though Washington has a transient population, two out of three Negro family heads have lived there 15 years or more; 20% have checking accounts and 40% have charge accounts.

The high level of Federal employment, plus the fact that one in five Negroes is a "white collar" worker suggests (according to Pulse) that the market is economically good. In the composite of all employed household members, 60% earn between $50 and $80 weekly, which is also an indication that the Negro market is on a good economic plane.

The WOOK study documents that in the nation's capital, as elsewhere, the Negro is extremely brand conscious. Of total toilet-soap sales, 40% are to Ivory, with Lux next but well behind, at 15%. Colgate dentifrice earned a whopping 57% response in Pulse questioning, with Gleem leading the rest with 14%.

The effect is marked in most products; coffee (Wilkens and Maxwell House); soft drink (Coca Cola and Pepsi Cola); beer, (Ballentine and Budweiser); cigarettes, (Camel and Pall Mall, among men, and Pall Mall and Salem among housewives); Tide and Fab in the packaged detergents, and Bufferin in the headache remedies.

Pulse's summary of its Washington survey was that "results lend strong support to the acceptance of the Negro market as a good one for the advertiser . . . earning power is good, and there is strong evidence that purchasing power exists and is applied."

Evidence of a more positive nature is found in New York, whose metro area now represents the largest Negro market in the U. S.

From 1950 to 1961 the Negro population of New York City rose 65.7%, to 1,243,000. Across the Hudson in New Jersey, the change has been even more dramatic; from 1950 to 1958 the Newark Negro population jumped from 68,316 to 141,914, an 100% increase which was the largest of any city in the country.

The combined New York-New Jersey Negro group now totals 1,687,221, and as Len Mirelson, general manager WNJR, Newark, points out, this group is equivalent to the fifth-largest city in the U. S.

With a healthier economy, New

WAMO
PITTSBURGH, PA.
NOW 1000 WATTS
Programming to
Pittsburgh's 250,000
Population Negro Market

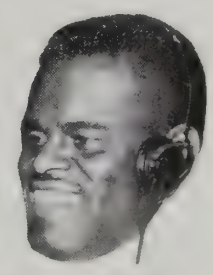

SIR WALTER RALEIGH


BILL POWELL


PORKY CHEDWICK


SUNNY JIM


CHARLES GORDON
News Director


ALEXANDER MARTIN

NOW 1000 WATTS
ON 860 KC

WAMO
PITTSBURGH
100% Negro Programming
BERNARD HOWARD
NAT'L. REP.

York's Negro group also is tending to be less cohesive. Manhattan has traditionally absorbed most of the in-migrants, but these now are buying homes and settling in other suburbs. Studies made by WWRL show that Manhattan's Negro population increased by only 5.7% in the past decade, compared with 79% for Brooklyn and 187% for Queens. Nassau, Suffolk, Westchester and Rockland counties have increased by amounts ranging from 55 to 155%, and since the latter areas are highly-rated real estate this development is an indication of rising wealth.

Harry Novik, general manager of WLIB, points to the "enormous growth of new housing, with many luxury apartments renting from $35 to $50 per room." The face of Harlem proper, says Mr. Novik, has undergone enormous changes in the past five years.

In upstate New York, Buffalo provides another skyrocketing example.

Between 1950 and 1960 the city of Buffalo lost 47,397 population. During this same period, there was a Negro population gain of 34,305. While the white population was dropping by 17.6%, the Negro population was growing by a whopping 143%.

And it's the same dynamic story out on the West Coast. Part of this growth has been thoroughly documented by Far West Surveys, in a comprehensive San Francisco report for KSAN. Highlights:—

There has been an increase in the total population in the San Francisco-Oakland metropolitan area of 542,952 people, an increase of 24.2% between 1950 and 1960.

Negro population has increased at a higher percentage rate than the total population. The Negro probably will continue to increase at a higher percentage than the total population.

The Negro has not been integrated to a very great extent into the total population insofar as housing accommodations are concerned. With only a few exceptions, the increase in Negro population is reflected by very sharp increases of Negroes in the same census tracts in 1960 as in 1950. It appears that the Negro population extends into areas adjoining those areas in which the population had been highly concentrated.

In Nevada, the Las Vegas station KENO demonstrated that money isn't only found on the tables. Of its 16,500 Negro population, KENO found 57% owning their homes, of whom 81% have made major repairs or remodelling since buying; 82% owning washing machines, 86% tv, 10% dryers and 17% freezers.

It's often assumed that gains such as these have been made at the expense of all southern states. But it's not necessarily so. Both Texas and Florida recorded major Negro population gains within the census period: when KZEY took a look at its own East Texas area it found 25.6% were Negroes, and State as a whole gained more than 200,000 Negroes, giving it the second-largest Negro population in the country. Rising prosperity is shown by a $78 million consumption in the Tyler-Longview area alone, from 37,000 Negro homes.

Though the South has been the pool from which other areas have drawn, its own Negro birthrate is sufficient to ensure its place as a major Negro bloc for many generations. In cities served by the OK stations —New Orleans, Houston, Memphis, Mobile, Baton Rouge and Lake Charles—the 1960 Negro birthrate ranges from 27% to 54% of the total, and the highest concentrations of Negro population are to be found in some of the rural areas.

Buying power is rising, and with it a brand-consciousness which can be surprising. In West Virginia, for example, WSTV quotes 1960 Sales Management data for its area, with a Quality Index ranging from 78 to 114; WERD, Atlanta, records a household disposable income of nearly $7,000; from the Mississippi-Arkansas-Louisiana delta, WESY helps guide the spending of $689 million disposable dollars.

Many Southern stations can furnish evidence not only of higher Negro income, but also of the quality-appeal of their markets. In Houston, KCOH has note of 30 Negro subdivisions with homes costing from $8,500 to $25,000; says president Robert Meeker, "there is more evidence of the Negro patronizing the best stores downtown."

Or again, in Virginia, WRAP finds that "the Negro population in Tidewater is rich and getting richer, and without Negro consumption 44% of the market is lost."

It was a Southern newspaper, the *Virginian-Pilot*, which this year pointed out "The Negroes' influence on the market is far greater than their relative buying power . . . he will insist on getting the brand he wants."

Which neatly expresses the quality factor of the Negro market. And the total importance of this enormous segment of population was summarized by the *New York Herald Tribune*:— "Negro breadwinners have more than doubled their average weekly income since 1950 while their white counterparts have seen only a 60% increase.

"The gross national product of the 18,900,000 Negroes in the United States will total more than $42 million this year. Nobody is going to segregate that much money."

STATIONS

(Continued from page 15)

an outstanding success: a check for $1103 was presented to NAACP.

Whether appealing for help for accident victims, (as does WDAS in Philadelphia), or promoting road safety (WEBB, Baltimore), or assisting rehabilitation of juvenile delinquents (WJMO, Cleveland), Negro radio is strongly on the positive.

But sometimes a station can—and does—illumine the negative aspect, to correct an abuse of common concern. Case in point was the series of interviews conducted by Leon Lewis, news director of WWRL, which resulted in a crackdown on employment agencies by the Bureau of Licenses of New York City.

Lewis interviewed four girls who were brought to New York City by employment agencies on promises of lodging, meal security and return transportation. None of the promises were kept and the distraught girls were offered positions at salaries below the standard for local applicants.

The interviews were turned over to the NAACP for presentation to the District Attorney's office. The result was that on July 26th License Commissioner Bernard J. O'Connell suspended five employment agencies for practices highlighted by the information provided by WWRL.

Although public-service and community affairs are perhaps the fastest-moving development in Negro programing, backbone of the industry remains music—and music of a particular type.

WHAT, for example, devotes 36 hours weekly to spiritual and gospel programs. Says general manager Dolly Banks: "In our experience, this is the only programing in Negro radio today that can attract a 100% adult buying audience."

Keystone's analysis shows:—

- *318 radio stations carry 20 hours per week or less.*
- *36 stations broadcast between 21 and 40 such hours weekly.*
- *6 air between 41 and 100 hours each week.*
- *1 affiliate broadcast more than 100 hours weekly.*

Most Negro-appeal broadcasters lay stress on programs featuring popular Negro bands and singers; rhythm and blues mood music; race music, Negro folk songs and melodies.

Properly directed, it produces a widespread effect: in Houston, KCOH swept 5 out of 6 categories in a city-wide poll conducted by the Negro Informer newspaper; in Bennettsville, S. C., WBSC's request-style Night-hawk Show gains estimated 90% of the Negro audience. . . .

The taste of the Negro audience, however, is not as strictly limited as is sometimes thought. This fact was borne out in the experience of Gerry Grainger, program director of WWCA, Gary, Ind. Reports Grainger: "A Pulse was taken in our area in September, 1959, strictly with the Negro audience. Then, as now, we carried about 10 hours weekly of what we had considered strictly Negro appeal. When the Pulse came in, we were amazed to find that our "good music" segments were also as well received in a strict Negro survey, as were the programs beamed to the Negro household.

"I dislike hearing people say, 'My market is different.' I don't think Gary is. We feel that what we have discovered about Negro listening habits would hold true in any Northern Negro market, if proper surveys and inquiries were made. Possibly it is time we all had a look behind the old concept of 'Negro programing."

Supporting evidence for this view is provided by WJDX, Jackson, Miss., which unlike WOKJ, is not a specifically Negro-appeal station. Manager Fred Beard explains the anomaly thus:—

"About 40% of our rural audience is made up of Negroes. We have a Negro preacher on on Sunday morning. It's programmed with the idea in mind that white people will be listening to it as much as Negroes will.

"We feel that Negroes are as vitally interested in news as anyone else and as a result, we feel that we have a large Negro audience listening to our local news as well as our NBC news. We have a number of excellent religious programs such as *Back to the Bible* for which we have a large Negro audience. We have proof of this in our mail from Negroes."

But this must be considered a minority view. An overwhelming number of successful Negro-appeal stations have demonstrated that a loyal following is built by attention to strong Negro personalities and pinpointed programing.

It's almost standard to build programing around the disc jockey. Djs often acquire distinctive pseudonyms . . . like KSAN's "Rockin' Lucky," WDIA's Theo "Bless My Bones" Wade, WAMO's "Sunny Jim," WIBB's Ray "Satellite Papa" Brown, or WHAT's "Bonnie Prince" Charlie Geter. Occasionally a jockey—like "Prince Omar" of KOKA, Shreveport—adds colorful attire to match his radio personality. When he makes public appearances for the station, "Prince Omar" is resplendent in a red, Turkish-type fez, with a brilliant, cloth-of-gold-lined cape draped nonchalantly over his tropical suit.

Of the Negro radio disc jockey, John McLendon of the McLendon-Ebony group says: "Rather than sound very distinctly Negro, we find it very important to inject a great deal of promotion, production speed, and sound as good in pronunciation as the better programmed white stations.

"It is extremely important in the changing South to bear in mind that since integration is a very slow process there is a great self consciousness among the Southern Negroes—even to the point where he has become conscious of radio quality."

"The Negro in the South today," he continues, "does not wish to be associated with radio which is anyway degrading to his race; he tends greatly to shy away from the hooting and hollering personalities that originally made Negro radio programs famous. McLendon applies this policy to stations KLIF, Dallas; KILT, Houston; KTSA, San Antonio; KEEL, Shreveport; WARY, Louisville; WYFL, Buffalo; and KABL, San Francisco.

About the Negro radio personality, Leonard Walk, general manager of WAMO, only station programing to Pittsburgh's 250,000 population, high income Negro market, says: "We find that the Negro disc jockey personality pulls the largest and most loyal following. We use a music formula that mixes rhythm and blues, gospel, popular (Nat King Cole variety), jazz and spiritual music in a carefully planned proportion."

This blend has brought success to hundreds of Negro-appeal stations. Can this success continue?

Point at issue is whether, as integration accelerates, the Negro becomes more or less conscious of his racial identity. Some observers have suggested that the end of the process must be the disappearance of special programing.

SPONSOR put this question to a number of stations, who in turn carried spot surveys. A typical return came from Ranny Daly, general manager of WAAA, North Carolina:—

"We had five of our Negro personalities make a quick check of ten Negroes each in eight different income groups and job categories.

"Of the 50 questioned 43 said they wanted more Negro news and four did not care, three said it did not make any difference to them. All 50 questioned said they listened to WAAA at least five times as much as they did any other station.

"This station now programs 12 newscasts per day of a strictly local nature; we receive an average of 30 contributed news items per day."

From San Francisco, KSAN's J. Walter Carroll summarized his findings in a statement that epitomises the entire industry:—

"Negro-appeal radio is more important to the Negro today, because it provides a direct and powerful mirror in which the Negro can hear and see his ambitions, achievements and desires.

"It will continue to be important as a means of orientation to the Negro, seeking to become urbanized, as he tries to make adjustment to the urban life. Negro radio is vitally necessary during the process of assimilation."

NEGRO STATION PROFILE (Continued from page 24)

State and City	Call Letters	Rep Regional Network	Power	Freq. (kc)	Net. or Ind. (a)	Group-owned	Yrs. on Air	Yrs. of Negro Program. (b)	Hrs. Per Wk. on Air (c)	% Hours Negro Program. (d)	Change in Negro Program. Hrs. (e)	Negro Program Breakdown (in %) D. J.	Other Music	Religious	News	Homemaker	Public Service	Other	% Negro Adv. (f)	Merch. (g)	Negro Pop. (000) (h)	Avg. Negro Family Income (i)	Rural and Farm (j)
Clarksdale	**WROX**	Everett-McKinney; Cecil K. Beaver (S)	250w	1450	N	Mid-South Radio Net.	17	15	126	31	I	60		30	5		3	2	50	Y	81		60
Cleveland	**WCLD**	Gene Bowles, St. Louis Cardinal Net.	250w	1490	N	Radio Cleveland	12	12	124	23	I	47		53					40	Y	87		60
Columbus	**WCBI**	Everett-McKinney, C. K. Beaver—Mid South	1kw	550	N		21	21	104½	14	S	75		25						Y	120		25
Greenville	**WESY**	Bob Dore, Dora-Clayton (SE)	1kw	1580	I		3½	3	91	D 100	S	71		12	8	6	2	1	100	Y	419		5
	WGVM	Devney, O'Connell	5kw	1260	I	Mid-Am. Bdcstg.	12	12	98	D 22.3	S	86.6		13.3					33	Y	259		40
Houston	**WCPC**	C. K. Beaver (SE)	5kw	1320	N		6	6	105	15	S	45		35	10		10		10	Y	300	600	75
Jackson	**WJDX**	Hollingbery	5kw	620	N	Lamar Life Ins.	32	32	118		S			20	25	5		*	20	N	572	2,000	65
	WOKJ	John E. Pearson	5kw	1590	I	McLendon Ebony Radio Group	7	7	97	D 100	S	46		39	7	1	7		100	Y			
Meridian	**WQIC**	Bernard Howard	5kw	1390	I		4	4	90	D 100	S	35	.5	35	12.5	4	12.5	.5	100	Y	125	2,400	20
Pascagoula-Moss Pt.	**WPMP**		1kw	1580	N	Crest Bdcstg.	10	10	95	D 10	S	15		70			15		14	Y	30	3,250	5
Picayune	**WRJW**	Geo. Hopewell	5kw	1320	N		13	13		D 27	S		25	50	25				2	Y	15	2,500	65
Starkville	**WSSO**		250w	1230	I		13	13	121¾	10	S	33		67					10	Y			75
West Point	**WROB**	Mid-South Net.	250w	1450	N		14	14	114½	20	S	50		30	5		10	5	30	Y	220	2,700	50
Yazoo City	**WAZF**	Geo. T. Hopewell	250w	1230	I		14	14	116	10	S	60		35	5				40	Y	55	650	55
MISSOURI																							
Kansas City	**KPRS**	John E. Pearson Co.	1kw	1590	I		10	10		D 100	S	48		16	6		25	5	80	Y	135	3,200	1
St. Louis	**KATZ**	John E. Pearson; Continental Bdcstg.	5kw	1600	I	Weil-Hartley	7	7	198	100	S	46	2	31	13	4	*	4	100	Y	400	4,000	0
	KXLW	Bernard Howard	1kw	1320	I	Big Signal Radio Bdcstg.	14	12		D 100	S	83		5	7		5		100	Y	435		0
NEW JERSEY																							
Newark	**WHBI**	Bill Masi Net.	2½kw	1280	I		40	30	154	95	I	10		65	20		10	5	90	Y	1,500	3,600	
	WNJR	Continental Bdcstg., Torbet, Allen & Crane (Inc.)	5kw	1430	I	Continental Bdcstg., Inc. (Rolling)	14	8	140	100	S	63		10	2		25		20	Y	1,739	5,000	5
NEW MEXICO																							
Hobbs	**KWEW**	Grant Webb, KBS	5kw	1480	N		23	23		10	S	50		50					0	Y	3		0
NEW YORK																							
Buffalo	**Pending**	Bernard Howard	1kw	1080	I	Dynamic Bdcstg.	13			D 100	I										148		5
New York	**WADO**	National Time Sales	5kw	1280	I	Bartell Bdcstg. Corp.	35	15	168	40	S	60		15	15		10		20	Y	1,650		0
	WLIB	Forjoe	1kw	1190	I		19	13	100	D 95	I	40	5	30	7	7	5	6	25	Y	1,600		
	WWRL		5kw	1600	I		35	18	163	100	I	68		11	8	3	10		80	Y	1,623	5,800	0
NORTH CAROLINA																							
Burlington	**WBBB**	Thomas I. Clark	5kw	920	N		20	8		D 10	S	85		15					2	N	19		
Charlotte	**WGIV**	Bernard Howard	1kw	1600	I		14	13	144	80	I	60	4	2	11	1	22		80	Y	194	3,722	14

Durham	**WSRC**	Bob Dore Assoc.; Bernard I. Ochs (SE)	1kw	1410	I		7	7	97		100	S	70	3	7	3½	1½	5½	9½	95	Y	254	2,490	
Elizabeth City	**WCNC**	Bogner & Martin	250w	1240	N		22	22	118		23	S	80		16		2	2		6	Y	25	1,760	43
Fayetteville	**WFNC**	Walker-Rawalt Co., Tobacco Net.	10kw	940	N		22	11	126		18	I	80		15		5			6	Y	80		60
Greensboro	**WGBG**	Bob Dore	1kw	1400	N		19½	11			11	S	95			5				10	Y	35		
Henderson	**WHVH**	Grant Webb	250w	1450	I	Radio Corp.	6	6	129½		15	I	90		5				5	6	Y	20	2,800	63
Kingston	**WELS**	Bogner & Martin Carolina Radio Net.	1kw	1010	I		11	9	84	D	12	S	80		20					5	N	118		65
Lumberton	**WAGR**	Masla	500w	580	I		7	7	89	D	12	S	95		2.5		2.5			3	Y	100		85
Raleigh	**WRAL**	H-R Reps.—Tobacco Radio Net.	1kw	1240	I	Capitol Bdcstg.	22	12			10	S	40		10			50		3	Y	25	4,800	10
Reidsville	**WREV**		1kw	1220	I		13	8	94¾	D	11	S	76		24							16	2,500	20
Rocky Mount	**WCEC**	John E. Pearson—Tobacco Radio Net.	1kw	810	N		15	15	98	D	20	S	50		20			20	10	10	Y	342		62
Sanford	**WEYE**	Tobacco Radio Net.	1kw	1290	I		9	9		D	35	I	85		10		5				Y	15		85
Scotland Neck	**WYAI**		5kw	1280	I	WYAI Radio	2	2		D	50	I		30	30	10	10	20		98	Y			80
Shelby	**WADA**	Grant Webb	500w	1390	I		3	3	84	D	15	S	65		15			15	5	30	N	28	2,200	65
Whiteville	**WENC**	Thomas Clark — Tobacco Radio Net.	1kw	1220	I		15	15	99.5	D	20	S	65		2.5	6	26			5	N	11		90
Wilson	**WGTM**	Weed Radio—Tobacco Radio Net, Clark Brown	5kw	590	N		24	19	121		11.4	S	70	10	10			10		10	Y	360		
	WVOT	Devney/O'Connell — Caranet, Carolina Radio Net.	1kw	1420	I		13	13	101		10	S	60	15	20			5			Y	50		60
OHIO																								
Cincinnati	**WCIN**	John E. Pearson, Dora-Clayton	1kw	1480	I	Rounsaville	8	8	94	D	100	S	67		23	5		5		100	Y	190		
Cleveland	**WABQ**	Bernard Howard	1kw	1540	I		2½	2½		D	100	S	50		25	5	10	10		100	Y	258	3,783	3
	WJMO	United Bdcstg., N.Y., Dora-Clayton, South	250w	1490	I	United Bdcstg.	14	9	163		100	I	65		16	12	1	6		85	Y	260	4,500	2
Columbus	**WVKO**	Venard, Rintoul, & McConnell	1kw	1580	N		10	10	100	D	13	S	50		50					9	Y	75	5,700	7
OKLAHOMA																								
Claremore	**KWPR**		500w	1270	I		3½	3	90	D	35	S	75		15				10	10	Y	62	3,050	7
Muskogee	**KMUS**	Gene Bolles, Gene Bray	1kw	1380	I		13	10	100		13	S	*		*						N	7.5		
PENNSYLVANIA																								
Beaver Falls	**WBVP**	T. B. Price	250w	1230	I		13	13	168			S	29		.4	12	2		57					
Philadelphia	**WDAS**	Bernard Howard	5kw	1480	I		40	10	144		100	S	70		10	10	5	5		80	Y	750	4,000	1
	WHAT	John E. Pearson	1kw	1340	I		36	18	163½		100	S	41½	½	20	6	12	18	4	100	Y	675		
Pittsburgh	**WAMO**	Bernard Howard	1kw	860	I	Dynamic Bdcstg.	13	13	98	D	100	I	67		10	10	1	12		100	Y	250		
SOUTH CAROLINA																								
Anderson	**WANS**	Key Market, Tobacco Radio, Economy	1kw	1280	N		12	12	133		21	I	40	4	33	8		12	3	22	Y	145	6,619	41
Bennettsville	**WBSC**	Indie Sales	10kw	1550	N	Atlantic Coast Life Insurance	14	10	126		23	I	40	15	30	12		3		30	Y	150		75
Charleston	**WPAL**	Bob Dore, Dora-Clayton	1kw	730	I	Speidel Bdcstg.	14	12	86	D	100	S	40	5	40			15		100	Y	450		65
Greenville	**WESC**	Balling	10kw	660	I		14	14	84	D	13	S	92		8					10	Y	204	2,600	40
	WFBC	Avery-Knodel	5kw	1330	N	WMRC	28		186			S		*						0	N	36		5
Mullins	**WJAY**	Tobacco Radio Net.	1kw	1280	I		12	12	84	D	15	S	70		20			10		5	Y	16	1,300	60

(a) (N)etwork, (I)ndependent. (b) No. of yrs. station has presented Negro-appeal programing. (c) D: Daytime only. (d) % weekly hrs. devoted to Negro appeal programing. (e) Indicates whether hrs. of Negro programing has (I)ncreased (D)ecreased or remained (S)ame since last year. (f) % of total business from Negro-appeal advertisers. (g) (Y)es: stations provide merchandising support to clients at no extra charge; (N)o: don't provide such support. (h) Station estimate of Negro population in market in thousands. (i) Station estimate of average annual family Negro income in market. (j) % of Negroes in market living on farm, and/or rural areas, as estimated by station. *Station did not supply breakdown but programs in categories so marked.

State and City	Call Letters	Rep Regional Network	Power	Freq. (kc)	Net. or Ind. (a)	Group-owned	Yrs. on Air	Yrs. of Negro Program. (b)	Hrs. Per Wk. on Air (c)		% Hours Negro Program. (d)	Change in Negro Program. Hrs. (e)	Negro Program Breakdown (in %)							% Negro Adv. (f)	Merch. (g)	Negro Pop. (000) (h)	Avg. Negro Family Income (i)	Rural and Farm (j)
													D. J.	Other Music	Religious	News	Homemaker	Public Service	Other					
Orangeburg	WDIX	Devney O'Connell	5kw	1150	N		15	15	125		100	S										144		95
	WTND	Thomas F. Clark	1kw	920	N		13	13	100	D	10	S	°		°					2	N	79	2,500	69
Sumter	WSSC	Thomas F. Clark	1kw	1340	N		8	8	126		16⅔	S	100							30	Y	46		60
TENNESSEE																								
Chattanooga	WNOO	Bernard Howard Bernard I. Ochs (SE)	1kw	1260	I	Walton Group	10	10	91	D	100	S	76		10	6	3	5		100	Y	81	5,623	1
Clarksville	WJZM	Jack Masla	1kw	1400	N		20	20	121		12	S	80	7	7			6		5	N	52		
Jackson	WJAK	John E. Pearson	1kw	1460	I		7	7	85	D	100	S	40		25	10	5	20		20	Y	125	3,873	50
Memphis	WDIA	Bolling Co.	5kw	1470	I	Rounsaville Radio	10	10	132		100	S	50	10	26	7	5	2		100	Y	120	3,105	29
Nashville	WLAC	Katz	50kw	1070	I	Sonderling & Assoc.	14	12½	140		140	S	48		39	8		°	5	100	Y	1,357	3,316	69
	WVOL	John E. Pearson, Dora-Clayton (South)	50kw	1510	N	Life & Casualty Ins.	35	14	168		21	I	100							21.5	Y	308	1,755	13
TEXAS																								
Beaumont	KJET	Bernard Howard, Bernard Ochs, Melville	1kw	1380	I	Walton	14	8	91	D	100	S	70		15			15		100	Y	100	4,000	5
Clarksville	KCAR	Geo. T. Hopewell	500w	1350	N		6	4	82	D	40	S	75	5	10			5	5	15	Y	5	1,500	50
Dallas-Fort Worth	KNOK	Bernard Howard	1kw	970	I	Townsend Corp. of America	15	13	105		100	S	50		20	10	5	15		100	Y	352	2,605	15
	KRZY	John E. Pearson, Dora-Clayton (SE)	500w	730	I	Rounsaville Radio	6	1½	85¾	D	100	S	64	°	29	°	3	°	°	100	Y	295	3,082	2
El Campo	KULP		500w	1390	I		13	13	92¾	D	16	S	10		50		40			20	Y	81		60
Galveston	KGBC	John E. Pearson Co.	1kw	1540	I		15	12	126½		20	S	95		5					10	Y	25	4,500	20
Houston	KCOH	John E. Pearson Co.	1kw	1430	I		14	8			100	S	31	2	28	8	10	12	6	100	Y	400	4,468	18
	KLVL	National Time Sales, Harland G. Oakes	1kw	1480	I		11	11	126		20	S		10	75	5		10		10	N	350		
Longview	KLUE	Jack Masla-nat'l; Clyde Melville-SW; C. K. Beaver-SE; Big-K Net., Texas State	1kw	1280	N	Big-K Net	13	2	94½		15	I	80		15	4		1		20	Y	73	2,550	23
Marshall	KMHT	Jack Masla-nat'l; Clyde Melville-SW; C. K. Beaver-SE; Texas State Net.	1kw	1450	N	Big-K Net	14	14	119		18	I	80		15	4		1		20	Y	78	2,250	23
Taylor	KTAE		1kw	1260	I		14	10	92	D	10	S	80		15	5			5	10	Y	75	3,000	65
Tyler	KZEY	Dora-Clayton: Atlanta; Bob Dore Assoc.: N.Y. & Chic.	250w	690	I		4	3	85	D	100	S	25		25	10	20	10	10	100	Y	139	2,605	
VIRGINIA																								
Franklin	WYSR	Thomas F. Clark Co., Inc.	1kw	1250	I		4½		84	D	35	S	35	25	15	15		10				53		50
Glouchester	WDDY	Grant Webb & Co.	1kw	1420	I		4½	4		D	13	S	51	25	22	2					Y	55	3,600	78
Hopewell	WHAP	Grant-Webb	1kw	1340	I	Eastern Bdcstg.	12	12	123		12½	I	95		1				4	1		52		
Lynchburg	WBRG	Thomas F. Clark Co., KBS	1kw	1050	I		5	5	95	D	20	S	°		°		°			10	Y	40	3,800	40
Martinsburg	WHEE		1kw	1370	I	Patrick Henry Bdcstg.	7	7		D		I	80			10	°	10		5	Y	20		
Norfolk	WRAP	Continental Bdcstg.	5kw	850	I	Rollins Bdcstg. Inc.	9	9	130		100	S	60		25	°	10	10	5	85	N	440	3,000	45
Richmond	WANT		1kw	980	I	United Bdcstg.	10	10		D	100	S	43		25	12	4	15	1	100	Y	200	4,600	20
WISCONSIN																								
Milwaukee	WMIL	Bob Dore	1kw	1290	N		14	10	108	D	10	I	70		30					5	N	60	4,000	0

(a) (N)etwork, (I)ndependent. (b) No. of yrs. station has presented Negro-appeal programing. (c) D: daytime only. (d) % weekly hrs. devoted to Negro appeal programing. (e) Indicates whether hrs. of Negro programing has (I)ncreased, (D)ecreased or remained (S)ame since last year. (f) % of total business from Negro appeal advertisers. (g) (Y)es: stations provide merchandising support to clients at no extra charge; (N)o: don't provide such support. (h) Station estimate of Negro population in market. (i) Station estimate of average annual family Negro income in market. (j) % of Negroes in market living on farms, and/or rural areas, as estimated by station. °Station did not supply breakdown but programs in categories so marked.

IMPACT



. . . on the PHILADELPHIA NEGRO COMMUNITY

IMPACT . . .

a wonderful word to explain the power that WDAS exerts on the 700,000 Negroes that form America's third largest Negro Community • When WDAS is your Philadelphia Negro Radio Buy, you are assured of reaching More of your Market because WDAS is the Negro Rating Leader and has been for the past ten years • Too, More National Quality Advertisers use WDAS because of their proven IMPACT • Delivered Merchandising • Top Negro Personalities on the Air . . Jocko, Georgie Woods, Sir Lancelot, John Bandy, Kae Williams, Hal Jackson, Joseph Rainey • Plus the WDAS Community Service Group Concept. Let 5,000 Watts of Power deliver your Selling Message

• In short, in Philadelphia, for IMPACT on the Negro Market, you must use WDAS
Upon request, we will gladly send you the complete WDAS Story together with a list of Blue-Chip accounts that constantly use our station and a personal copy of our Total Market Study of Negro Philadelphia

WDAS

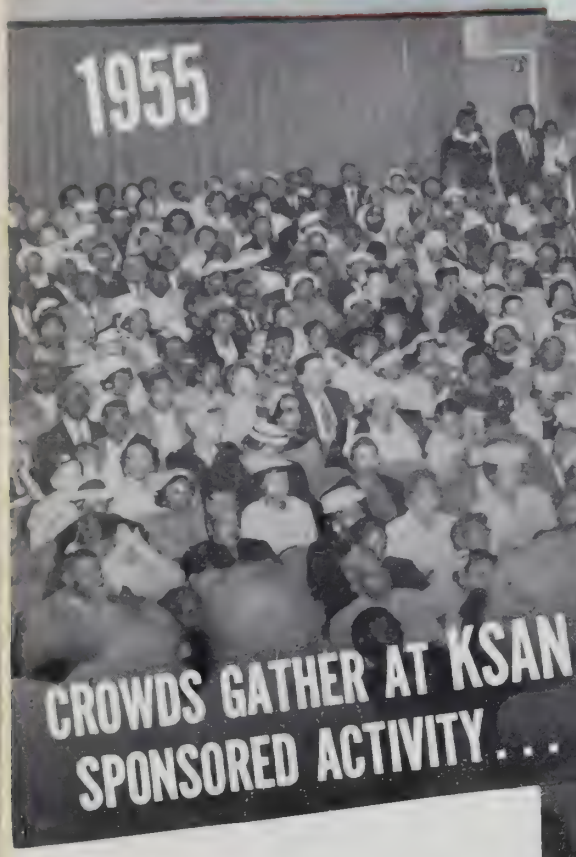
Represented Nationally by

BERNARD HOWARD COMPANY

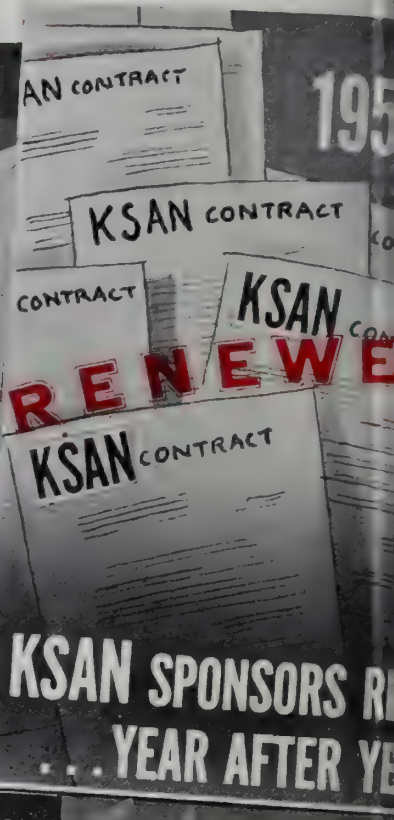
NEW YORK / SAN FRANCISCO / ATLANTA / CHICAGO / LOS ANGELES

HERB SCHORR, National Sales Manager
WDAS, Belmont & Edgely Road, Phila. 31, Penna.

HISTORY OF THE KSAN POSITION IN THE RICH SAN FRANCISCO-OAKLA NEGRO MARKET.







1960

Conlan Survey shows **KSAN** with 49.2% average share of the rich S.F.-Oakland Negro market.

• • •

Pulse shows 24.3%

1961

Conlan again shows **KSAN** leading the way with 42.8%.

• • •

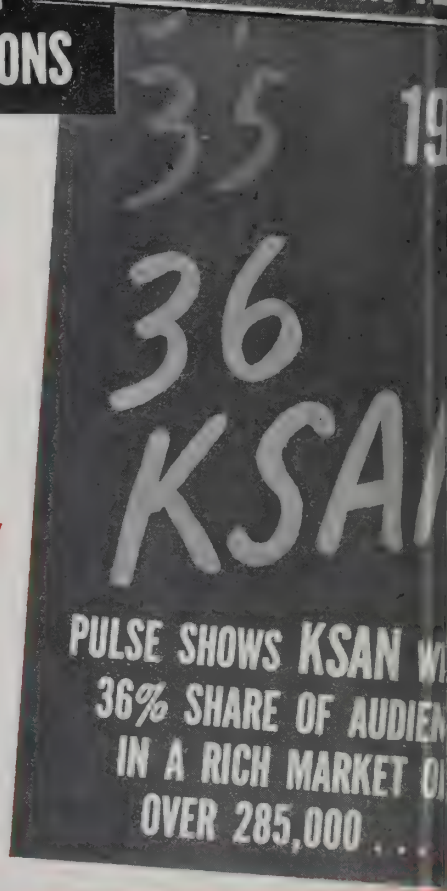
Far West Surveys shows **KSAN** with a 39.9% average

WRITE KSAN 1111 MARKET ST.

SAN FRANCISCO,
FOR YOUR FREE COPY
OF THE
LATEST NEGRO POPULATION STUDY
BEFORE YOU BUDGET FOR
THE S.F.-OAKLAND BAY AREA.

Or Contact:

Bob Dore, N.Y., Chicago
Dora Clayton, Atlanta
Wm. J. Wagner, Seattle
Sandeberg/Gates, L.A.



USE HISTORY FOR YOUR YARD STICK— NOT HEARSAY.

USE KSAN FOR COVERAGE OF THE RICH BAY AREA NEGRO MARKE

16 OCTOBER 1961
40¢ a copy

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



NEW WAVE?

Possibly. Advertising men, networks, stations, and—most significant—important advertisers have been quick to recognize "The Man From Oliver Street," first show in the series, as an important new approach to documentaries. "...excellent..."; "...superb..."; "...outstanding production..."; "...high caliber television..."; "...consider it a coup d'etat to have exclusive..."; "...outstanding work..."; "...proud to show them in prime time...."

"PERSPECTIVE ON GREATNESS" is indeed an unique series. Each of the 26 hour-long specials features a great name of our time. Al Smith, Lindbergh, MacArthur, the Windsors, and so on. Here is unrehearsed drama of real life...actual on-the-scene exclusive footage from the incomparable Hearst Metrotone film libraries, brilliantly edited and augmented.

26 GREAT NEW HOUR-LONG DOCUMENTARIES

A HEARST METROTONE PRODUCTION

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

NEW FACTS PIERCE SPOT'S PAPER JUNGLE

Firm in the central billings sweepstakes airs study on agency costs for spot buying

Page 25

Night radio: it's attracting new interest

Page 28

Tv helps Cott put the kibosh on store deals

Page 30

'You agency guys would love my job'

Page 32

DIGEST ON PAGE 4



Now, more than ever...

a complete source of actionable facts*

on television station audiences

* meaning facts on which you can take decisive action with confidence . . . significant facts . . . based on many measurement refinements . . . including newly defined Areas, and expanded samples.

Whether you are a time buyer or time seller, here is the tv audience information you need . . . station by station and season to season . . . as accurate as today's advanced techniques and machines can make them. Whether a single market, a group of markets, or the nation as a whole, it will pay you to use the *accepted standard* of audience measurement . . .

Nielsen Station Index

NSI is a Registered Service Mark of the A. C. Nielsen Company

FOR ALL THE FACTS

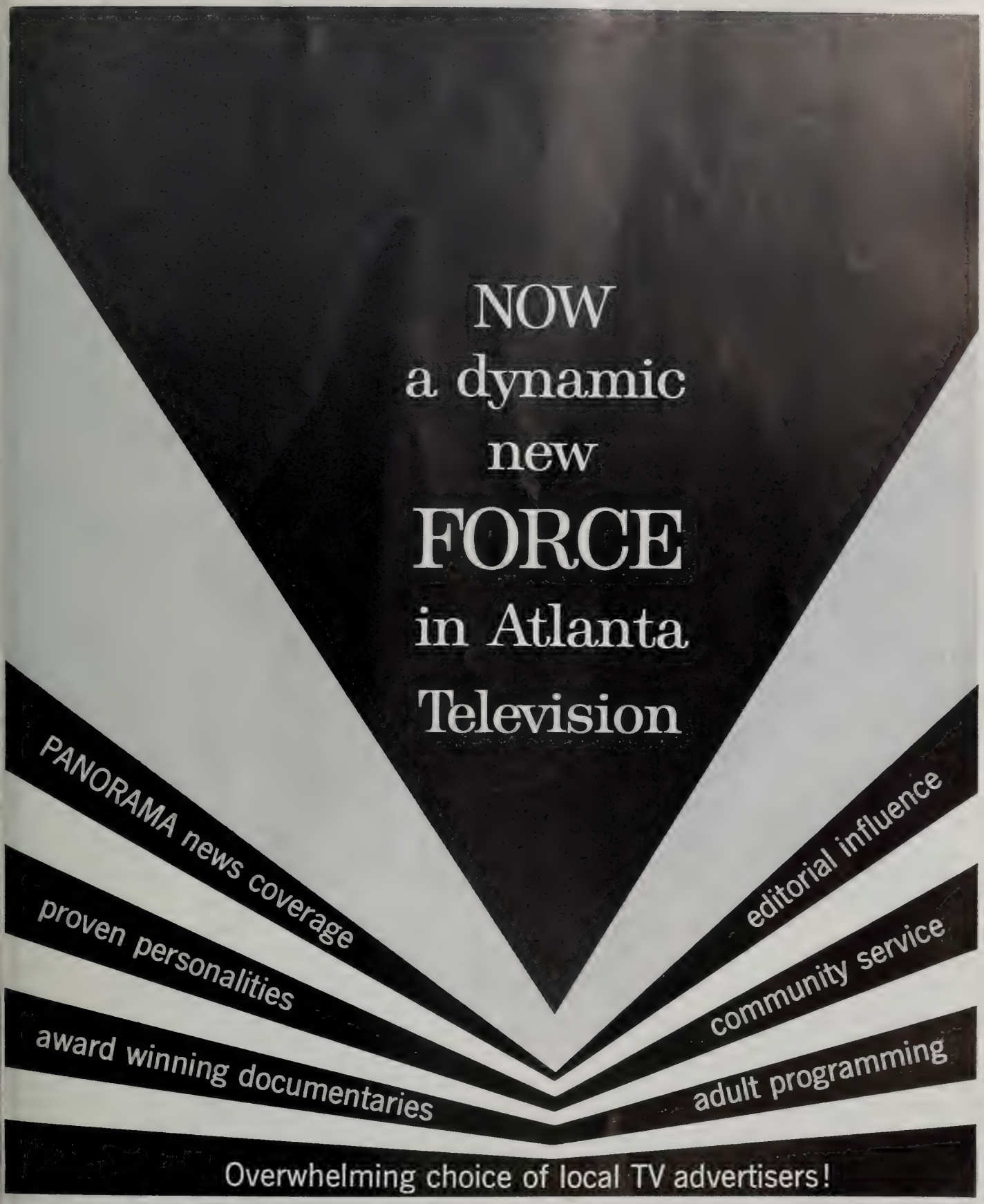
CALL . . . WIRE . . . OR WRITE

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700

HOLLYWOOD 28, CALIFORNIA
1680 N. Vine, HOllywood 6-4391



YOUR CAMPAIGN BELONGS ON THE IMPORTANT STATION IN ATLANTA . . . . . THE DYNAMIC NEW FORCE IN ATLANTA TELEVISION ! ! !

waga·tv 5
A STORER STATION
represented by Storer Television Sales

ALL
are on
WDBO-TV
in
CENTRAL FLORIDA
ARB* reports

WDBO-TV
DELIVERS
35.4% more homes than sta. "B"
65.4% more homes than sta. "C"

from 9am to midnight
in CENTRAL FLORIDA'S
BILLION DOLLAR MARKET!

NIELSEN* reports

HOMES REACHED

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH.6·CBS·ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

© Vol. 15, No. 42 • 16 OCTOBER 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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25 Survey of agency-rep-station paper headaches by Central Media Bureau reveals additional cost to agencies can be as high as $500,000 a year

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Tv helps Cott put kibosh on 'deals'
30 Bottler switches from year-round, print-promoted price deals to twin flights of quality-oriented spot tv; first phases hikes sales by 20%

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Why WLOS-TV bought Seven Arts' Volumes I & II

Says Ted Eiland:

"When you're committed to heavy movie scheduling, you've got to deliver top product

to develop not only audience, but dollars.

"This calls for the best feature films available and Warners' 'Films of the 50's' qualify handsomely. When you tell TV buyers you've signed up for Seven Arts' features, they instantly connect the name with the most outstanding movies on TV today. Result, we entered Fall with a sold-out situation."



Theodore A. Eiland
Vice President and General Manager
WLOS-TV, Asheville, Greenville, Spartanburg

Warner's films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris... Gene Kelly directing...
Theatre—"Gone with the Wind" in preparation...
Television—Distribution of films for T.V., Warner's "Films of the 50's"...
Literary Properties—"Romancero" by Jacques Deval...
Real Estate—The Riviera of the Carribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

By Any Yardstick

THE BIG ONE

Takes the *Measure*



ARB

PULSE

NIELSEN

TRENDEX

WKRG·TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,

or C. P. Persons, Jr., General Manager

Latest tv and radio developments of the week, briefed for busy readers

16 October 1961

SPONSOR-WEEK

SPOT MERRY-GO-ROUND?

Fairfax Cone proposes networks rotate all tv spots except specials to solve tv programing 'disgrace'

Television advertisers should be rotated like magazine advertisers through all shows except specials—according to a proposal made this week by Fairfax M. Cone.

This highly controversial proposal was made in Chicago before the Broadcast Advertising Club. Cone is chairman of the executive committee of Foote, Cone & Belding.

The spot-rotation innovation was proposed as the solution to how to provide different programing service simultaneously, and to prevent all advertisers from seeking the same type of show at the same time.

Informal reaction of network officials was to dub the proposal "idealistic" and "unrealistic." For it to work all advertisers would have to relinquish their preferred positions within certain shows.

Cone's proposal, regarded as tv's first reply to FCC Chairman Minow's "vast wasteland" description would, Cone said, "balance the weekly fare between regular and special entertainment features and regular and special features in fields of controversy and ideas—even in the arts."

Speaking frankly on a variety of subjects, Cone called "Bus Stop" on tv "the nastiest, ugliest show" he has ever seen in the medium.

He complained of advertisers pursuing "the numbers," buying the audience he wants and serving no other.

Instead of suggesting more channels, he proposed that the networks cease their pursuit of the same mass of viewers hour after hour. "Television, unhappily," he remarked, "seems to be aimed primarily at the people whose tastes can't be changed and whose sights can't be raised."

He cited studies to show that even "if you are getting the bulk of the gum-chewers and the lip-movers and the bulk of the no-opinion holders" an advertiser would reach no more than "a third of the great body of sensible and sensitive Americans," this being a bad business practice.

Accusing television of reaching only "the majority of viewers" but not "the majority of the public," he suggested the solution was massive spot rotation since, in effect, tv or almost all of it would sooner or later be spot television anyway.

TvAR's PER-FAMILY ANNUAL SPOT FIGURES

Figures on a per-family basis for spot tv in various markets based on 1960, the latest year of FCC data for three-station markets, have been made up by TvAR for its own use.

Average per-family tv spot investment is bigger in biggest markets, $9.67 in the top ten, declining uniformly to $5.41 in markets out of the top 40.

(Continued on page 8, col. 2)

Magazines on radio spending spree

More magazines are using network radio than ever before and they're also using it more heavily when they do go in.

To take a sample, just at CBS Radio in the past year, the following national magazines have been in: Saturday Evening Post, Ladies' Home Journal, Life, Look, Time, McCall's Redbook, Reader's Digest, and Better Homes and Gardens.

There's also a local boom of newspapers in many major markets.

Keep in mind these are cash deals and have nothing to do with promotion exchanges running between air and print.

GRAHAM CRUSADE'S 89 MARKETS FOR HOURS

(Chicago): Smaller tv markets across the country have been getting a substantial boost from the Billy Graham Crusade (Walter F. Bennett).

In 89 markets Graham has bought eight consecutive nights for full hours for videotapes of the crusade in Philadelphia this September.

Revenue involved is substantial since one-time hour rate is being paid in almost every case. The stigma to paid religion has vanished, apparently, since the agency reported that station tape facilities, not program approval were their only difficulty. But they've now made kinescopes to solve this.

PLOTNIK TO KING AS CREATIVE DIRECTOR

Gene Plotnik has joined King Features Syndicate as director of creative services for the tv division.

He was director of public relations for Screen Gems for the past four years and before that tv editor of The Billboard.



Gene Plotnik

Plotnik will be responsible for exploitation of Popeye and other King Features tv properties. This will include sales promotion and merchandising.

He will report to Al Brodax, King's tv director, and will work with him in developing newsworthy and exploitable new tv programs.

NBC Films has $2 mil. all time record quarter

NBC Films reports a record quarter of $2 million for the period ending 1 October, announced its new president, Morris Rittenberg.

What's remarkable is that all of this volume is through re-run syndication sales of two off-network shows, Best of Groucho and The Deputy, and a regional sale of R.C.M.P. to McCulloch Company for its chain-saws.

National sales manager of NBC Films since its re-shaping this summer is William P. Breen.

Penfield's tv check for commercials

(San Francisco): Penfield & Associates has developed a "Tv Spot Check" service to test and compare commercials.

The test can be done before or after they are on the air. An unusual feature is that segments of a commercial or common components can be tested before the entire commercial is produced.

TvAR's spot figures

(Continued from page 7, col. 2)

Biggest market was Chicago where $12.76 per family was spent in tv spot.

Here are spot billings per tv family ranked in descending groups:

Over $12: New York, Chicago.

Over $10: Los Angeles, Buffalo, Houston, Denver.

Over $9: Philadelphia, Boston, St. Louis, Washington, Baltimore, Kansas City, Milwaukee, Seattle-Tacoma, Miami, Columbus, O., Portland, Ore., Sacramento-Stockton, Tampa.

Over $8: Pittsburgh, Cincinnati, New Orleans, Oklahoma City, Rochester, N. Y., Spokane, Phoenix, Honolulu, Hartford-New Haven-New Britain-Waterbury.

Over $7: San Francisco, Cleveland, Minneapolis - St. Paul, Dallas - Ft. Worth, Atlanta, Albany-Schenectady-Troy, Omaha, San Antonio, Fresno, Indianapolis - Bloomington, Des Moines-Ames.

Over $6: Memphis, Norfolk, Tulsa, Wichita-Hutchinson, El Paso,

Over $5: Nashville, Scranton-Wilkes-Barre, Salt Lake City, Knoxville, Peoria, Youngstown, Amarillo, Las Vegas, Harrisburg - Lancaster, Portland, Me., Bay City-Flint-Saginaw, Mobile-Pensacola.

Over $4: Cedar Rapids, Richmond, Little Rock, Madison, Orlando, Ft. Wayne, Chattanooga, Bakersfield, South Bend, Albuquerque, Tucson, Colorado Springs, Charleston-Huntington, Springfield - Decatur - etc., Harrisburg, Ill.-etc., Roanoke.

Over $3: Greenville, Altoona-Johnstown, Austin-Rochester.

Over $2: Evansville - Henderson, Green Bay-Marinette.

Detroit was not included because FCC data does not include CKYW-TV.

Averages, besides top ten and below-40, given above, are: markets 11-20, $8.93; 21-30, $8.16; 31-40, $6.92. Markets of two or more tv areas, such as Hartford-New Haven, are included in dollar brackets above but not in calculated averages.

NORTON NAMED AMPEX LATIN MANAGER

Ampex International has appointed Charles E. Norton as regional marketing manager for Latin America.

Norton will handle magnetic recorders, tape and other Ampex devices in the rapidly growing Latin American market.



Charles E. Norton

He was formerly video products marketing manager of Ampex International in Redwood City. Before that Norton was southern area manager for RCA equipment.

August net tv up 15% to $58 mil.

August 1961 network tv gross time billings were up 14.8% over that month last year, reports TvB.

The month's billings were $58,403,914, compared to $50,867,085 in 1960.

Both ABC TV and NBC TV registered large gains for August, 27.4% and 24.5%, respectively.

Network figures individually were ABC TV, $14,484,650; CBS TV, $21,446,651, and NBC TV, $22,472,613.

During August parts of the day for all networks together were as follows: daytime up 20.8% to $18.5 million, nighttime up 12.3% to $39.9 million; daily up 23.5% to $16.5 million, and weekend up 2.1% to $2.0 million.

Zerex into radio for automotive audience

DuPont Zerex (BBDO) has gone into network radio on weekends to reach car drivers on behalf of the anti-freeze product.

News and sports bought by Zerex on CBS Radio and ABC Radio are worth an estimated $75,000 so far.



Miss M'Goo?

On the principle that every American girl should have a chance to enter a beauty contest, M'Goo's—a beatnik hangout on Hollywood Boulevard—entered its own contestant, Miss M'Goo, for the title of Miss Los Angeles.

Southern California, of course, is where things are always happening. Sometimes funny or off-beat things, but more often serious matters—new problems to solve, new needs to satisfy, new conditions to cope with—all part of this market's explosive growth. And to keep up with the constantly changing scene, Southern Californians keep tuning in KNX KALEIDOSCOPE, with Bob Ferris.

Every day KNX KALEIDOSCOPE focuses on a different story and presents it in depth, with on-the-scene excitement. It's the inside story . . . as told by the people who are living it . . . and the man on the street who is affected by it. One day it's the Miss M'Goo contest . . . another day the narcotics problem, the black market baby racket, or L. A.'s own battle of Bunker Hill against slums. Whatever is up in Southern California, Bob Ferris is there. And every day, Monday through Friday from 6:30 to 7:00 pm, thousands of listeners are there, too. No wonder more people listen to KNX, more often, than to any other station in Los Angeles.

Such exciting coverage of the local scene is typical of the idea radio you find on all seven CBS Owned Radio Stations. One reason why they command more attention than any other group of stations in America. No matter how you measure it — total homes reached each week, families reached in metropolitan areas, households reached in metropolitan county areas—the CBS Owned Radio Stations reach more people than any other group of stations.* And more people who are tuned in to listen.

The CBS Owned Radio Stations

KNX Los Angeles **WCBS** New York **WCAU** Philadelphia **WBBM** Chicago **WEEI** Boston **KMOX** St. Louis **KCBS** San Francisco

*SOURCES: NCS #2, PULSE ANNUAL, 1960; SALES MANAGEMENT, 1961

Represented by CBS Radio Spot Sales

TvB's STATUS REPORT FOR 1961 FIRST HALF

Viewing levels and advertising expenditures for tv both advanced in the first half of 1961, notes a TvB status report on the state of the industry.

Average audiences increased 4.8% to 13,882,000 homes in the average minute. At night the increase was 3.1%, to 21,058,000 homes.

Total gross time billings for both network and spot advanced 3.7% over 1960, to reach $675,796,000 from January to June, 1961.

The average U. S. tv home spent slightly more time watching tv in the first half of 1961, five hours and 22 minutes, or three minutes more than in 1960.

Tv viewing was up most heavily in morning, 9.3%, and afternoon, 6.8%. The average audience of network nighttime shows was up 5.1% in homes. But week-end network daytime shows fell, 4.2%.

Network costs-per-thousand rose by 3.0% to $2.73. Evening shows' CPM rose 1.0% to $3.98 and daytime shows' CPM went up 5.8% to $2.01.

Both the percentage of homes and the number of homes using tv during average minutes has been increasing gradually, according to Nielsen figures. The total day went up from 29.2% back in 1959 to 29.3% in 1960 and then to 29.6% in 1961. Comparable figures for morning are 13.1%, 13.2%, and 13.9%; for afternoon, 23.8%, 24.2%, and 24.9%; and for evening, 45.3%, 45.2%, and 44.9%.

Average tv usage for the nation has fluctuated between 5:15 and 5:22 since 1957. In 1961 to June the individual regions ranked as follows: East Central, 5:52; Northeast, 5:24; Pacific, 5:14; West Central, 5:12, and South, 5:11. This reflects, since 1950, a large rise for the East Central and Pacific, and a decline for the West Central.

Broadcast news pact for time and RKO

Time, Inc. and RKO General have entered a cooperative agreement for "Time Life Broadcast News."

Involved are all the RKO General stations plus newsmen of Time, Life, Fortune, and Sports Illustrated.

The initial purpose of the agreement is to supply news for radio on tape.

Supply of five segments of five minutes each weekly begins in November and will expand.

AAAA reports on what thought leaders say

Thought leaders' criticism of advertising stems from objections to particular ads but might be altered if they had more information.

These were among the findings of the AAAA study conducted by the Group Attitudes division of Hill and Knowlton. Some 180 college, religious, business, editorial, and government people or leaders were interviewed.

In brief, here's what the AAAA found:

Nine out of 10 regard advertising as productive but may question its "side effects."

Religious leaders doubt that advertising fulfills its social obligations and feel that irresponsible advertising makes business morally suspect.

"Advertising is a cultural depressant, tending to destroy individualism," think sociologists. Economists criticize non-informative or brand competition advertising.

Thought leaders agree advertising influences people to buy unnecessary things.

Despite objections, about 80% would adjust their views if facts and arguments so convinced them.

JOSEPH IS MS-FB MEDIA CHIEF, V.P.

Julius Joseph Jr. has been named vice president and director of media for Maxwell Sackheim - Franklin Bruck, Inc.

He has been in the media field for more than 25 years and was formerly account executive and media supervisor at KHC&A.

News directors angered at N. Y. radio limits to Mayoralty debates

Local stations are running into difficulties in debates like the Kennedy-Nixon ones of last year.

In New York incumbent Mayor Wagner had a debate with Republican nominee Lefkowitz.

Trouble began when tv debate on WPIX was offered to radio for simulcast only. WOR and WNYC carried it but WNEW refused because it was denied news editorial judgment on excerpts and delayed broadcast.

Political figures involved, not the broadcasters, made the limitation that left several news directors in New York hopping mad. There was no such limit on the Presidential debates.

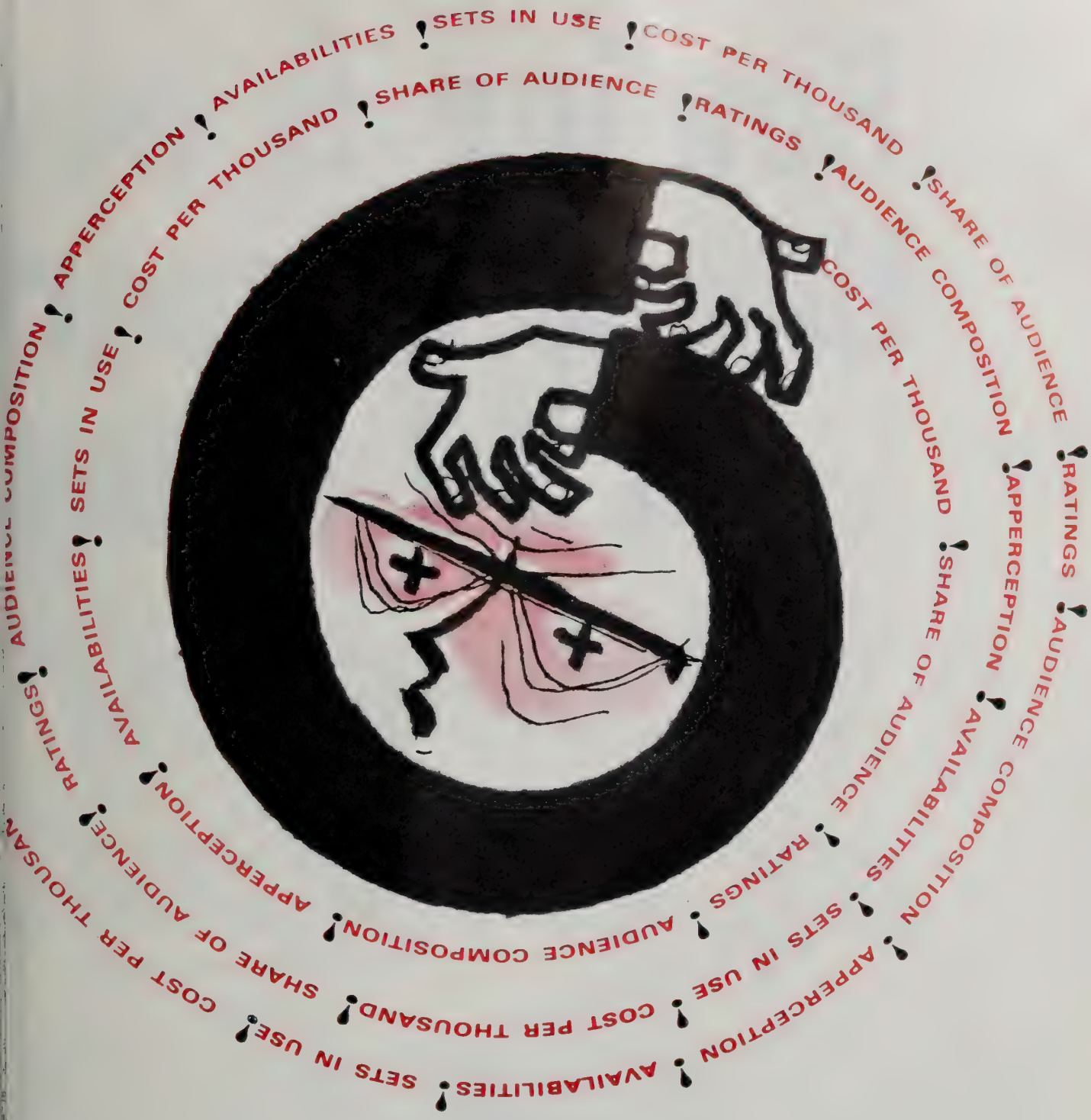
After the telecast radio stations WMCA and WNEW began rebroadcasting excerpts anyway, defying the ban. WMCA asserts the material was public domain legally one hour after telecast. How it obtained the tapes is not known.

AMST facts to Congress on deintermixture

(St. Louis): The AMST held a strategy meeting this week to formulate a reply to FCC proposals of deintermixtures in markets beyond the eight already designated.

Jack Harris of KPRC-TV, Houston, association president since its founding in 1956, revealed that pertinent facts were being collected for transmission to Congress.

More SPONSOR-WEEK continued on page 60



Avoid audienceanemiaitus*

Trust Taft AND ABC to deliver the largest audiences in four great markets.

Cincinnati	Columbus	Birmingham	Lexington
WKRC	WTVN	WBRC	WKYT
TV	TV	TV	TV
am	am	am	
fm	fm	fm	

PROGRESS Taft PUBLIC TRUST

Nervous twitch caused by consistently low audience count.

Bowling is now the no. 3 sport in TV today!

"CHAMPIONSHIP BOWLING"

- Now going into its 8th straight year
- 26 brand new one-hour shows
- Feature bowling's top stars
- Fred Wolf, bowling's No. 1 sportscaster



Produced in cooperation with
AMF PINSPOTTERS, INC.

AMF®

tremendous ratings, even against footbal
major league baseball, and feature film



and "Championship Bowling" is the no. 1 bowling show

MEMO TO AGENCIES:

Don't worry about time slots and market availabilities . . . we have the choice ones already blocked out for you . . . just call us. 50% or 25% sponsorship available in markets coast-to-coast.

Walter Schwimmer INC.

75 East Wacker Drive/Chicago 1, Illinois

Phone: FRanklin 2-4392

IT'S THOSE LITTLE "EXTRAS" THAT HELP BUILD THE

QUALITY TOUCH



Quality reporting is more than just game statistics. WFAA-TV's award winning Sports Director Wes Wise gets the human interest aspects, the "whys and wherefores," the real meat behind important sports developments which has won for him a large and loyal sports audience. With two pro teams and those Southwest Conference powerhouses in the Dallas area, that "sports beat" inevitably shows up on WFAA-TV!

But whether it's a sports audience, women's, children or combined, you'll find this same *quality touch* prevalent in all facets of WFAA-TV's operation. Why not call your PETRYMAN for good avails during the popular fall season?

WFAA-TV

channel 8 abc

Represented by Edward Petry & Co., Inc. The Original Station Representative



AT "*Communications Center*®" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

by Joe Csida

Sponsor backstage

'I like Newton Minow'



Last May, in Washington, I thought my personal relationship with Newton N. Minow, Chairman of the Federal Communications Commission was off to a pleasant and promising start. I have always been and am most interested in meeting and developing the warmest possible association with bright, earnest people, working for what I (in my simple-minded way) consider the good. Newton Minow struck me as that type of a person when he did the VIPers the honor of turning up as our guest on the eve of the NAB convention. And the next day after he made his "wasteland" speech I still felt that way about him.

I did a "backstage" on his speech, in which I said I was quite impressed with him and the talk. I criticized him only on the grounds that possibly he should have been a mite more mindful of the public relations damage he was doing the broadcasters and the television industry by making the kind of speech he made. I felt this was particularly true, since he obviously hadn't had the opportunity as of that date to find out how the majority of the men who run the nation's networks and stations would react to his ideas. And I considered it unduly harsh of him to kick them in the teeth in public as hard as he did in that speech before getting to know them, their intent, and their motives better.

Mr. Minow wrote me a nice personal note, which I didn't use in the column and don't intend using now, since it *was* personal. And I didn't see or hear from him again till Friday (22 September) when he made his children's program talk before the largest crowd a Radio & Television Executives' Society luncheon had ever attracted. On that occasion, I went into the little room set aside for the Chairman and the other dignitaries who were to be his companions on the dais. Making all allowances for the fact that Mr. Minow was being as harrassed as the Guest of Honor usually is at functions of that type, I still felt that he greeted me somewhat more coldly than I expected.

Confusing the McMillin and Csida columns

Later, when he had completed his talk, I think I possibly may have run into the reason for his frigid response to my greeting. I ran into a couple of fellow VIPers, Morrie Novik and Joe Ream, in the Roosevelt halls after the talk, and I made some highly complimentary remarks about the Chairman's talk. Both Morrie and Joe took the attitude that I was drastically revising my opinion of Mr. Minow and his notions. They were under the impression that I had written several columns chastising the Chairman and expressing caustic disagreement with his views, his style and his general comportment. It was only after the most careful questioning that I discovered

(*Please turn to page* 53)

"who knows better than my salesmen how our spot schedule on WSUN pays off?"



THIS IS HOW C. J. STOLL, MOBILE HOME DEALER IN ST. PETERSBURG, FLORIDA, AND PAST PRESIDENT OF THE NATIONAL MOBILE HOME DEALERS ASSOCIATION, FEELS ABOUT WSUN RADIO.

"Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you, too!

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

WSUN radio 62

Tampa - St. Petersburg

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

555/5th

Minow upheld

I appreciate John McMillin's column on Roy Collins in your 28 August edition (which I'm reading at home with my private home subscription).

When the Governor was one of the final two candidates for the NAB presidency, he made this comment: "You must realize that by nature I'm an advocate, and I'll never work at any job where I can't be such."

He further made the point that he would never advocate anything that was against his principles but stated that he felt the broadcast industry and a heavy majority of its members individually would learn that his principles and theirs were akin.

He has a hard job, but he has what it takes to do the job. He needs a friendly press (which doesn't mean he should be above industry criticism). In view of his newness on the job, the broadcast press should have been friendlier and more encouraging. In his eagerness to get going, I think he made a few mistakes, but this will happen to anyone.

As I said above, I appreciate your article—and I find few points of even minor disagreement.

Merrill Lindsay
vice president
WSOY
Decatur, Ill.

We even get 'down-under'

SPONSOR really gets around . . . even "Down-Under."

In July, WWJ-Radio ran an ad concerning the station's "The Total Story" brochure. Today's mail brought a letter from Radio 2 HD Newcastle, N.S.W., Australia, mentioning SPONSOR and requesting a copy of the brochure.

Previously, we had received similar requests from Adelaide, Honolulu, and many markets in the U. S. A. Nice going.

A. Glenn Kyker
promotion manager
WWJ Stations
Detroit, Mich.

Repeating a boo-boo

I suggest you reprint (I am enclosing a copy of it) your boo-boo in your next issue. How do you justify telling one how to divide his time when you can't even add it!

W. J. Lewis
sales director
W-TEN
Albany, N. Y.

• The "boo-boo" referred to was in 18 September, "Sponsor-Week." It ran—"BTS also prepared a breakdown of how a salesman should spend his best 25 hours of the week, 9 a.m. to noon and 2 to 5 p.m. daily." We picked up the facts from a BTS release, and thought that BTS might have allowed for coffee-breaks and thereby lost a little time.

Proper designation

I have just received my copy of "Tv Basics" and I am disturbed to find, you have listed WLUK-TV in Marinette.

For a magazine that is normally the first with information, it is surprising that WLUK is listed as Marinette as well as Green Bay when we have had the Green Bay designation for a period in excess of two years.

Trust we can look forward to a revision.

Raymond W. Grandle
general manager
WLUK-TV
Green Bay, Wisc.

• SPONSOR published the designation as submitted to us. WLUK-TV was listed as Green-Bay-Marinette.

* * *

On page 58 of your "Tv Basics" supplement of SPONSOR (11 September 1961) you list the winners of the 1961 American Tv Commercials Festival in 30 product categories. Under the category "Gift Items" you list the title of the commercial "Take a Picture." the advertiser Eastman Kodak Company, and the product "Scott (all brands)." The product is *Kodak* cameras and film.

J. G. Scott
assistant television manager
Eastman Kodak Co.
Rochester, N. Y.



WAVE-TV viewers have 28.8% more TEETH

—and keep 'em sparkling with 28.8% more tooth paste, powders and brushes!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

Cosmography Brought Down to Earth

We live, we have it on reliable authority[1], on one planet of one star of some two billion in our (that's the editorial our) galaxy. These stars are billions of miles from each other. There are some billion similar galaxies which are quadrillions of miles apart. Between is space, probably empty.

Our earth is about 1/2,000,000,000,000,000,000 of the works.

That seems to be a suitably self-effacing framework for our next observation.

Only one station in television markets of three stations or more, U.S.A., Planet Earth, Our Star, Our Galaxy, surveyed by an equally reliable authority[2], had more than 50% of BOTH total homes and metro share. That station was WMT-TV, Cedar Rapids-Waterloo, CBS Television for Eastern Iowa, represented by The Katz Agency, Inc., affiliated with WMT Radio, K-WMT, Fort Dodge; WEBC, Duluth. How do you express that as a fraction of 1/2,000,000,000,000,000,000?

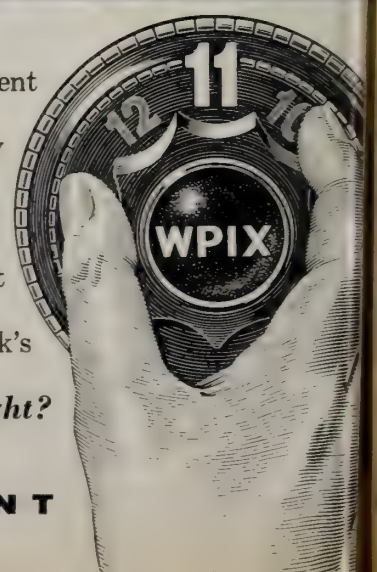


[1]Hubble Atlas of Galaxies.
[2]ARB, June '61.



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability–as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent.

Where are your 60 second commercials tonight?



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

16 OCTOBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

This is a special report on the images that the buyers and sellers of spot radio have of each other these days.

What especially actuated SPONSOR-SCOPE into making this inquiry: **radio stations have lately in swelling numbers been asking their reps: what's been happening to new national spot business?**

The basic implication of that query may be construed as this: (1) **fall business hasn't come up to expectations;** (2) can the reason point to **underlying problems that spot radio ought to take to heart immediately** and see what can be done about them.

SPONSOR-SCOPE's crosssection of inquiry took in media directors, timebuyers and reps and broadcasters and here, reduced to essence, is what they had to say:

MEDIA DIRECTORS: The time seems to have come for spot radio to take a **complete inventory in how it should be presented and sold. The lack of market information and knowledge** of their stations' characteristics in audience and general comport is appalling among many **rep salesmen.** It is their business to keep uptodate on all the vital areas that will make you sit up and notice the medium.

TIMEBUYERS: What makes it often hard to buy radio is that a **goodly number of stations change their formats so often and so fast that we can't tell what we're buying.** Some of them go on shuttling from Top 40 to general appeal and back again with little understanding of what this can mean at the buying end. **It confuses our conceptions of what a station sounds like and unless we know what a station sounds like, we and the advertiser don't know what kind of audience we're getting.**

REPS: Most of the people on the **creative level in agencies are tv-oriented.** They're loath to find out what radio today can do to sell goods. **They don't know how to write for radio,** and they don't want to know, since **tv gives them a more flamboyant showcase for their talent**—and helps win awards, which, you would think, they consider more important than selling. And at the media level, the **majority of timebuyers care for nothing but numbers.** Quality is of minor concern to them. All they seek is quantity.

STATIONMEN: Echo the above sentiments and are quite **disturbed by the buyers' lip-service to, if not total lack of, interest in qualitative factors.** They're bitter about this: they toil and spend on **public service,** aiming to build **station personality and image,** but the **national advertiser and his agency keep playing the numbers game.** Overlooked is the station's impressive record as a prime mover of goods and services in its locality.

National spot radio buying took a moderate turn for the better last week.

Radio buys out of New York included: **Bayer Aspirin** (DFS), 13 weeks; **Pall Mall** (SSC&B); **U. S. Tobacco's Model** brand (Donahue & Coe), 60 markets, multiple stations per market, three flights; **Chapstick** (Gumbinner), 50 markets, 10 to 30 spots a week, 13 weeks.

Chicago radio action included: **Florists Telegraph Delivery** (KM&J), 400 markets, week preceding Thanksgiving; there'll be another schedule for Christmas.

Here are insights into spot tv strategy being mulled by midwest accounts.

PARKER PEN (Burnett): Will use about 65 major markets for a pre-Christmas campaign, with 75 rating points per week for both day and night minutes the criteria.

GILLETTE LABS (North): Aiming in some markets—the list is now over 80—for 225 rating points a week in behalf of Thoroxin tablets and Duramid 12, a long-acting decongestant. In Indianapolis, where Duramid's been heavily tested, the goal's 400 points.

CHUN KING (BBDO Minneapolis): Revamping second and third flight strategy; instead of fringe minutes, it's to be strictly prime time.

The buying pace in national spot tv was about as sturdy last week as any single week since the fall spree started.

One of the buys that reflected a particular omen: General Mills' Cheerios (D-F-S) **found so few stations interested in selling 30-second (station-break) segments** that the entire new schedule of 13 weeks was switched to minutes.

Other spot tv activity out of New York: Custom Farms (JWT), 20's, I.D.'s, four weeks, starting 21 October; Gravy Train (B&B), 20's and late minutes, three weeks; Scott Paper (JWT), in markets where network clearances are not obtainable, 10 weeks; Mrs. Filbert's margarine (Y&R), six weeks, 30 October; Colgate's Congestaid (L&N), three flights, the first starting 12 November; P&G's Liquid Prell (Grey), night minutes in about 30 markets; Schick (NC&K), nine weeks, in three flights.

Out of the midwest: Dow Chemical (MacManus, J&A), Christmas promotion for Ben-Mont gift products, two flights; S. C. Johnson's Glade (B&B).

It may be a little too early to come to conclusions on how the new nighttime network tv season's shaping up, but from comment gathered by SPONSOR-SCOPE among New York agency tv department executives the preliminary picture has some discernible shadows of things to come.

Without attempting to pinpoint prospective winners, these observations lean to these expectations and broad generalizations:

NETWORK POSITIONS: NBC TV has so far come up stronger that in recent years with its newcomers and bids not only to make it a closer three-horse race than ever but to press its competitors hard for first place on most nights of the week and average minute tune-in across the seven-night board.

WESTERNS: There's still plenty of power in a couple of the holdovers, Wagon Train and Bonanza, and a pretty good bet in the elongated Wells Fargo. Little strength elsewhere.

SITUATION COMEDIES: NBC TV seems to have come up with two or three clicks and two of the CBS TV holdovers should continue to hit the mark; otherwise, and that includes the new cartooners, the outlook is not so hunky-dory.

CRIME-SUSPENSE: Only one among the newcomers that seems to suggest it is going places is the Dick Powell opus; however, this type, like adventure shows, takes a little longer to get rolling; hence, there may be some surprises. Holdovers are showing vulnerability.

ADVENTURE ANTHOLOGIES: They're picking Dr. Kildare, especially on quality.

LIVE COMEDY: No sensations are anticipated.

Note of caution: Remember there were a number of bad guesses last fall.

NBC TV affiliates are being permitted by the network to sell—at coop rates, of course—a scattering of nighttime minutes.

The opportunities: four minutes a week in the 7:30-8:30 span; two minutes in Meet the Press; markets left open by Sealtest in connection with the Bob Newhart show; all spots in Saturday Night at the Movies when the film runs after 11 p.m.

P&G has yet to make a decision on whether to expand the marketing of its new label on cooking oil, namely, Puritan.

Like Crisco oil, Puritan has been undergoing area tests, but the difference is this: the new Crisco version is **already being promoted** by an expanding spot tv campaign.

Credit Bates as the agency participating in a record number of nighttime shows on the tv networks this season: the tally is 42 program series.

By night of the week the participations in shows stacks up as following: **Sunday, 4; Monday, 8; Tuesday, 4; Wednesday, 3; Thursday, 9; Friday, 7; Saturday, 7.**

Not included are the **Doug Edwards** newsstrip, **Jack Paar** and **Sunday News Special** (CBS).

There must be big money in the weight-control urge: Metrecal (K&E) has obligated itself for an additional $400,000 in night and daytime minute participations, with this bundle going to NBC TV.

At the start of the season, Metrecal, a Mead Johnson product, had committed itself about **$1.5-million worth of the same thing at ABC TV.**

All three tv networks are in there furiously bidding for R. T. French's (JWT) daytime budget, which for 1962 will run around $1.5 million.

About **$200,000** of this comes from the **Bird Care division (Foley).**

For the networks it's quite a cut from what it was for 1961. The cause: **French is going to do more print next year,** whereas this year the policy was **90% tv** and the leavings for **print.**

Provision has also been made in the French budget for a **substantial showing in spot.**

ABC TV has changed is conception of how its business review undertaking should be sold, admitting it had too tough a row to hoe by spotting it as a half-hour Sundays.

The revised thinking: **five-minute segments after the 11 p.m. news.** It'll be tagged the Business Day.

Perhaps the strangest paradox at the moment in air media is this: day tv audiences keep growing, but the networks are not only pricing their daytime inventory in the other direction but searching for ways to keep as much net from this as possible.

Witness NBC TV's request of affiliates that they **forego compensation from the several half-hour strips which the network offers as bonus shows;** that is, an advertiser gets a quarter-hour of them free for every four quarter-hours he buys.

The move has broad implications for all the networks. **What NBC, in effect, is saying to affiliates: if we don't collect on a segment of our time, you don't either.**

(See 9 October SPONSOR-SCOPE, page 20, for Nielsen evidence of daytime tv's average audience upward trend.)

If you should be confused over the various types of scatter plans as practiced in daytime network tv, a few definitions are in order.

And here they are:

SINGLE SHOW SCATTER PLAN: You buy **three minutes** and you're entitled to spot them on the same program series on **three different days.**

MULTIPLE SHOW SCATTER PLAN: You buy **as many minutes as you wish** and scatter them on **as many shows as your batch of minutes allows.**

ROTATION SCATTER PLAN: You buy a **minute on a program** and the network is privileged to **change the position of your commercial from day to day and week to week.**

ABC TV seems bent on lending an air of exclusivity to the daytime Ernie Ford half hour strip, which makes its bow 2 April 1962.

It's limiting the strip's sponsorship to six (across the weekday board) advertisers.

What it was asking for Ford last week: **$17,500 a week for five five-minute segments a week, which figures out to $3,500 per commercial minute.** Contracts would be for a minimum of 26 weeks, which adds up to $455,000 for each of the proposed six advertisers.

P.S.: Ford will do one out of every three commercials.

The trend of the Hollywood film makers toward putting the bulk of their advertising largess into tv continues. Columbia Pictures (K&E) has taken $3 million out of print for use in network and spot tv.

Disney, which is now in over 200 tv markets on a picture-by-picture basis, made a similar switch lately and is spending for spot tv at the rate of **$2 million a year.**

Columbia, incidentally, got its **big awakening** about the effectiveness of spot tv when it used 15 markets at an expenditure of $150,000 for the plugging of Guns of Navarone.

Interesting marketing sidelight: about 70% of box-office revenue derives from the 16-to-28 age bracket, which offers a pretty sharp clue for tv audience pinpointing. Columbia appears to be reaching for the other 30% via news on ABC TV.

Chicago reps last week thought it a little too grim on the part of the Kitchens of Sara Lee (Hill, RM&S) to say it wouldn't buy any spots in or adjacent to gun-slinging westerns or crime shows.

Says Sara Lee: we're trying to build a **quality image** for our products and so we're taking a firm stand against having them identified with violence.

As time goes on the networks will find it tougher to dispose of alternate half-hour shows as such to the No. Two advertiser.

The reason is sheer economics: a minute in an alternate half hour costs **20%** of the hour rate, whereas a minute in an hour show with multiple sponsors costs **16-2/3%** of the hourly rate.

About a year ago the automotive giants were wondering whether the compacts ought to be assigned to individual agencies for maximum efficiency.

The interim has proved this strategy entirely unnecessary.

What has happened: **agencies with several lines of the same company's output have staffed up a separate creative group for the compacts.**

Ollie Treyz thinks the agencies can play an important role in the development of network-controlled programing.

So he told a working panel on network-agency relationship at the 4A's Central Region meeting in Chicago last week.

The ABC TV President said that the network was already deep in the **throes of putting together its program structure for 1962-63** and that now was the time when the ideas are still in the amorphous stage—for agency people to get in there **with appraisals and suggestions.** Not when the schedule has already been firmed up.

Treyz ticked off as cases where there had been such preliminary brain-nobbing: My Three Sons, The Donna Reed Show, Hawaiian Eve, 77 Sunset Strip, Naked City.

On one point Treyz left no doubt: ABC TV would go on **maintaining control over the programs planning and building function:** it's call was for **suggestions and ideas.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 71; and Film-Scope, page 56.



GATEWAY TO THE HEART OF SOUTH CAROLINA:

he 257,961 people who make WIS-television's home market the state's larg-t metropolitan area (and a close second in the *two* Carolinas after a .1% increase in the 1960 Census) give Channel 10 their major time and tention, not to say devotion. This adds up to a 78.5 share of audience, ys ARB (March 1960). And throughout South Carolina, WIS-television's 26-foot tower, tallest in the South, delivers *more* of the state, *more effectively* an any other station. In short, South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina

Charles A. Batson, *Managing Director*

STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**

G. Richard Shafto, *Executive Vice President*

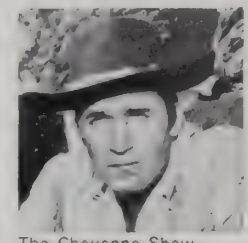
BCS

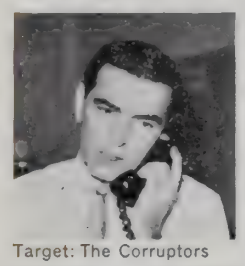
S-television, Channel 10, Columbia, S.C. • **WIS** Radio, 560, Columbia, S.C. • **WSFA**-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.


Hawaiian Eye


Naked City


77 Sunset Strip


The Cheyenne Show


Target: The Corruptors


Ozzie & Harriet


The Donna Reed Show


The Real McCoys


My Three Sons


The Flintstones

How do you top 10 winners like these?


Ben Casey


Bachelor Father


Calvin and The Colonel


The New Breed

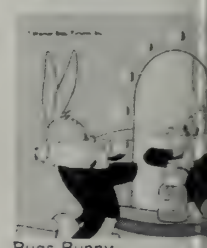

Alcoa Premiere


Margie


The Hathaways


Straightaway


Rifleman


Bugs Bunny


SurfSide Six


The Roaring 20's


The Untouchables

Here's how:

To follow in the footlights of ten of ABC-TV's top programs *(each of them in first place in their time periods*)* we've got a bevy of stars and future headliners waiting in the wings.

Will they measure up to our big ones? It won't be easy. But we think the newcomers (and the established favorites soon to start their new 1961-62 series) show the kind of style that will make it.

To see how well they do, keep your eye on ABC-TV. Which is just what the audience is doing.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, week ending October 1, 1961, 7:30-11 PM, Mon.-Sat.; 6:30-11 PM, Sun.

IEW FACTS PIERCE SPOT PAPER JUNGLE

MB survey of agency-rep-station aper problems shows cost to agen-es can be as high as $500,000 a year

new size-and-shape map of the long-standing paper gle through which spot radio/tv admen and broadcasters st regularly chop their way is causing a stir this week. in the form of a three-way, agency-rep-station study of t "systems" completed recently by Central Media Bu-u, which now offers a clearing-house method via C-E-I-R, of standardizing and automating what General Motors' l Smith recently called the "cumbersome and anti-ted" mechanics of spot buying. These are some of the s which have come to light in the CMB checkup:

More than three-fourths of top air media agencies nel spot data as "agency of record" for one or more nts, or handle the extra job of assembling final records pot buys for an agency of record.

Nearly one out of three stations (29%) told CMB



PAPERWORK STUDY by Central Media Bureau highlights need for the centralization of spot radio/tv billing, payment, rate policing via electronic computor technology, believes CMB's 37-year-old pres. Kenneth Schonberg.

Once an adman's pipedream, "centralized" billing for spot



BROADCAST BILLING CO.

TV FIRST—BBC will concentrate on tv (later radio) with system designed around existing spot forms. Chrm. Laury Botthof (seated), George W. Schiele, sales v.p. (l) and Richard I. Golden, operations v.p. (r)



BROADCAST CLEARING HOUSE

RADIO FIRST—BCH has made alliance with Bank o America to handle spot data processing and payments BCH's John Palmer, pres. (l) and Lee Mehlig con centrate on radio spot, later, adding tv data

that spot paperwork is increased "substantially" by the growth of multi-agency spot accounts.

• A large agency estimates that it spends about $65,000 each year in timebuyer, clerical and other salaries just to clear up discrepancies between spot orders and spot billing, primarily due to changes in earned radio/tv spot rates.

• This problem isn't unique to agencies. Stations estimate that they spend four executive and nine clerical man-hours each month clearing and adjusting discrepancies on outstanding billing.

• The price of paperwork delays can be measured in terms of spot dollars that have become clogged in payment channels. Projecting station estimates of percentages of current billing that is outstanding, CMB estimates that at least $4 million in spot radio/tv revenue is "past due" each month by 90 days or more, and over $8 million is behind payment by 60 days or more.

• Errors, which must be resolved later, can creep all too easily into the present paper-heavy systems of spot buying. It takes no less than eight documents to process a spot buy in tv: contract, time order, estimate, client invoice, station invoice, affidavit of performance, station voucher, adjusted invoice to client.

• Station reps are also on permanent safari through the paper jungle, usually at a cost of extra salaries and delays in payment. Special departments for handling data on discount rates earned by multi-product accounts have been set up by seven out of every 10 reps responding to CMB, with an average of four people (and as many as 10, in 20% of cases) assigned to such paperwork.

• Agencies are fully aware that the paperwork problem must be solved and often indicate just how it might be done. "Although stations and reps do not agree, there should be some way to combine the biggest sources of paperwork into one continuity-availability sheet, confirmation and order or contract," the media director of one of Madison Ave.'s largest agencies told CMB. Another media executive, whose Park Ave. agency is in the "top 20" in broadcast billing, suggested that stations and reps could cut back on paperwork by "adhering more closely to confirmed orders and improving their procedures to provide us with mor accurate information more quickly."

That familiar plea, for greater ac curacy and speed, is really the storm center of the hurricane of pape which has long bedeviled spot media As agency overhead has inched steadily upward to put a neat profit squeeze on the handling of spot ac counts, there's been a greater outcr for faster and better communication between buyer and seller in spot.

Modern data-processing technol gy, spurred in many cases by th increasing complexity of defens needs and weapons systems, has on recently caught up to the problem This, in turn, has created a ne vision of "automated" agency pra tices in which admen and rep exec tives can spend more time on th creative and marketing aspects spot radio/tv and less on its boo keeping headaches.

It will be none too soon, the exec tives of the new firms now proposi new systems of centralized billi freely admit. "Spot radio/tv is ge ting so complex, so hard to buy, th it is making it increasingly diffic for advertisers and agencies to deri maximum efficiency from spot bu

is being proposed by trio of new concerns



CENTRAL MEDIA BUREAU

V & RADIO—CMB has answer to agency-rep-station paperwork prob-ems, using sophisticated computer facilities of C-E-I-R, Inc. CMB's principals re William J. Sloboda, exec. v.p. (left), Lois Hirst, v.p., and Kenneth Schon-erg, pres. (standing). Here, they map new "economic maximum" formula

ets," said Kenneth C. Schonberg, esident of Central Media Bureau. The lack of prompt information on issed spots can cause real head-aches, and agencies often find themselves suddenly involved with make-goods on a flight of spot announcements which is already over," said George W. Schiele, sales v.p. of the SRDS-supported Broadcast Billing Co. "Agencies have admitted to us that the media bills they usually pay first are those that are 'authoritative,' and what they usually mean by that is billing from print media, not spot," said Lee Mehlig, exec. vp. of Broadcast Clearing House and himself a former broadcaster with first-hand experience of spot payment slow-downs.

Just what are the new billing firms offering?

There are some significant similarities—and differences.

Central Media Bureau, just-announced arrival on the central-clearance front, feels that the paperwork problems falls "into two main categories." As CMB sees it, they are: (a) the huge variety of paper forms with which stations and agencies have to contend, and (b) the "highly complex rate discount structure" that has grown out of the competitive nature of spot broadcasting.

The solution to the problem, CMB believes, lies in the simplification and standardization of spot forms, the centralization of records of discounts earned by spot advertisers, and the establishment of a central point to

(*Please turn to page* 46)

lighlights of Central Media Bureau study of spot "systems"

. **Timebuyers spend 75%** of work week chopping path rough "paperwork jungle," CMB survey reveals.

Buyer function	% of total time spent	Reducable via automation?
lecting Availabilities	39%	No
uring Plans, Discounts	12%	Yes
sting Alternate Schedules	21%	Yes
tion Confirmations	8%	No
paring Client Estimates	5%	Yes
ling Discrepancies	13%	Yes
vising Client Estimates	2%	Yes

2. **$8.8 million** in spot tv billings (or 16% of the average billing on U.S. tv stations) is 60 days "past due" in any average month because of delays in clearing, adjusting invoices at agencies.

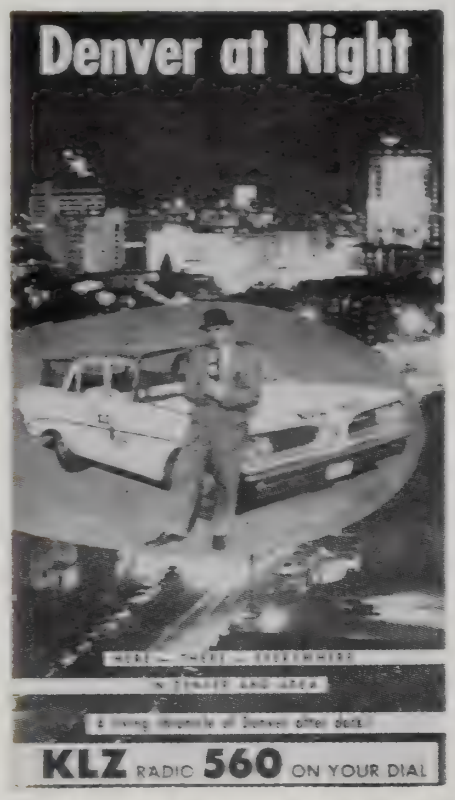
3. **60% of spot agencies** say it takes from one to 3 weeks between confirmation of a spot buy and notification to other agencies of new earned discounts when multi-product client is involved.

4. **50% of reps** say it takes more than one day, and up to a week, to receive written confirmation from agencies of an oral sale in spot radio/tv.

5. **$500,000 in salaries** is spent annually by one large agency just to handle spot paperwork.

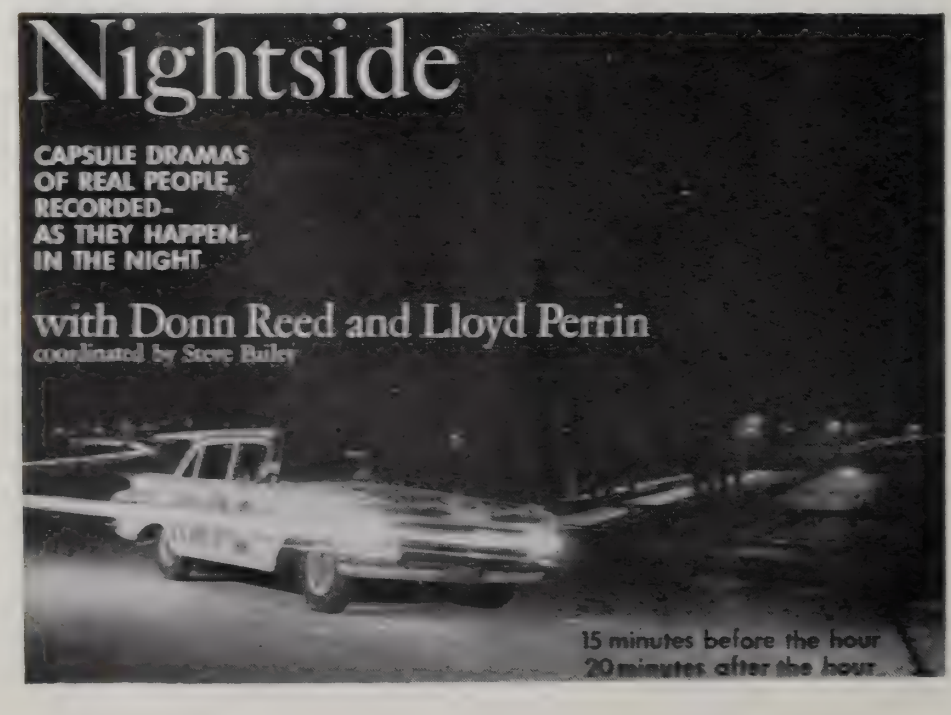
NIGHT RADIO: FAR FROM DEAD

Creative programing, discussion shows, personalities, and emphasis on local news are attracting advertisers to nighttime radio on stations all around the country





ATTRACTING NIGHTTIME SPONSORSHIP are these programs: KLZ's (Denver) *Denver at Night* (left above). Murray Kaufman whose records show is heard on WINS, N.Y.C. weekday nights from 7 to 10:30 p.m. Also KMPC (L.A.) nighttime current events program, *Nightside*, part of the schedule bought by local Pepsi-Cola dealers last month



It's been said many times—in the trade—that for a medium which was declared deader than a door nail ten years ago, radio sure gets around. And of course, everyone knows all about its daytime activities. How, for instance, radio goes along with the housewife while she waxes the floor, or whips up a batch of Pablum. And that it's right there—somewhere in the potpourri of shaving equipment—in the bathroom when the man of the house does away with his morning fringe of whiskers (FCC head Minow included: he said as much in his talk to the CBS Radio group in New York City, last month). Then there are all the outdoor places radio manages to get around to, places where its not possible to tote a tv set.

Recently, however, and with very little hoopla, the "corpse" is beginning to show signs of becoming a nocturnal gadabout (in local areas, anyway).

Radio stations in a number of markets around the country, are, according to rep shop talk, experiencing increased sales activity in nighttime segments. Although most of the business is from local advertisers, indications point to the fact that national accounts are eyeing night radio with more than cursory interest.

In other words—and to borrow these words from Robert E. Eastman's national sales manager, Joseph P. Cuff—more advertisers are beginning to "see the light insofar as nighttime radio is concerned." Inquires Cuff, "Can R. J. Reynolds, Pall Mall, Ford dealers, Schlitz, Mercury dealers, Vaseline, Kent, Cover Girl, Hellmann's Mayonnaise, Texaco, Falstaff, Beech-Nut, etc., be wrong?" "This," he declares, "is just a partial list of prominent national advertisers who have seen the light."

He adds "perhaps this awakening on the part of national advertisers was brought about to some degree by

the fabulous success enjoyed by many local advertisers who have found that the addition of nighttime rings the cash register.

For example: Costello Kunze Ford in St. Louis grew from insignificance to the leading Ford dealer in metropolitan St. Louis through the use of 24 hour saturation on WIL." Says Cuff, "it must be more than sheer coincidence that a year or so after Costello Kunze had registered their tremendous sales gains, Texaco bought a schedule, including heavy use of nighttime, on the same radio station."

Many top agencies and key advertisers, says Eastman's national sales manager, have come to appreciate the fact that not only does the inclusion of nighttime commercials expand overall reach and penetration, but that the audience gained thereby can be had for an extremely low cost.

"The local successes, the list of users, RAB, NSI, Pulse, etc. combine to offer proof positive that nighttime radio is a tangible sales stimulant," he declares.

The Katz Agency also discloses that they have experienced increases in nighttime sales. Slight, perhaps, but nevertheless an increase. According to Katz' v.p. and radio sales manager, M. S. Kellner, this increase has been felt mostly by stations which have creatively programed for nighttime radio.

"When stations offer an unique something-to-sell, nighttime radio can, and is being sold," he says. As an example he points to KLZ, Denver whose *Denver At Night*, a program package featuring personalities, lots of news (with emphasis on local news) had attracted heavy sponsorship.

In New York City, WINS, the Katz repped station, is also experiencing outstanding success with nighttime sponsors. Station manager Ted Steele credits the surge in business (since January) to "strong personalities and creative selling." Says Steele, "Murray Kaufman, from 7-10:30 p.m., Barry Farber with WINS *Open Mike* from 10:30 to 11 p.m., and Jack Lazare with the all-night shows, are the strong personalities that have brought the nighttime ratings on WINS to figures better than the daytime ratings of some other radio stations in New York." According to the August Pulse ratings, the average quarter-hour rating of the 7-11 p.m. segment is a strong 2.3. This is the highest rating for that time segment among all New York radio stations, the nearest competitor having a 1.9.

Many sponsors, says Steele, buy only nighttime schedules. Among them: St. George Pool, Paul Sargent, Ltd., R and G Clothing, Tie City, Male Travel Agency, Al Norman's Mens Shop, Cover Girl Cosmetics, Propa P. H. Heavy placement on nighttime are bought by Budweiser, Schaefer Beer, Champale, Barney's Aqueduct, Tom McAn, Castro Convertibles, Beacon Wax, Coca Cola, National Shoes and Contadina Foods.

Says Kellner," the potential of nighttime radio hasn't been realized—the audience doesn't disappear when the sun sets, and everybody doesn't switch over to television." He adds, "we've been successful in selling nighttime as part of the overall concept of the additional reach radio can add to schedules in other media. This is especially true in the case of stations offering Total Audience Plans, where advertisers can buy a combination of day and night at attractive rates."

NBC Spot Radio Sales also reports success with its Total Audience Plans. Says its director, Fred Lyons "since the beginning of the year, we've experienced a definite rise in the number of advertisers purchasing what we may refer to as Total Audience Plans —that is, schedules that more or less encompass the entire broadcast day."

Lyons cites two of "many logical reasons for this approach to spot radio buying." 1) "There is reason to believe that there is relatively little duplication of audience between daytime and nighttime listeners—even on one station. Many nighttime listeners are, for one reason or another, simply not available to radio (as well as other media) during the daytime hours. And, as a whole, nighttime listeners can usually be purchased more economically because of the extremely advantageous nighttime rates."

2) "The continuing extension of retail hours well into the night has added increased impact to nighttime radio advertising. All across the country a steadily mounting number of shopping centers, supermarkets, suburban retail outlets of all types, as well as downtown department stores, are keeping their doors open until nine or ten o'clock at night. This affords the nighttime radio advertiser a golden opportunity to get across the 'last word' to prospective customers and do it within an hour of the time the actual purchase is made."

(*Please turn to page* 48)

NCS '61 on nighttime 'bandwagon'



H-R'S RADIO RESEARCH Manager, Mary Ann Richardson, says, "NCS 1961 figures that H-R has received to date show that Nielsen has jumped on the nighttime radio bandwagon. Nighttime circulation in many markets is running very close to daytime circulation figures."



PRESIDENTS on hand for pre-season meeting, where sales force learned of the new tv plans, are John J. Cott, Cott Beverage Corp., (l), and S. Robert Freede of Riedl & Freede

TV HELPS COTT PUT KIBOSH ON 'DEALS'

Bottler switches from year-round, print-promoted price deals to twin flights of quality-oriented spot tv

Nine-station, five-state lineup comprises 13-week, spring-summer phase; responsible for 20% sales jump

When last spring came in like a lion, the Cott Beverage Corp. of New Haven, Conn., had a qualm or two about its new "no deal" philosophy.

The regional soft drink producer previously had relied heavily on newspaper-promoted price reduction offers. But then, while competitors were attempting to buck the inclement spring weather with price deals, Cott was trying out a new program of spot tv and no deals. Cott stuck to its tv guns through the spring and summer peak soft drink selling season, and when the smoke had cleared, found its sales were 20% ahead of the same period last year.

The move to tv had its inception when Cott awarded its advertising account to Riedl & Freede, Inc., headquartered in Clifton, N. J. As related by agency v.p. Daniel A. Whitney, Cott account supervisor, here's why tv got the nod:

- Reach
- Frequency
- Prestige value transferred to the product by the medium, in the eyes of both the trade and the consumer
- Ability to present product dramatically
- Broad audience composition, with bonus of teen-agers and children
- Relatively low cost-per-1,000

Cott was out to build a quality and excitement image for its products. The price reduction deals that had occupied nearly all of the company's advertising energies in the past were dropped (except for off-season forays), because considered detrimental to the sought after quality image.

This approach was carried over to Cott's newly-introduced cherry cola, despite the fact that industry tradition calls for price inducements for new products, and sales of the cherry cola nevertheless have reached the volume of Cott's best-selling fruit flavored drink, orange.

Riedl & Freede developed three 60-second commercials, one each for fruit flavors, mixers, and the new cherry cola, with 20- and 10-second versions of each. For them the agency constructed a 13-week, nine-station campaign embracing southern New England, New York, Pennsylvania, and Ohio.

In nearly all cases the stations purchased were network affiliates and, keeping within the approximately $450,000 earmarked for the drive, Cott sought top-rated, prime evening time network program adjacencies.

Cott's main thrust in New York was delivered by WABC-TV which for the full 13 weeks aired 21 spots per week, mostly 20's and 60's, with a few 10's. WCBS-TV also broadcast 21 Cott spots per week for 13 weeks, but there the emphasis was on 10's. For six weeks, WNEW-TV aired 19 Cott spots a week, minutes and I.D.'s.

The bottler's Connecticut buy consisted of WNHC-TV, New Haven, which carried 19 spots a week, mostly 20's and 60's with a few 10's, for the entire 13 weeks. Also on the full 13-week program was WHNB-TV, New Britain, which aired 16 per week, 60's and 10's. And in Springfield,

Cott's streamlined



EXCITEMENT is injected into the Cott tv spots with opening scenes of running, bik

Mass., the Cott message was delivered by WWLP (TV), 10 times per week, in the form of 60's and 20's, with an occasional I.D.

Cott stretched its tv dollar over the campaign's full length in Pennsylvania by taking a week's hiatus every week or two within its schedules on WTAE-TV, Pittsburgh, and WFBG-TV, Altoona. The former aired 11 spots a week, mostly minutes, and the latter eight per week, mostly minutes, both during seven staggered weeks. In nearby Ohio, the Cott message was carried by WKBN-TV, Youngstown, 10 times per week, mostly minutes, for the entire 13 weeks.

The new Cott media strategy calls for heavy concentration in the peak selling seasons, spring-summer and the year-end holidays. In the past, the bottler's newspaper-promoted price reduction deals were at their heaviest in peak selling seasons, but there was more exposure in the off-periods.

"We feel the reach and impact of our spring-summer tv campaign has built a sales momentum that will carry through the fall when we're off the air, more than making up for any advertising we might have run during that period under the old system," states Whitney. This momentum will get a giant boost Thanksgiving through New Year's thanks to spot tv outlays equal to or greater than the spring-summer push, with commercials playing up the Cott mixers (ginger ale, club soda, Half and Half grapefruit and lemon), in conjunction with the year-end imbibing season.

While Cott looks for universality in audience composition, the housewife looms as the prime target. Most of Cott's business involves the quart bottles, which are considered family-size, so the housewife's importance is uppermost. On the other hand, Cott is endeavoring to branch out more and more into the smaller bottle field, so the company welcomes the younger element in the tv audience.

Children are featured in the commercials for new cherry cola and the fruit flavors, for somewhat different reasons. They order a lot of cherry cola drinks at soda fountains, so are expected to take to the bottled version. As for fruit flavors, the children's presence in the commercial is calculated to boost the feeling, prevalent among average housewives that fruit flavored beverages are healthful for their children.

As for the commercial devoted to mixers (ginger ale, club soda, Half and Half grapefruit and lemon, etc.), it opens with adults doing the cha cha. Mixers of course call for a more sophisticated scene.

The motif of the Cott commercials is action, and plenty of it—to lend an air of excitement and fun to the products. Thirty scene changes per minute are par for the course. The opening 15 seconds in each minute spot is devoted to action backed by upbeat music, with narration held off until product shots are introduced subsequently. Scene changes are done in time to the music, as are phrases and individual words of voice-over copy. Dominant in the music is the unique sound of chromatic drums.

The music is scored differently for each of the three commercials. Rock and roll provides the background for the commercial introducing the new cherry cola, expected to have special appeal to the young folks. A modern popular music score accompanies the fruit flavor spot, while for the mixers the rhythm is cha cha.

Scenes during the opening 15 seconds of all three commercials depict the bottom half of people in action. For cherry cola, the spot opens with kids' legs pedaling bicycles moving fast. They wheel into a driveway, jump off of their bikes, race across the lawn into the door of a house, and tramp into the rumpus room, where they sit on the floor around a coffee table.

Then comes shots of cherry cola on a tray in the foreground, and the voice-over narration begins. There are various scenes of product pouring, and a soda fountain scene during which the announcer states that cherry cola, long a soda fountain favorite, now is in bottles.

The fruit flavor beverage commercial opens with the feet and legs of a youngster running in time to the music, up to a Ninth Ave. type fruit stand. His hand reaches out and touches an orange. Out comes the storekeeper, hands on hips, surveying the child defiantly. When the child accidently causes an orange to roll down the carefully arranged mountain of fruit, he looks gingerly at the fuming merchant and takes off as fast as legs can carry him. Only then does the narration begin, with video devoted to pourings of the product and shots of large quantities of fruit rolling along.

tv commercials contrast with old print-promoted price deals







riding, and dancing accompanied by upbeat musical backgound. Narration is withheld until after the brisk opening, coming in with the product shots (r). Kids appear in the fruit flavor and cherry cola spots, while adults doing the cha cha serve as opener for more sophisticated mixer plugs

IS MANAGING A RADIO STATION

NO. 1 IN A NEW SPONSOR SERIES

(see Sponsor Speaks page 74)

"You agency guys would love my job," says Paul Marion of Charlotte, in detailing his experiences

Compare your own life on Madison or Michigan Avenues with this account of local radio operations

by PAUL MARION
Mgr., WBT, Charlotte

Managing a radio station is much like riding a spirited and cantankerous horse; you never quite know where you'll wind up but you're pretty sure to have an interesting and challenging ride.

The other day when I arrived at the office, my secretary told me there were three people waiting to see me. One was a pretty, young, blonde married woman, otherwise unidentified, the second was a well known Charlotte artist, the third an FBI agent.

Having, by "nature and calling," a tremendous respect for agencies of the United States government, having a pretty, young blonde married to me, and knowing the artist well enough to have him wait a few minutes, I told my secretary to batten down the hatches and bring the FBI agent first. The agent, whom I had never met, was so exceptionally gentle, cordial and, at first, so uninformative, that I was soon frantically searching my conscience for my unpunished crime. Mercifully, I eventually gathered that he wanted us to broadcast a description of Public Enemy Number 3 who was suspected of being in our coverage area. The artist had a magnificent scheme for painting twelve original oils of local historical subjects for us to use on a calendar. The price was completely out of our reach but he talked so interestingly of local history that it was many minutes before I remembered I had a third visitor.

Mrs. Young Blonde finally came in and she had Mrs. Young Brunette with her. They—just the two of them—were, apparently, launching the first local campaign for funds to combat cystic fibrosis. I knew cystic fibrosis was a disease—not a flower—but that was about all I knew. As my pretty visitor talked so professionally of the little known disease, how it attacks mainly children, how it has been considered almost inevitably fatal, how many children have died from it partially because of improper diagnosis, and of the dire need of more research, I asked her whether she was a nurse. No, just an interested parent. Were there many children with the disease in Charlotte? "Not very many so diagnosed," she said. And then she added, quietly and completely without any appeal for sympathy, "I have only two children with cystic fibrosis

"An endless variety of assignments and chores," says Marion



PUBLIC SPEAKING. "I get more invitations to address local groups than I can possibly fill." Here at a Community Pride luncheon



CHECKING SCRIPTS. The station manager is the last word on controversial program points. Marion spends hours in the tape room



MEETING VIPS (all of them who come to Charlotte). Here Marion converses through an interpreter with a German broadcaster

MORE FUN THAN AGENCY WORK?



"CONTACTS? MORE CONTACTS THAN I KNOW WHAT TO DO WITH!" says Marion. "People visit me and call me at all hours of the day or night to register complaints or sometimes to praise the station. I've been called at 1 A.M. to hear a complaint about the lyrics of a song. Once I almost had to leave town to shake a caller who insisted that we were broadcasting 'waves' that gave her unbearable pains!"

but she," nodding toward her companion, "has four." I was shamed and touched by such unassuming bravery but the experience was not unique in my business life.

To be sure, receiving three such callers back to back is unusual, even for a radio station manager, but for variety of contacts within a community, few jobs can rival mine.

Many years ago I enjoyed a humorous little book entitled *How To Run A Bassoon Factory*. A great many people don't know what a bassoon is and care less. I can imagine telling a group of strangers that I manufacture bassoons or bibcocks or bevel gears, and having a vast silence fall upon the assemblage. This NEVER happens when I say I manage a radio station. People react to radio. They praise radio or they criticize it; they listen regularly or they "never listen anymore;" they think radio is getting better, or they think it is beyond help. But they are almost never speechless when the subject comes up. Of course, radio is not the only vocation the mere mention of which stirs up spirited discussion. But surely one of the great satisfactions of managing a radio station is that no matter where you are or who you meet, you immediately have certain common ground with even complete strangers.

In contrast with the thousands of people who work day after day in a proscribed routine and never have any contact with the people who consume the products they produce or help produce, the radio station manager sometimes gets more of those contacts than he really feels he can use. People visit me and call me at all hours of the day and night to register complaints or sometimes to praise the station. I have been called at 1 a.m. to hear a complaint about the lyrics of a song or an announcers grammatical error. Several years ago I almost had to leave town to shake a caller who insisted that we were broadcasting "waves" that gave her unbearable pain every time she listened. She didn't explain why she continued to tune in. One householder nearly ran me crazy because her telephone number was just one digit off from that of WBT and phone



PHONEY TELEGRAM? Marion nearly threw this wire from President Eisenhower into the wastebasket, thinking it was a gag by the station staff. (See text for the full story)



WOMAN OF THE YEAR. Presentations of awards are another perpetual chore for a busy station manager. Here's Marion giving Woman of the Year honors to Dr. Elizabeth Corkey

calls for one of our programs were running HER crazy. But the crank calls are more than offset by the calls and visits from listeners who have good things to say or, better still, ideas of how the station can better serve the community.

Whoever undertakes to do a job in Charlotte—civic, cultural, educational or charitable—seems to appear sooner or later, generally sooner, in my office. The results of some of these visits are routine; others are far-reaching.

One fall day, six years ago, a young lady who worked as a secretary for a local oil company asked me for an appointment. She wanted publicity for a performance of Handel's "Messiah" by a Music Club chorus in a local church. She explained that a freewill offering taken at this performance was the principal way in which the club raised money for music scholarships.

At the time of her call, Charlotte was patting itself on the back on the completion of a beautiful new civic auditorium, seating 2,500 people. As we talked that day, we both thought of how wonderful it would be if "Messiah" could be given each Christmas season and, perhaps someday, fill the auditorium. Two days later, our company took over the sponsorship of "Messiah" and underwrote the rental fee for the new auditorium.

On December 4 last year, the date of the annual performance, I arrived at the auditorium a half hour ahead of time. When I finally found a parking space and started toward the auditorium, I met streams of people coming away. My first thought was that the performance had been canceled; I found instead that every seat in the auditorium was full a half-hour before the performance, as many were standing as the firemen would allow and hundreds were being turned away. Here was the satisfaction of seeing a good idea grow great. Our company has helped the music club to realize an ambition and made possible the collection of almost $6,000 in scholarship funds. But the end was not yet. Now a second musical event has been added through our partnership with the music club—a spring performance of Haydn's "The Creation," which promises to be as popular with the community and as profitable to the music scholarship fund as "Messiah."

If a radio station is a magnet that draws local visitors with interesting personalities and ideas, its attraction seems to be even stronger for the out-of-town great and near-great. We have entertained at the station such widely diverse figures as Jack Dempsey and Ira Pettina, Betsy Palmer and Ivy Baker Priest, Ann Jeffreys and Gene Autry, Phil Rizzuto and Joan Bennett, Leon Uris and Adlai Stevenson. We have originated broadcasts for Lowell Thomas, Walter Cronkite, Ed Murrow, Franklin D. Roosevelt, General Bela Kiraly, hero of the Hungarian underground, and Dwight D. Eisenhower. While contacts with each of these were stimulating, one of my favorite memories stems from an experience with the last-named gentleman.

In 1957 we celebrated the 35th anniversary of WBT. As radio stations will, we let the word get around to network stars and leading citizens that, if they insisted on congratulating us on our anniversary, we would not be adverse to broadcasting their good wishes. The customary congratulations rolled in and we collected a goodly representation. On the day before the celebration began, a message came in that made all the others pale by comparison.

As I walked into my office that morning I saw a yellow envelope unopened on top of my mail stack. As I opened it I saw it was from the White House. It was a message of congratulations signed Dwight D. Eisenhower.

Now our radio staff is a fairly informal brotherhood and the clever con is far from unknown among us. I had perpetrated one or two myself. I still remembered the gleam in the eye of our publicity man who received a highly exciting but inaccurate teletype from Za Za Gabor about visiting the station the next morning. Memory brought back also the plight of our merchandising girl who constantly misspelled Procter and Gamble—until she received one morning a teletype from the president of P&G cancelling all advertising on our station until she learned to spell.

What then, I thought when I saw the yellow envelope, could be more natural than that my ever-loving staff had cooked up a telegram from the president and were even then waiting to enjoy my gullibility. On the other hand, if it was genuine, what a topper it would be for our anniversary celebrations! I stood smack in the middle of a dilemma.

There was nobody I could consult. Any member of my staff might have sent the telegram. There was only one solution—to call the White House. Our operator nearly swallowed the switchboard when I put in the call but in a remarkably short time I had the White House on the phone and soon I was talking to Press Secretary Hagerty. I identified myself and asked whether the president had sent us a

(*Please turn to page* 50)

Humor and skill come to the front in recent crop of commercials









WT PRODUCERS pick 'savvy-made' commercials. Top row (l to r) Nestea (MPO) Mc-E, Jim Manilla, producer; Scott Tissue (EUE) Robert La-Chance, producer. Below (l to r) 6-12 Mosquito (CBS Animations) Mathes, Frank Huber producer; Piels (EUE) Y&R, Bill Muyskins, producer

SAVVY VIDEO COMMERCIALS

Top film commercial producers scan their recent ssignments and pick a number of savvy agency gems

Viewers' interest in new crop of film commercials s being wetted with considerable humor and freshness

Advertising agencies, undeniably, re moving toward a level of com-ercial film making that borders on he original and frequently brilliant. There is also ample proof that the ecent batch of commercials on the ideo lanes were infused with con-iderable suavity, subtle humor, so-histication and soft sell.

Film commercial makers—the men who know agencies best—were recently asked by a SPONSOR editor to express themselves about savvy agency television commercial experts. Who, in their educated opinion, were doing outstandingly in the creation of commercials? Who were some of the agencies with sparkling creativity, the agencies with mastery of the difficult art of the television commercial?

A number of New York film commercial producers, unhesitatingly, singled out J. Walter Thompson as one of the foremost agencies responsible for the advancement of the commercial.

Also avoiding the trite and imitative, in the opinion of film producers, were such agencies as BBDO, Maxon, J. M. Mathes, Ogilvy, Benson & Mather, McCann-Erickson, D'Arcy, Kenyon & Eckhardt, Benton & Bowles, Norman Craig & Kummel, Doyle Dane Bernbach, Campbell - Ewald, Young & Rubicam, Reach McClinton, Papert, Koenig, Lois, Grey, SSC&B and several Canadian agencies.

But, above all, the trend was toward selling products with fun and a dash of frolic. Said Lincoln Diamant, vice-president, Daniel &

Here are agencies regarded as shining in commercial making

Major New York film producers take a look at the product in their shops and come up with this list of American and Canadian advertising agencies which have the latest savvy and know-how in getting th commercial rolling from the story boards to ultimat projection on the television screens of Americ

Bauer & Tripp
BBDO
Benton & Bowles
Campbell-Ewald
D'Arcy
Doyle Dane Bernbach
Kenyon & Eckhardt
MacLaren Advertising Ltd
McCann-Erickson
Mann-Ellis
J. M. Mathes
Maxon
Norman, Craig & Kummel
Ogilvy, Benson & Mather
Papert, Koenig, Lois
Reach McClinton
Spitzer, Mills & Bates
J. Walter Thompson
Young & Rubicam

Charles: "Madison Avenue has discovered that wit can actually strengthen commercial memorability and boost product sales. Products and services traditionally considered inappropriate for a witty tv selling approach are yielding to the injection of a little good humor into their tv spots."

Diamont noted that gifted agency people have joined equally talented film producers to reveal how humorous commercials are turning a formerly provoked television audience into a relaxed army of commercial aficionados.

More and more ad agencies are veering toward the smart, the new and the different in film commercials, according to Samuel Magdoff, secretary-treasurer of Elektra Film Productions, a small organization but widely recognized for its arresting and prize-winning results. Like other industry figures, Magdoff sees a trend on the part of the agencies toward brighter, more humorous commercials, especially when they lend themselves to the medium. Agencies, in Magdoff's opinion, are currently looking for what he termed "the clean and well-designed commercial."

"This isn't art for art's sake," he said. 'It is just designing better commercials to sell more products. And I'm pleased to see that agencies are leaning toward the humorous, toward the lighter approach in their copy."

Magdoff, along with his associates, implores agencies not to come to film commercial producers with "every scene pinned down." "We could do a great deal more for them if their story boards weren't tightly locked up when they arrive at our door." And he continued, "We hope most agencies will learn to see us earlier. Discussions, beforehand, will prove rewarding for all concerned and the end result—the commercial—will be infinitely better."

Among the "prideful" commercials of recent origin made by Elektra and singled out by Magdoff for inclusion in the SPONSOR list are these: *Brillo*, 60-second, live action-animation, black and white (J. Walter Thompson) with a new graphic technique and novel use of titles; *Puss'n Boots*, 20-second, animation, black and white (Spitzer, Mills & Bates) filled with gay and gentle humor; *Esso Imperial*, 60-second, animation, black and white (MacLaren Advertising Ltd.) which Magdoff describes as "graphic onomatopoeia"; *General Electric Blender*, 60-second, live action, black and white (Maxon) which contains "some of the most beautiful food shots!—shot to a rhythm and beat"; *Chesterfield*, 6(second, graphics and live action blac and white (J. Walter Thompson "extraordinarily smart graphics cigarettes and packages with effectiv closeups" and *Chevron Gas*, 60-se ond, black and white (BBD&O) wit "exquisite understatement of th sponsor's product."

CBS Animations, a comparative new department of CBS Films Inc with Tom Judge as general sal manager, has been doing a boomin business in various types of comme cials but the emphasis he notes a pears to be on copy with fresh hum and a remarkable air of modernit It is Judge's boast that his organ zation "can do better work faste than rival organizations in the cit He said the need for originality, sty and quality in the creation of co mercials was one of the main reaso for the establishment of CBS A mations.

"What our customers want to bu I feel, is a superior creative cont bution and the management of pr duction," Judge said. "It isn't fil or tape, or live action, or animatio or art, or design, or scenery, or sta ing that our customer buys. It rather in the case of television co mercials, the most effective way communicating an idea or a conce

o his potential customer through the
ıedium of television. Our business
s to contribute to and manage the
ffective and motivating translation
f the idea, emotion and/or concept
nto a medium, permitting it to be
tored and subsequently fed at will
ıto the television system. We can
ınction in this direction effectively
nly if we concern ourselves with the
eeds and the desires of our cus-
ɔmers and only if we concern our-
elves with what he is buying rather
ıan what we are selling."

Among the notable commercials of
ecent vintage made under the aegis
f CBS Animations in Judge's opin-
ɔn are the following: *6-12* Mosquito,
0-second, animation (J. M. Mathes)
we like this one because it gives a
ıosquito a personality"; *Olympia*
'ypewriter, 60-second, live and ani-
ıation (Mann-Ellis) "the superb
lose-up photography showing the
nusual capabilities of this ma-
hine"; *Good Luck Margarine*, 10-
econd, stop motion (Ogilvy, Benson
Mather), "this combines stop mo-
ıon with a third dimensional aspect
ıat gives an unusual effect"; *Good*
nd Plenty Candy, 60-second, anima-
ion (Bauer & Tripp), the light and
springy line technique makes this one
tand out, in Judge's evaluation. It's
lone in a sing-along fashion to that
oungsters can learn to sing the words
f the commercial; *Friend's Beans*,
0-second, animation (J. B. Mathes)
an excellent example of the use of
ıe 10-second spot to best advan-
age" and *Fifth Avenue Candy*, 30-
econd, animation (J. M. Mathes).
rovides an entertaining situation
ıat is also eye-catching."

Agencies are indeed reaching new
ighs in creativity of commercials,
ccording to Bill Susman, vice presi-
ent of MPO Videotronics Inc. He
ıaid it was clearly evident that filmed
commercials were constantly im-
roving in production values. More-
ver, viewer sophistication was in-
reasing, he noted. Quality, in Sus-
ıan's opinion, did not necessarily
ıean elaborateness, although an elab-
rate commercial "may be of high
uality."

"And not simplicity, either, for
ıere are plenty of simple commer-
ials that look as if they have been
ıade by and for simpletons." Sus-

(*Please turn to page* 51)

'DIGGIN' LIKE SOURDOUGHS'

You 'uns 're probably too young to remember, but they wuz a kinda excitin' gold rush back in the old Dakota Territory days. Didn't find too much gold but had a lot of fun diggin'.

Now, these Dakotans are still great diggers and if you happened to sashay 'round Manchester (it's in what most folks now call South Dakota) a coupla weeks ago you'da seen a passle of Dakotans shovelin' as if they wuz sourdoughs struck it rich. 'Course, there's no gold there, not even pyrite, but it seems that some radio and teevee fellers buried about thirtee-five thousan' dollars in prizes.

'Cordin' to some folks these radio and teevee fellers work for somebody called KELO-LAND (it's a name ya hear a lot about 'round these parts). It's one of these new-fangled broadcastin' companies (*Editor's note:* the old prospector is talking about KELO-AM-TV, Sioux Falls; KDLO-TV, Florence, and KPLO-TV Reliance, all South Dakota) and there's a fella names a' Joe Floyd seems to have a lot to do with it. Ya kin tell he's important cuz he's usually got a ceegar and he wears big plack specs.

I guess I shoulda ex-plained that right now we're celebratin' the centen-neeal (that means a hunnert years) of the startin' of the old Dakota Territory and they got a comemishun and all like that.

Well, these radio and teevee fellers put on what they call a big promoshun during the summer 'n' long about the end of August—it was the last weekend—there wuz big doin's 'round Manchester.

You wouldn' believe it but this weekend doin's—they called it gold rush—got more folks to come than a barn raisin'. Durin' two days they wuz a hunnert seventy five thousan' folks there. On Sunday alone they wuz a hunnert 'n' eight thousan'.

The diggin' I was tellin' ya about they's the folks that won gold shovels in a contest. They wuz a thousan' four hunnert thirtee nine of 'em. An' on Sunday they lined up jes' like soljers on leetle plots and went at it with a hoot and a holler.

They wuz other doin's, too. I jes' nearly fell over with dee-light when Larry Welk began squeezin' that aycordeen. An' then two cowpokes from that *Rawhide* teevee show an' that Huck Houn' and Yogi Bear the leetle 'uns like. it was really sump'n.

'GOLD RUSH' promotion of KELO-LAND stations attracted 175,000 persons during weekend climaxing Dakota Territory Centennial observance. Below some of the 1,439 who dug for prizes



SPONSOR ASKS:

HOW CAN AGENCIES AVOID OVER-SPENDING FOR FILM COMMERCIALS?

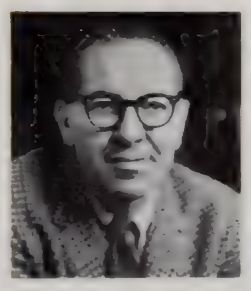
(PART 3)

Those replying to this week's question are:

- **Marvin Rothenberg,** MPO Videotronics, Inc., New York
- **Louis Cavrell,** President, Charter Oak Tele Pictures, Inc., New York
- **Tom Dunphy,** W C D, Inc., New York

Marvin Rothenberg, *vice president and producer-director, MPO Videotronics, Inc., New York*

Strangely, one of the techniques used by most agencies in the attempt to keep from overspending on commercial production, frequently results in *higher* costs, and may result in a



Producer can help agency keep costs down when brought in at early stages

commercial which does not realize its full selling potential. This is the practice of competitive bidding based on completed storyboards.

In theory, at least, a commercial which is pinned down in storyboard form to the last optical effect, exact to a degree that enables each of the production companies to bid on the same thing, helps the agency receive accurate bids. These bids are comparable, and from them the agency can select the lowest price. But this theory—and practice—brings in the producer too late for him to perform a most important aspect of his service to the agency and client. Most quality production houses have vast experience in commercial production. The producer—and frequently, the director who will be in charge of the actual filming—can offer important cost-saving advice if he is called in at the outset of the commercial development. And it will be much easier for the agency to avail themselves of this advice, if it comes to them before the commercial has been approved by the agency's client and has theretofore become frozen.

Follow the process for producing tv spots for a moment, and see how early consultation with the producer can save money. The agency's creative staff comes up with a great concept for a commercial. This same concept can be projected in a variety of ways, and at highly varying costs. We're not talking about distorting the creative concept or reduction of quality now—the worst way to reduce costs is to reduce quality. The shoddily-produced commercial is the worst kind of overspending—regardless of cost, poor quality cannot produce the kind of results the client expects from the money he spends on time charges. Whatever has been spent, no matter how little, is overspent.

Assuming good quality, then, most ideas can lend themselves to varying treatments, and variations in production technique within each of those treatments—all at different cost levels. Top notch agency producers know this, and when working closely with the other agency creative people, will guide the development of the commercial with an eye on cost. But one member of the tv commercial creative team is still missing—the production company. He can make significant contributions to the development and projection of the idea—he is a professional film maker—and can instantly tell whether or not a particular effect or technique is overcostly in relation to its impact on the audience.

Such close participation will also enable the production company to better schedule the commercial from concept to completion. The film business is highly unionized: overtime for the rush to get the spot on the air is extremely costly. Thus, better scheduling all through the creation and approvals of the commercial—with the air date constantly in mind—can get the commercials in front of the cameras sooner, with less overtime, and lower costs.

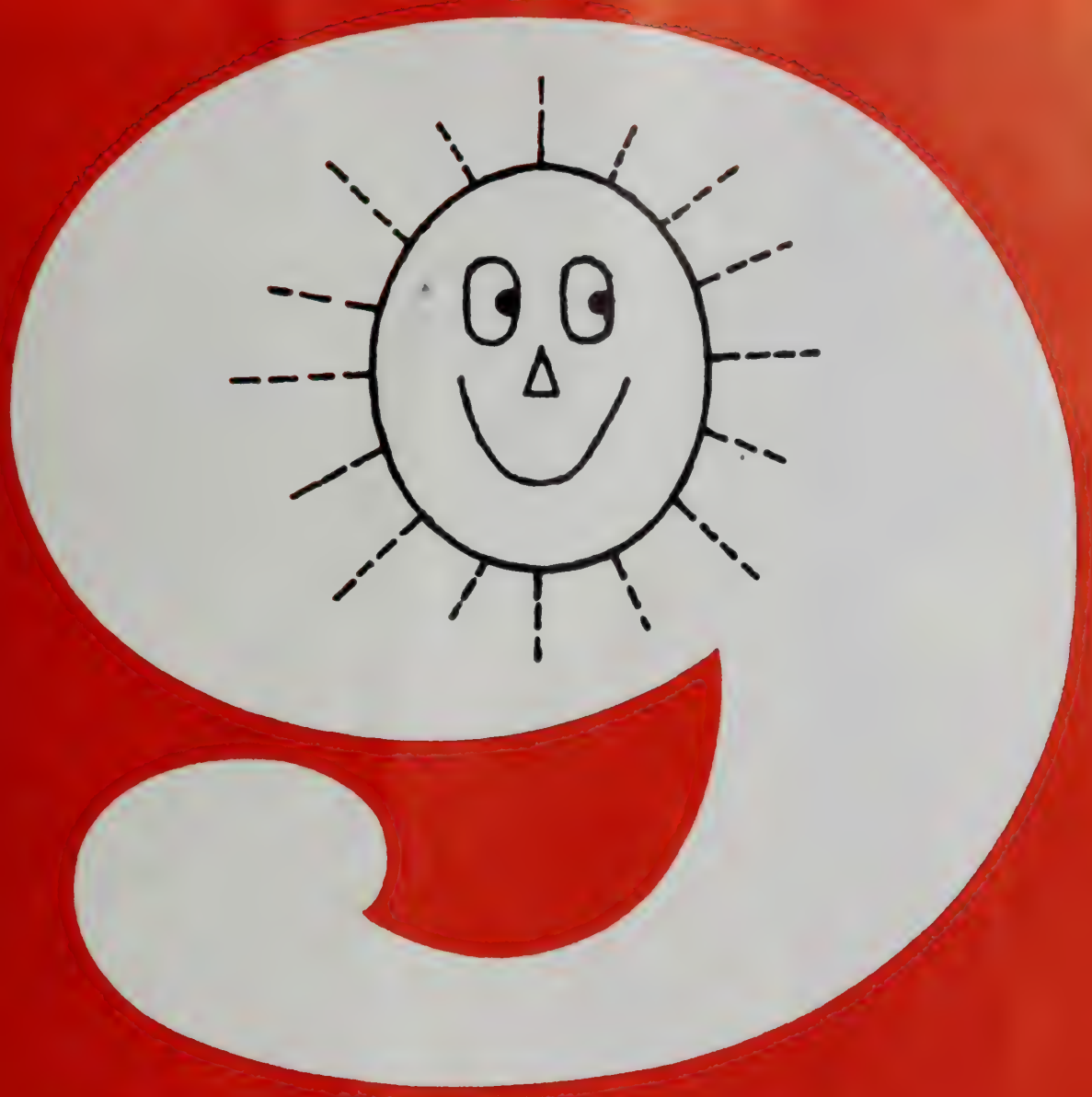
Bidding has its place. But remember that it is not always the least expensive procedure for commercial production. Better commercials, at lower costs, can more frequently be produced by early selection of the producer, and his creative participation right from the start.

Louis Cavrell, *president, Charter Oak Tele Pictures Inc., New York*

An advertising agency can avoid over-spending for tv-spots by avoiding certain conditions that will undoubtedly lead to higher costs than necessary.

A tv-agency should entrust the critical decisions to a person or persons who are qualified by experience to make economically wise commitments.

I say economically wise, because all economies are not necessarily wise. For instance the selection of a film



Chicago's dressed to the 9s

On outdoor boards, in newspapers—even in the sky*—as well as on television, Chicago has been decked out with thousands of smiling 9s during the past eight weeks. This was the biggest teaser campaign ever to hit a metropolitan area—a blockbusting, news-making campaign to introduce WGN-Television's exciting new fall programming to viewers on Channel 9. This was a campaign promoting greater audiences for.....

Best movies at 10:15 P.M.—presenting the 111 post-1950 film features from the celebrated Seven Arts and MGM packages.

More newscasts . . . Snappy, exclusive "Newsbreak," nine times daily—9, 10 and 11 a.m. and at 1, 2, 3, 7, 8, and 9 p.m., supplemented by complete and comprehensive news coverage at 7:45 and 11:45 a.m.—5:45 p.m., plus "10th Hour News" at 10 p.m. and the "Midnight Roundup."

More outstanding features . . . more music, more drama, more special events and service programming—"Great Music from Chicago," "The Play of the Week," "Bozo's Circus," "Ripcord," "King of Diamonds," "Dick Tracy," "Your Right to Say It."

Exclusive year-around sports . . . introducing this season the Saturday Sports Spectacular featuring away-from-home hockey games of last season's hockey champions, the Chicago Blackhawks, and Chicago's new professional basketball team, the Chicago Packers . . . every Saturday night starting October 14.

For availabilities, contact: WGN-TV, 2501 Bradley Place, Chicago 18, Illinois. Phone: LAkeview 8-2311. WGN-TV, 220 E. 42nd Street, New York, N. Y. Phone: MUrrayhill 2-7545. Represented by Edward Petry & Co.

wgn-tv — chicago

*more than 1,000 9s via skywriting

Suddenly you made a friend



because you *"found"* the MOST UNUSUAL Christmas gift-giving idea for *customers, employees and friends* EVER SEEN!

★ ★ ★ ★

Yes, you were *"really in action."* Your customers even called to say "THANK YOU" for your *unique and wonderful remembrance* and thereby opened the door to ADDITIONAL SALES! Your employees and friends too, *showed their appreciation* in the many small ways ONLY YOU would understand.

★ ★ ★ ★

If you buy gifts *(between $7.50 and $100.00 each)* you'll surely want to see this *unusually practical, sensationally simple* and *refreshingly different* way of saying "THANK YOU" to the people who are IMPORTANT TO YOU AND YOUR COMPANY.

WRITE FOR MORE INFORMATION... MAIL THIS COUPON TODAY

Automated Gift Plan, Inc.,
80 Park Avenue, New York 16, N. Y.

Please send further information.

Company _____

Address _____

City _____ Zone _____ State _____

By _____ Title _____

We use approx. _____ Gifts in the $7.50 to $100.00 price range.

company solely because their bid is lower than someone else's is not necessarily wise, unless this company also is able to deliver the experience and control that is required in such matters.

Storyboard should be complete and reflect all the production problems of the film, so that the film producer can realistically bid on the job and provide the agency with such vital informations concerning schedules for casting, studio rentals, studio-crew, animation-requirements, etc., — and finally provide the agency with a reasonable date for delivery for final acceptable answer print.

Some agencies have been known to purchase large amounts of expensive airtime without assurance that they will have the films available, this usually results in extraordinary pressure to meet these airdates, which generally also results in unnecessary additional costs for overtime charges and sometimes also for avoidable mistakes.



Responsibility for all phases of production should be determined from beginning

The responsibility in all phases of the film production should be thoroughly understood as to whom this responsibility belongs.

If the producer does not understand that he is responsible for props, it is likely that on the day of shooting expensive delays, in which the crew, studio, and agency-people sit around waiting for a "chair," will be unavoidable.

Advanced planning in form of comprehensive discussions between film company and agency can resolve such problems as special permits in approval of locations, approval of stock-shots, etc.

Without this carefully planned and worked out schedule a considerable increase in costs is almost a certainty.

Tom Dunphy, *exec. vice president, W C D, Inc., New York*

Overspending a tv commercial budget is usually the result of two related factors. In the first instance, the commercial film producer fails to spell out what he really intends to deliver when he submits his specific dollar bid. Then, when well into production, the agency producer finds the bid doesn't cover *all* the elements to complete the commercial as he envisioned it . . . a standup award-winner. He accordingly makes one or two little changes, which he feels his contingency should cover but invariably doesn't.



By the agency spelling out to the producer what he is expected to deliver

Is either offender dishonest or overzealous? No! The remedy is simply although a little time-consuming.

Most commercial film producers would welcome a preproduction meeting *before* being awarded a contract to discuss the production as that producer would handle it, at which time he can also predict fairly accurately how much his method would cost. There is one requirement: that such production meetings be not just "brain-picking" sesions, or awkward gatherings at which his competition is in attendance. In other words, the final one or two producers in a bidding competition would be given a private opportunity to explain their bids . . . thereby pinning the price down—and, of course, impressing the agency with exactly how much creativity they will be getting for their money. Then, if, during the course of production, the agency producer decides to make changes, he will know the responsibility for upping the budget is his, and I suggest he find out then and there how much money is involved. The chances are be will stay within his budget." ✒



Dan Ingram	Charlie Greer	Bruce Morrow	Scott Muni	Sam Holman	Herb Oscar Anderson	Fred Hall
3-6:15 PM	1-3 PM	10 PM-12 Mid.	7:15-10 PM	11 AM-1 PM	6-10 AM	10 AM-6 PM Sun.

Time flies. So does WABC. And so do the delighted listeners to the **Swingin' Seven from 77.** Fly with us to our Fortieth Birthday Party. Special features. Special events. Extra Special prizes and surprises. All day. All month. And, of course, First Person News, Your Kind of Music. All the time on THE NEW SOUND OF NEW YORK.

WABC
RADIO CHANNEL 77
on your sound dial

WPTF
Raleigh-Durham



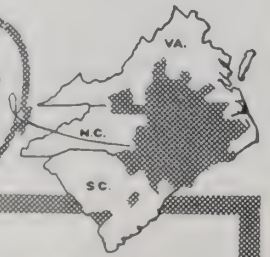
has TWICE
as many
adult listeners

THAN any other station in the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	55.1%
Station B	24.1
Station C	5.2
Station D	9.2
Station E	6.4

NATION'S 28th RADIO MARKET
NIELSEN #2



WPTF
50,000 WATTS 680 KC
NBC Affiliate for Raleigh Durham and Eastern North Carolina
R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

WPTF 32-County Area Pulse Aud. Comp., May, 1960

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

U. S. Tobacco, New York, has a schedule involving 40 to 50 markets for its Model pipe tobacco. This promotion will have three flights: 30 October for three weeks; 6 December through 12 December, and 18 December through 22 December. The time segments will be minutes and I.D.'s. There will be two stations used per market. Agency: Donahue & Coe, New York. Buyer: Phil Brooks.

Morton Manufacturing Corp., Lynchburg, Va., will open its annual promotion for Chap Stick and Chap Stick hand cream. The campaign will enter the top 50 markets and will begin the end of October. Time segments will be minutes at a frequency of 10 to 30 spots per week. Agency: Gumbiner. Buyer: Anita Wasserman.

TV BUYS

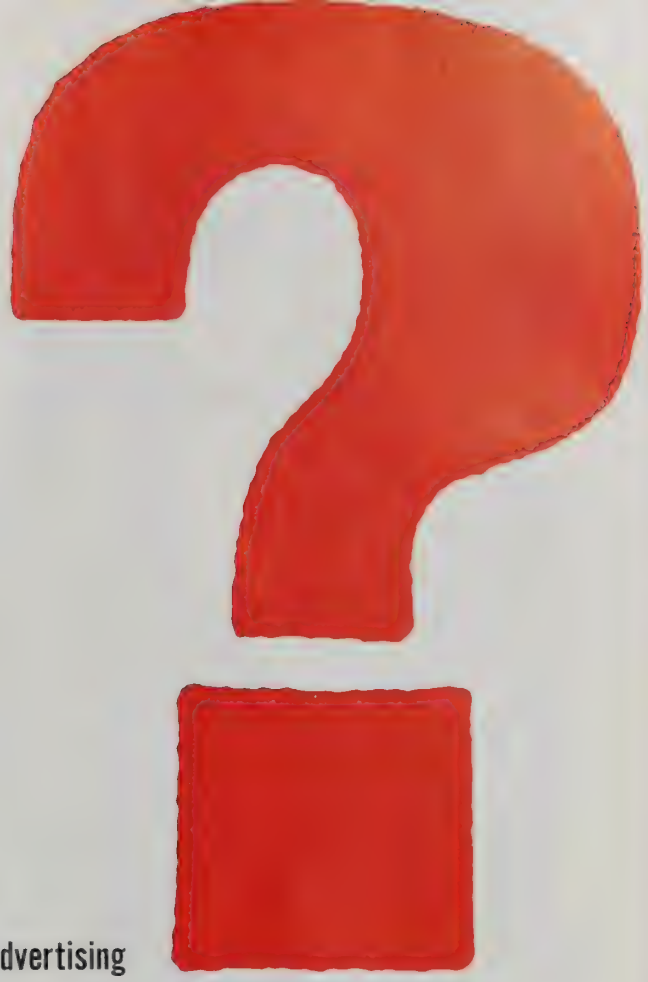
Colgate-Palmolive Co., New York, has two flights planned for its Congestaid. The first flight will begin 12 November and will continue for five weeks. This will be followed by a second five-week flight starting 7 January. The total number of markets involved in this promotion will be about 40, in major areas. Time segments: night fringe minutes. Agency: L&N, New York. Buyer: Jim Alexander.

Schick Inc., New York, will soon open a spot campaign for its Schick electric shaver. The entire schedule calls for nine weeks, but this will be divided into three flights. The first flight is to start 22 October and run for four weeks with late night and early fringe minutes; the second flight will begin 12 November and go on for six weeks with four prime breaks per week. The third flight is an intensification of the two previous flights, building onto both the minutes and breaks and to continue through the Christmas holiday. Some 50 to 60 markets are planned for this promotion. Agency: Norman, C&K, New York. Buyer: Jack Mais.

Dow Chemical Co., Midland, Mich., will go into some 30 to 40 markets in a promotion for its Ben-Mont gift products. This campaign will also have two flights: the first starting 27 November and the second starting 11 December, both for one week. Time segments: day and night minutes. The schedule calls for 20 to 30 markets. Agency: MacManus, J&A. Buyer: Jerry Latsky.

S. C. Johnson & Son, Inc., Racine, Wis., will begin a campaign 6 November for its Glade. This promotion will have a six week flight in about 30 markets. Time segments: early and late fringe minutes. Agency: B&B, New York. Buyer: Stan Kreisler.

Procter & Gamble, Cincinnati, will promote two products: Liquid Prell starting 15 October through the P&G year using night minutes in about 30 markets. Agency: B&B New York. Buyer: Barry Alley. The second promotion is for Downey in more than 20 markets with day and night minutes. The Downey schedule starts 13 November through the P&G year. Agency: Grey, New York. Buyer: Irene Levy.



who "approves" approved outdoor advertising

Everybody!

Because in Approved Outdoor Advertising there is continued adherence to the highest standards of good taste and to the requirements of marketers who insist their message be close to where the sale is made.

That's why Approved Outdoor locations are primarily in commercially-zoned areas — where marketers can effectively use this low-cost medium to drive down today's rising distribution costs.

This is the only kind of Outdoor recommended and sold nationally or regionally by OAI, the national sales organization — the kind located so close to the cash register that it can be the last product-purchase message before the prospect enters the store, tavern or dealership.

Approved Outdoor Advertising plant operators (represented by OAI) learned long ago that marketers and agencies seek locations in or close to the central marketplace and the surrounding shopping areas—not on those parts of the great highways where little or no business is done.

Note: Roadside signs of non-standard size or construction—and signs identifying places of business—are not a part of the Approved Outdoor Advertising medium. OAI sells only standardized 24-sheet and 30-sheet posters —painted bulletins with or without dramatic embellishments—and spectaculars specially constructed to meet special needs.

If you are alarmed at rising media costs and skyrocketing distribution percentages, we suggest you critically study the recent industry-wide research program delineating markets including reach and frequency of households with the lowest exposure-per-dollar rate in all advertising.

We suggest you take a good look at some case histories that will show an excellent share of market increase where Approved Outdoor was the only variable. An Approved Outdoor representative can be at your desk as early as tomorrow morning. Give us a ring. He'll have the facts why agencies recommend this vital medium to marketers who have to sell every day, all day.



APPROVED OUTDOOR is the smart money answer to today's tough marketing situations and is represented nationally only by

Outdoor Advertising Incorporated

360 Lexington Avenue, New York 17, New York. MU 2-2800

Offices in: Atlanta, Chicago, Dallas, Detroit, Los Angeles, Philadelphia, St. Louis, San Francisco, Seattle

Capsule case histories of successf
local and regional radio campaig

RADIO RESULTS

HOME IMPROVEMENTS

SPONSOR: Struck & Irwin Co. AGENCY: Direct

Capsule case history: To sum up in the word of the general manager of the Struck & Irwin Co., Madison, Wisc., "We are sold out." This, in a few words, tells the successful sales story of their blacktop paving advertising campaign on WKOW Radio, Madison. The company bought the five-minute 7:45 a.m. *Jack Davis Weather Show*, for three days a week, Monday, Wednesday, and Friday, starting 3 April and ending 29 September. The campaign offers Struck & Irwin's blacktop paving of driveways service. Now, even though the campaign was recently completed, the company is unable to accept more contracts because of the amount of business their radio advertising has brought them. Struck & Irwin's general manager also had this to say about advertising on WKOW: "With only a nominal expenditure on this station, our blacktop division volume will be in excess of $200,000. An excellent return for the dollar spent." The approximate cost of the campaign on the show was $1,000.

WKOW, Madison, Wisconsin Program

CLOTHING

SPONSOR: Robert Hall Clothes AGENCY: Arkwright Advertisi

Capsule case history: Robert Hall Clothes recently r ceived the largest and most successful response it has ev had for a radio write-in promotion. Robert Hall bought schedule on WCBS using the *Jack Sterling Show* (6:0 10:00 a.m.) to promote a special contest. Sterling awarde a Robert Hall wardrobe to a listener and his entire famil whose postcard was selected from those sent in. Within fiv days, and after only a handful of 30-second announcement had been broadcast, 23,278 cards were received. Robe Hall Clothes, which has concentrated a large part of i advertising budget on radio over the years, was impresse by Sterling's results. Jerry Bess, exec. v.p. at Arkwrigh Adv., said: "We are most enthusiastic about the show, an we look forward to a continued campaign for the accou using both straight commercials and contest promotion Sterling, with his tremendous personal magnetism, has th ability to not only reach people, but sell products as well.

WCBS, New York Announcement

MUSIC STORES

SPONSOR: Music Box AGENCY: Direct

Capsule case history: The Music Box, with its two locations, one in Langley Park, Maryland, and one in Washington, D. C., has advertised exclusively on WMAL, Washington's, *Felix Grant Show* for the past seven years. This show, which features good jazz, is on the air from 8 p.m. to midnight, Monday through Friday. The Music Box has scheduled 12 one-minute announcements per week. Two years ago the Music Box started featuring an Album-of-the-Week, and at this time the store manager kept 30 of the featured albums in stock for potential buyers. Now, two years later, the Music Box must have at least 75 to 100 albums on hand before an on-the-air offer can be made, due to the interest and response of the WMAL listeners. The manager of the Music Box says, "My association with the *Felix Grant Show* has been magnificent, and for my part the jazz show is the best buy in town." This evening show has effectively and continually reached potential new customers.

WMAL, Washington, D. C. Announcements

BANK

SPONSOR: North Carolina National Savings Bank AGENCY: Dire

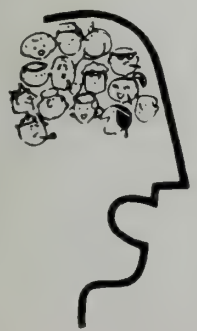
Capsule case history: When the North Carolina Nationa Savings Bank, Winston-Salem, decided to go into radi advertising for the first time they turned the problem setting up a campaign over to the sales staff of WSJS, Win ton-Salem. WSJS set up a special news bulletin packag an unscheduled number of straight one-minute news bull tins to be used whenever the WSJS staff felt material wa newsworthy enough. *Up to the Minute News*, as the bu letins are called, has done a tremendous job for the ban According to Frank O'Sheen, bank vice president, *Up t the Minute News* was our very best radio buy. The new bulletin campaign on WSJS has been a great help in estab lishing our identity as well as being a perfect springboar for the telling of, and selling of, specific services." In addi tion, O'Sheen said,the WSJS news presentation has pro vided a number of favorable side effects in addition t getting the bank's specific public story across to customers

WSJS, Winston Salem, N. C. Announcement

TASBEM

What famous communicator said what? The letters above—TASBEM—do **not** stand for "**T**ake **A** **S**hower **B**ath **E**ach **M**onth." But as used by their originator, they **do** refer to taking the populace to the "cleaner's". Part of his success was achieved by rule of Thumb; part as a powerful proponent of the Scandinavian nightingale. Who was he—and what did he say? You'll find the answer below.

On the subject of famous communicators, the letters WWDC have long spelled **radio leadership** in the rich, ever-expanding Washington, D.C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate **your** sales message.

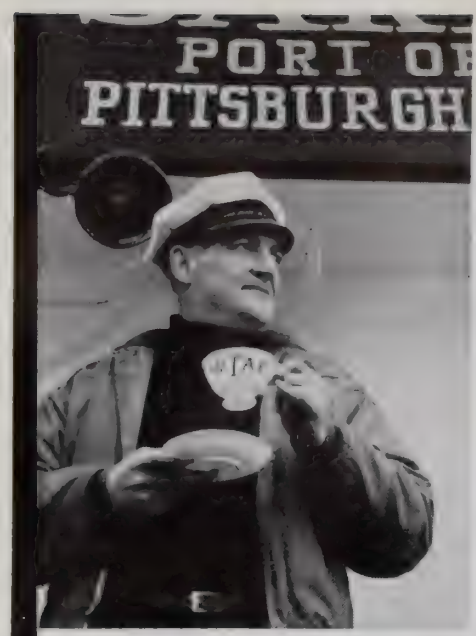


WWDC *Radio Washington*

. . . the station that keeps people in mind

Member of the Blair Group Plan . . . represented nationally by John Blair & Co.
And in growing Jacksonville, Fla., it's WWDC-owned WMBR

Phineas Barnum—"There's A Sucker Born Every Minute"



Take TAE and see

how to get more sales tonnage in the port of **PITTSBURGH, PA.**

According to the U. S. Army Engineers, the Port of Pittsburgh handled 6,872,194 tons last year. The greater Pittsburgh marketing area is even bigger when it comes to sales tonnage. Last year retail sales totaled $2,883,162,000. How to tap that market? Buy WTAE. Need proof? Just look at the record. In the past year, 46 major local Pittsburgh advertisers have switched to WTAE. They know the market. They demand sales. You can get more sales for your clients' money on WTAE, too. See your KATZ representative for the story of the overwhelming local and national trend to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

PAPER JUNGLE

(*Continued from page 27*)

clear billing discrepancies between stations and agency.

CMB, which will demonstrate its service on fully-programed electronic computers in about three months and will be in active operation in six, has worked out a system (using the facilities of C-E-I-R, Inc., which has a staff of over 350 and does $8 million annually in data processing business) which includes these highlights:

1. Automatic "control" of discounts and efficiency evaluation (i.e., is the schedule being bought at the most advantageous rate?) of radio/tv spot buys.
2. Standardized CMB invoices to agencies, replacing "hundreds of station billing forms now used."
3. Single voucher checks for payment to stations, again replacing a multiplicity of present agency forms.
4. Clearance of discrepancies (between what was ordered and what was actually on the air).
5. Same-day transmission of earned-rate information to agencies, speeding up present reporting channels by as much as several weeks. And CMB will provide agencies with estimates and prompt costing of alternate media plans.

Broadcast Billing Co., subsidiary of long-established Standard Rate & Data Service, views the problem principally as one in which "tv stations and advertising agencies waste thousands of man-hours and dollars duplicating each other's efforts." The result, according to BBC, is "a climate of misunderstanding between buyer and seller, and a needless limitation on the attractiveness of spot broadcasting as advertising media."

Although two of the three new billing firms (CMB and Broadcast Clearing House) intend to use standardized forms, BBC won't, apart from internal processing. BBC's latest presentation puts it this way: "Broadcast Billing Co. recognizes that each client has form requirements and internal procedures peculiar to his own circumstances; the service company must tailor itself to the existing standards and paperwork."

One of the key elements in its spot tv service, according to BBC, will be in the area of reconciliation of records, putting "the control of expenditures on a daily basis and insuring an improved cash flow." Reports of discrepancies "indicating failure to perform authorized announcements (will be) sent to the station and the representative daily to facilitate immediate renegotiation of these spots with advertisers."

BBC will also operate in the area of estimates. "For its client agencies, BBC is prepared to formulate the monthly expenditure estimates by account in a format and on dates as indicated by advertiser requirements." And, in the agency-of-record area, BBC plans to maintain "daily 'status boards' reflecting the total activity in year-to-date for multi-agency advertisers."

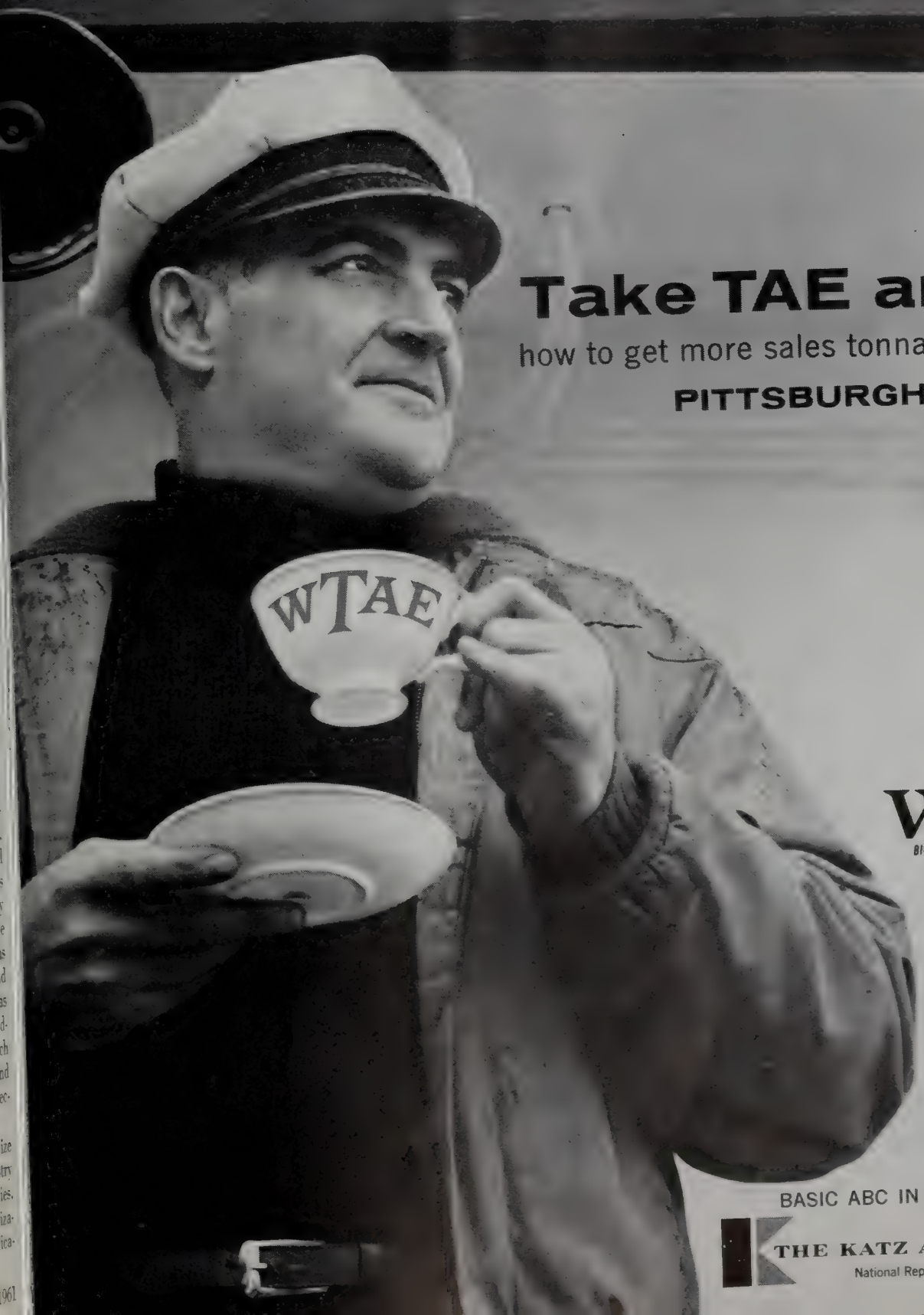
Broadcast Clearing House, which plans to start its service on a radio-now, tv-later formula, feels the paperwork problem is particularly acute in spot radio because "there's little standardization of forms and procedures," and agencies face a headache-producing mountain of bills, checks and affidavits for each individual station. Additionally, there are the problems of correcting discrepancies, endless correspondence, lack of safeguards and schedule-policing, and station reluctance to conform to a variety of agency procedures in billing and paying.

By using its own standardized forms and processing them at Bank of America's data center in San Francisco, BCH hopes to accelerate payment to the 25th of the month following the broadcast of spot radio schedules. This, BCH's Mehlig believes, will be a big improvement over the present situation. "The usual time lag on station payment in spot radio is 60-150 days."

Centralized billing procedures are in operation right now in some advertising areas. Outdoor advertising, for example, is billed through central channels, and an organization was recently set up to handle weekly newspapers on a similar basis. The Katz Agency for some time now has centralized its own spot billings (and has taken its commissions faster as a result), and Peters, Griffin, Woodward in 1957 launched a punch compiled system of computing and reporting station availabilities electronically.

Will the new plans to centralize spot radio/tv billing meet industry support from advertising agencies, reps and various industry organizations? There's considerable indica-

PORT OF
ITTSBURGH P



Take TAE and see

how to get more sales tonnage in the port of

PITTSBURGH, PA.

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

BASIC ABC IN PITTSBURGH

THE KATZ AGENCY, INC.
National Representatives

tion that the entire spot industry, weary of its paper load, is generally in support of the concept.

A typical summation of the agency-level problem can be found in the words of John Ennis, v.p. and media director of Fletcher D. Richards, who stated: "I haven't any accurate idea of how much it costs us in media billing, paying and estimating a spot campaign but I *do* know a goodly amount of man-hours is devoted to these functions."

THIS WE FIGHT FOR:

Two years ago, SPONSOR's *Standard Spot Practices Committee developed a standardized form to ease manual billing paperwork in spot radio/tv. Backed by the Agency Financial Management Group, this form was later adopted by over 200 stations. On many occassions and in many stories,* SPONSOR *has advocated the centralization, standardization and simplification of the "paper jungle" in spot media.*

NIGHT RADIO

(*Continued from page 29*)

"Increasingly good" is the word out of CBS Radio Spot Sales, in regard to nighttime sales. Reports Maurie Webster, v.p. and general manager of the rep firm "Life Magazine just purchased a series of nighttime newscasts on several of our stations, to reach more and different customers for their publication." He adds, "and Cinzano Vermouth is buying nighttime radio announcements." Their reason: "the atmosphere is best for extolling the virtues of their fine wine at a time when listeners are likely to be most interested in it."

"Fresh and attention-compelling programing," says Webster, is responsible for much of the advertiser attraction. "Features like KNX's (L.A.) *Kaleidoscope*, a nightly half-hour documentary on Southern California. Or KMOX's (St. Louis) *Sports Open Line* with local sports authorities and audience phone-in guestions. Or KCBS' (San Francisco) *Viewpoint* where listeners call in with their opinions on the problem of the evening." Webster also calls attention to WCBS in New York City which has been scoring heavily with nighttime sponsorship of its news and sports shows.

AM Radio Sales' W. H. Losee told SPONSOR that Pepsi-Cola purchased a 45-minute portion of KMPC's (Los Angeles) nighttime schedule last month. The purchase, not a parent company buy, is a daily, six-days a week, 52-week schedule. It involves the 9:30 to 11 p.m. segment.

H-R v.p. James M. Alspaugh who says "it's a rule of thumb among H-R salesmen to pitch nighttime availabilities as part of most every saturation campaign" points to the success of WMAL, Washington, and KWK, St. Louis in nighttime sponsorship.

Alspaugh says "we know that there is a large important segment of radio listeners that can only be reached at night therefore each advertiser should take advantage of this for maximum selling of his product."

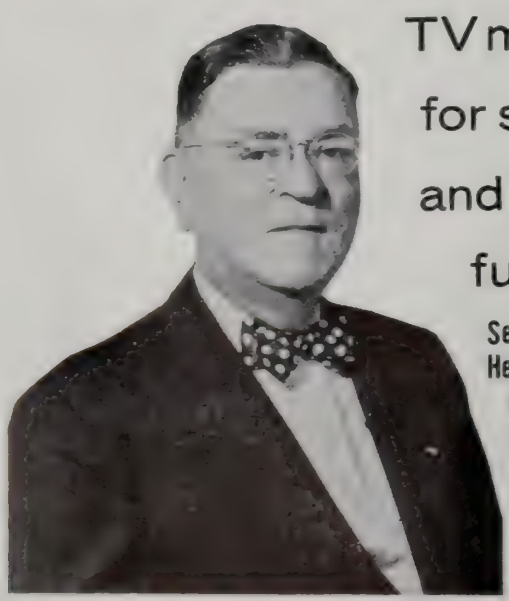
H-R's radio research manager, Mary Ann Richardson backs this up with this nighttime listening date. In New Haven, WELI's nighttime circulation in their home county is 61% as great as their daytime circulation; KGB, San Diego, nighttime circulation 65% of their daytime circulation; WJAX, Jacksonville, Fla. nighttime circulation, 74% of its daytime circulation.

G. William Bolling, president, radio division, The Bolling Co. cites KRNO, San Bernardino, Calif., WBRY, Waterbury, Conn., and KTRN, Wichita Falls, Texas, as experiencing increases in nighttime sales. Bob Holczer, general manager of WBRY says the station is "sold out every night of the week." The Waterbury Savings Bank, says Holczer, buys an evening music cavalcade from 8:30 to 11 p.m. every night of the week.

According to Bolling, KTRN's revenue, "from 9 to 10 p.m. is as great as it is from 4 to 5 p.m. or 9 to 10 a.m."

Ben H. Holmes, v.p. in charge of Petry's radio division lists the following advertisers currently on Petry-repped stations: A. J. Sirris & Co.; Canada Dry Beverages; Encore Cigarettes: Esso Standard Oil; Foods Plus; General Motors Acceptance Corp.; General Motors-Fisher Body; Kiplinger Magazine; Minute Rub (Bristol-Myers) Minute Maid Orange Juice; Model Tobacco; Monroe Auto

"Look South for new economic strength... look at the Jackson TV market area for solid growth and a sound future."



Served, 1954-1957, as Head of Largest World-wide Masonic Organization (Royal Arch Masons)

TOM Q. ELLIS

Clerk, Supreme Court of Mississippi

WLBT Hollingbery 3

WJTV Katz 12

Serving the Jackson, Miss., Television Area

C-E-I-A-R*B INC.

***Research** is the key word which links the objectives of the leading audience measurement service and the world's largest independent data processing firm.

To ARB clients, this alliance of objectives and resources promises an expansion of research services to meet every television audience measurement need of the '60's . . . and beyond.



AMERICAN RESEARCH BUREAU
DIVISION OF C-E-I-R INC.
Washington • New York • Chicago • Los Angeles

Equip.; Mum; Noxzema Cover Girl; Owens Yacht Club; Profit Research; Raeford Worsted.; Remington Arms; Reynolds Tobacco; Sally Hansen Cosmetics; Shulton Bronze Tan; Texaco; Twentieth Century Fox; Tyrex; Universal Pictures; and Welch's Apple & Grape Drink.

They use nighttime radio, says Holmes, "to reach a particular kind of person." According to Holmes "he's the fellow (58% of nighttime listeners are men) who can't be reached by broadcast means during working hours (except during the World Series or an Astronaut shot); who doesn't drive to the office (at least one-third of all men don't and therefore are unreachable during traffic hours); who has more money to spend (nighttime listeners earn more than those who don't listen); and who watches tv less(much more tv disenchantment among nighttime radio listeners than among non-listeners)."

Texaco, which had tried out an all night show (midnight to 6 a.m.) on KQV, Pittsburgh, recently renewed for another 13 weeks. According to Tom Dooley, Eastern sales manager, Adam Young.

Winston-Salem, N. C. station WSJS reports increased advertiser interest in its Night Beat format which covers man-in-the-street interview shows, teen-age activities, music and other community events.

Will success spoil J. Walter Thompson?

We hope so. You see, J. Walter has been running automobile commercials on WICE, our sister station in Providence. We hope these commercials have been so successful that the agency is now spoiling to schedule them on WHIH, our brand new station here in the Tidewater. As "the new kid in town", perhaps we shouldn't act so cocky and brash. Nonetheless, our new format with its slam-bang interest in local affairs is making converts lickety-split. We want you agency people to know about this.

So — we naturally hope success in Providence has whetted J. Walter's appetite for more of the same in the Tidewater. Wouldn't *you* like to get in on this good thing, too?

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel

RADIO MAN

(*Continued from page 34*)

telegram. "Yes, certainly," Hagerty remembered. I almost failed to get up the nerve to ask the next question. Could we use it for publicity? Hagerty said, "Surely, no objection at all." I thanked him and hung up. Within the next few minutes the whole station knew about it and within the next few days the whole eastern seaboard heard about it. Nobody will ever know how close I came to deciding it was a fake and throwing it in the waste basket.

A radio station manager's job keeps him close to the news, gives him a feeling of being in on great events and helping to keep millions informed. More interesting still, he frequently supplements his knowledge of news on the air by contacts with news on the hoof. Since WBT represents the great American area radio station, as a New York station represents the metropolitan type, we are frequently a first port of call for foreign radio officials visiting the United States under sponsorship of the State Department. Industry representatives from the United Arab Republic, Saudi Arabia, the Philippines, Japan, and West Germany have visited our station in the past few years. In each instance they have contributed to our understanding of the world. In addition they have given us some merry moments.

Two years ago we had as our guest for three days, Dr. Hans Bausch, Director of the West German Radio and Television Network. We were warned in advance that Dr. Bausch spoke no English and would be accompanied by an interpreter. Dr. Bausch and his interpreter arrived and I entered into a new experience in communications. I spoke to the interpreter, the interpreter spoke to Dr. Bausch, Dr. Bausch replied to the interpreter and the interpreter replied to me. Pretty soon I was so numbed by this quadruple conversational technique that I couldn't think of anything to say.

There was to be a small luncheon for Dr. Bausch the next day and it seemed imperative to me that we should have someone else at the table who could speak German other than the interpreter, someone who could tell Dr. Bausch about Charlotte and the Carolinas in his own tongue. Where to find someone? Charlotte is cosmopolitan as southern cities go but you don't hear fluent German on every street corner. The Chamber of Commerce was no help. The library had German books but no bodies. In desperation, I turned to the telephone directory. If I could find a Von something or a something-haus, I could track down my man. No Vons. No hauses. Then it jumped at me from among the 's'. "Dr. Reiner G. Stoll," obviously German and well educated. The "G" probably stood for "Gerhardt."

I had never heard his name but I called him. His English was lightly accented. He was suave, cordial, completely understanding. He would be glad to have lunch. The next day he appeared promptly at the private dining room in the City Club. I introduced myself, introduced him to the interpreter and the interpreter introduced him to Dr. Bausch. Peace. The German language flowed like the Rhine past Die Lorelei while the rest of us smiled benignly and conversed quietly in American. We knew we had been successful but had no idea how complete our triumph was until we later found that our visiting German and our Charlotte German had grown up in the same section of Stuttgart. Yet one surprise was left for us.

As we left the club I decided upon an experiment. I had studied a little German in college and had been yearning to try it out on the good doctor. So I asked him a question in German. I have forgotten what I asked, probably something like "How many fingers have you on your right hand?" To my amazement he answered in very good English and from that moment on he talked with us exclusively in English. His self consciousness about his English apparently left him completely when he heard my German.

Interesting as such experiences are, they are no more satisfying than the day-to-day job of satisfying our audience and our advertisers. Serving the public is such a vast concept that it

becomes vague. The public contains minorities and majorities, segments, sections and cliques; and it ultimately reduces to individuals.

One of the obvious and appealing minorities in any radio audience is the audience for classical music, classical drama, and discussion programs. Four years ago we did something that I am sure made our competitors think we had rocks in our head; we started a Monday through Friday, 8-9 p.m. show made up exclusively of this type of program material. It's still on the air and has actually become a little commercial.

We broadcast the swearing-in of new lawyers (they didn't call us, we called them), make an annual award to the outstanding clubwoman of Charlotte, produce and broadcast carefully scripted one-hour programs on the religious denominations in our section, and give an annual award of $1000 to the most progressive small town in our "Community Pride Contest." Yet I believe the most satisfying achievement of all is to serve an individual—one person, one listener.

It is surprising that an individual will feel so close to a station that he will confidently request a personal service. Let me assure you from personal experience that our listeners will. Any week we may receive calls asking us to help find a strayed cat or a lost dog, to locate a relative, to publicize a neighborhood benefit party. We always try. In mid-winter last year, I received a frantic call from a distraught mother. Her seriously ill child was asking continuously for a slice of watermelon. Watermelon in January! It seemed ridiculous, but we broadcast the appeal. Result: One slice of watermelon delivered to the home the same afternoon.

Sometimes I wish that when we are sending out bills to agencies for commercial services, we could attach an additional bill which would say, "For extra goodwill from locating one slice of watermelon in January—no charge." It might give them a better understanding of the extra services radio provides. The list is endless. I hope it will continue to prove endless because as radio serves it will prosper. And I like riding this cantankerous horse.

SAVVY VIDEO

(*Continued from page* 37)

man cracked. "Quality in commercial production comes from creative integrity, conscientious effort, and something Hollywood calls 'production values'—a blending of experience. realism and talent."

Sets, lighting, photography, direction, editing—these are the contributions that the film producer makes to the commercial the agency has written and conceived, Susman told SPONSOR. Start with a well-written, soundly conceived story board, and turn it over to an experienced, creative producer with the talent and the experience to realistically interpret the original concept, and the finished product, according to Susman, should spell quality.

Obviously, there are numerous examples of high quality commercials made by MPO Videotronics. Of the arsenal of outstanding achievements, Susman selected four as examples of excellent creative work on the part of ad agencies. Here are Susman's examples, chosen at random, he ex-

(*Please turn to page* 70)

WFLA-TV REACHES More Homes*

...in the land of Profituity!

AVERAGE QUARTER-HOUR HOMES REACHED SUMMARY
MONDAY through FRIDAY

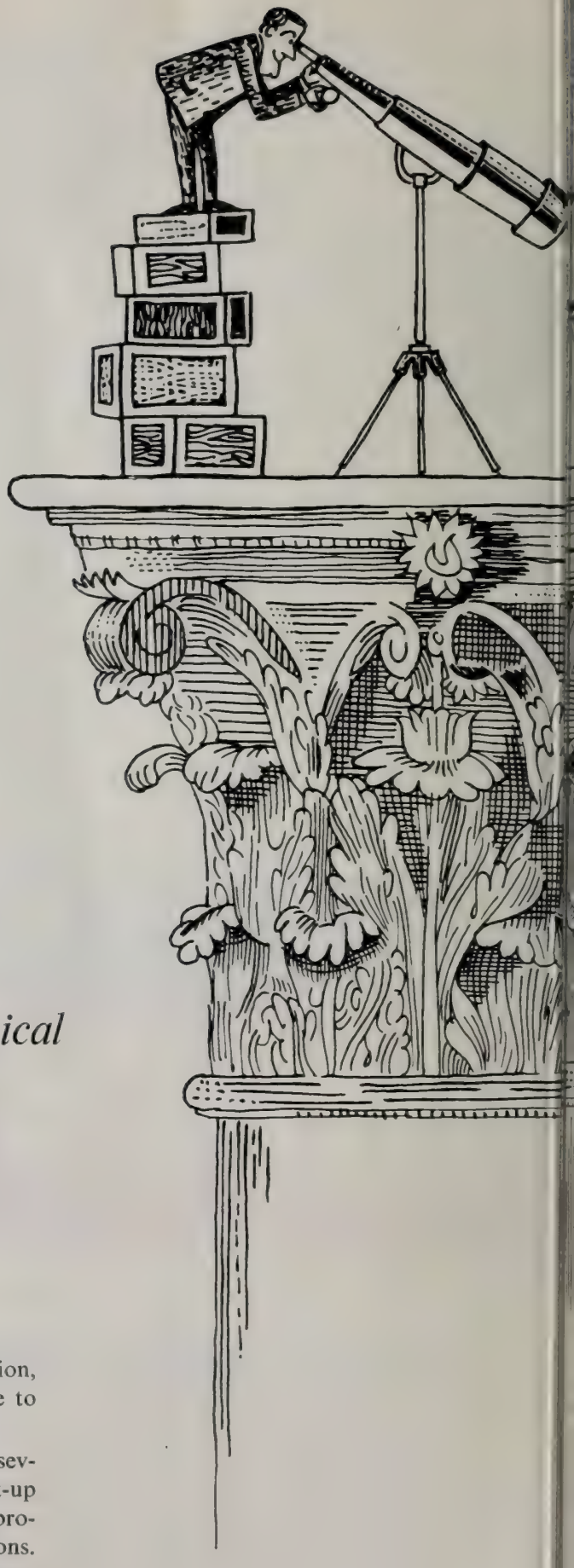
	WFLA-TV	STA. "A"	STA. "B"
SIGN-ON TO NOON	27,400	17,800	2,400
NOON TO 6 P. M.	28,400	25,900	7,600
6 P. M. TO MIDNIGHT	66,600	65,800	22,000

Again, ARB proves that, on Monday through Friday — when most people watch television — WFLA-TV reaches more homes from sign-on to midnight than any other station in West Coast Florida!

*Monday through Friday, ARB, June 1961

Channel 8
NATIONAL REPRESENTATIVES, BLAIR-TV

wfla-tv NBC
TAMPA - ST. PETERSBURG



"People," *a practical man about Madison Avenue once remarked, "watch TV programs, not organizations."*

We have no basic quarrel with the quotation, but before it gets into Bartlett we'd like to make a point or two:

Corinthian, an organization of stations in several markets, believes that its group set-up provides impetus for the kind of local programming that ties communities to stations.

Indeed, people watch programs. Well-advised sponsors watch ownership.

Responsibility in Broadcasting

THE CORINTHIAN



KOTV
TULSA
KHOU-TV
HOUSTON
KXTV
SACRAMENTO
WANE-TV
FORT WAYNE
WISH-TV
INDIANAPOLIS
WANE-AM
FORT WAYNE
WISH-AM
INDIANAPOLIS

Represented by H-R

STATIONS

they had been reading SPONSOR editor John McMillin's pieces on Minow and attributing John's sentiments to me.

Now I admire John as a writer and editor, but that does not mean that I necessarily agree with him on every issue. On the question of Newton Minow, I am just about in total disagreement with John insofar as his written opinions about the FCC head express his full views. Happily, I have no need to curry favor with either John or Newton Minow. My column does not necessarily reflect SPONSOR's editorial position. It represents nothing more nor less than my own opinions and observations, and I am happy to say that in more than five years of turning out these pieces neither Editor McMillin nor publisher Norman Glenn have ever killed a column because my opinion ran contrary to their's.

All of this, of course, is a long introduction to the simple statement that I was highly impressed with Newton Minow and the great potential good he can do broadcasting in the long run in May, and now after hearing his dissertation on the Children's Hour before the RTES I am even more highly impressed. While Minow did say that he was retracting not one single word of his May chastisement, I felt that the tone of his speech on 22 February was far friendlier, far more constructive, far more calculated to prove to the broadcasters that he was trying to help them do the best possible job.

Friendlier, more constructive

He still said that the Commission "will refuse to let the cry of censorship smokescreen our mutual efforts to improve broadcasting." And, even while telling the broadcasters that their judgment, based on a constant awareness of their responsibilities, must determine the course of programing, he warned "I assure you that we intend to take your responsibilities as seriously as we take our own." Repeatedly, he stressed that he and the FCC want nothing to do with programing, that this is purely the business of the broadcasters. And he even took a firm position as broadcasting's champion in an area where it has often been accused and attacked.

He said: "I don't accept the proposition advanced by some that tv itself causes juvenile delinquency. But shouldn't tv be a major cause of juvenile development? I am skeptical about the charge that the sex and violence on tv cause teenage immorality. But doesn't tv have the duty to contribute heavily to teenage responsibility?"

I think most serious broadcasters would feel pleased that Minow has not climbed the popular bandwagon of blaming tv for every youthful misguided, unfortunate who makes a headline.

As for the Chairman's proposal on children's shows, I believe it has tremendous merit. I believe that if I were a network president I would reject Minow's suggestion of alternating a prime hour with my two competitors. If it were at all feasible, and I had the faith I would like to have in my program people, I would come up with a children's show for the full five day strip on my own. And I would strain every effort to see that it was a better, more educational, constructive, inspiring and yes, entertaining show than either of my competitors could produce. And if it turned out quite a great show, and one or both of my competitors did even better, even then I wouldn't feel too badly. I would be thinking of the possible good it could be doing my kids, and other 69,999,998 children to who Minow was referring.



YOU MAY NEVER VISIT THE EARLIEST LIGHTHOUSE*—

BUT... WKZO-TV Can Light Your Sales Success In Kalamazoo-Grand Rapids!

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
February 20-March 19, 1961

STATION TOTALS				
	Homes Delivered		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	48,400	34,000	58.7	41.3
Noon-3 p.m.	65,900	53,800	55.0	45.0
3 p.m.-6 p.m.	56,400	71,900	43.9	56.1
Sun. thru Sat.				
6 p.m.-9 p.m.	155,600	96,800	61.7	38.3
9 p.m.-Midnight	138,200	66,200	67.6	32.4

WKZO-TV's 1000-foot tower can be your guide to greater sales activity in the rapidly growing Kalamazoo-Grand Rapids area.

Your commercials on WKZO-TV will reach an average of 80% more homes than on Station B, Sunday through Saturday, 6 p.m.-Midnight (NSI—Feb. 20-March 19, 1961). You'll be building for the future in a good market, too. Both Kalamazoo and Grand Rapids are among the 55 fastest-growing markets in America.

And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac-Traverse City, to your WKZO-TV schedule.

Sources: Sales Management Survey of Buying Power and Television Magazine.

**The earliest U.S. lighthouse was first lit September 14, 1716 on Little Brewster Island in Boston Harbor.*

AM—TV—FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

WASHINGTON WEEK

16 OCTOBER 1961
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The Supreme Court has refused to review the FCC-Appeals Court action taking Miami channel 10 away from Public Service Television, National Airlines subsidiary: The grounds were alleged improper approaches to former FCC commissioner Richard A. Mack.

The case can have only one more step to go, and if it is taken it will be little more than a formality. Public Service can ask the Supreme Court to reconsider its own action, but the highest court turns down such requests in an extremely routine manner.

This is the first FCC license cancellation in a generation, and **the Supreme Court refusal to hear arguments must have an ominous sound for other "influence" cases which may follow.** Eventually, it appears likely, there will be license cancellations for other reasons. Court disposition of the Miami channel 10 case, though it appears to strengthen the FCC regulatory hand, **will not point the way toward treatment of cases involving, for instance, charges that programing did not live up to promises made.**

In fact, the decision in this case isn't even a precedent. Mere refusal to hear a case doesn't mean the Supreme Court has passed on merits or legal matters involved. It does no more than permit a lower court decision to stand. However, the same Appeals Court which ruled that Miami channel 10 should be taken from Public Service and given to L. B. Wilson, following an FCC finding to that effect, will hear future "influence cases."

The FCC is in the courts on pay-tv, and this time in the Appeals Court: this case will also eventually go to the Supreme Court, whichever side wins.

Theatre owners are appealing FCC approval of RKO's Hartford on-the-air pay-tv experiment. They claimed **FCC had no power to make a grant, since it would be a major change in the concept of broadcasting.** That the projected rentals to be charged for decoders **would violate the FCC's own dictate that subscribers should not be required to buy decoders.** That the test will give the FCC no useful information as to whether pay-tv will work.

RKO and the FCC denied these charges, point by point. They said **nothing in the law prevents the Commission from aiding in development of new uses for the broadcast spectrum.** Other arguments were answered with a statement to the effect that these were matters the FCC was set up to decide.

The Food and Drug Administration-American Medical Association jointly sponsored National Congress on Medical Quackery heard some harsh words about radio and tv programs featuring "nutritional misinformation."

Dr. Frederick J. Stare, nutrition chairman of the Harvard School of Public Health, called on FCC chairman Newton Minow to yank the licenses of stations which "permit nutritional misinformation to be poured out to an unsuspecting public." He said he knew of **at least 60 radio stations who permit individuals to "purr their melodious incantations of nutritional nonsense."**

Dr. Stare described at length serious illnesses which would go untreated if listeners and viewers accepted what they heard at face value, plus the great amount of useless foods and vitamins they would buy. He offered to give Minow a list of offending broadcasters, and added

(*Please turn to page* 57)

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

16 OCTOBER 1961
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SPONSOR
PUBLICATIONS INC.

There are flashes of light on the syndication horizon which portend the dawn of a syndication upturn after the first of the year.

Insiders hear of **renewed activity for production of first-run half-hour syndicated shows by companies devoid of new product today.**

First off, MGM-TV might well bring its Zero-One, a co-production with BBC, into syndication as its maiden entry should it fail to land a network deal.

Then there's talk that ABC Films will have a new show of some type other than action-adventure.

Also, CBS Films is understood to be **readying distribution plans for an adventure series for early 1961.**

Neither MCA, NBC Films, nor NTA, has plans now for new syndication product, but ITC, Screen Gems, and Ziv-UA (alphabetically) are now in first-run distribution, or never left it.

Even for those houses that are now primarily re-run shops, some occasional first-run product is helpful to brighten up the line.

There seems to be a Wolper documentary in almost every salesman's portfolio these days.

Actually Wolper is just continuing his Biography series of 39 half-hours for Official Films, with which he's had continuing dealings, while at the same time bringing out his The Story of —— for Ziv-UA.

ABC Films has 15 Canadian markets sold for ABC TV's Ben Casey.

Colgate-Palmolive, Ltd. and Ford Motor of Canada are sharing eight markets, and stations in **seven additional cities bought the rest.**

Ziv-UA finds ample justification for its simultaneous release of three first-run series in the fact that they are now sold in five-sixths of the top 50 markets.

The three shows, Everglades, Ripcord, and King of Diamonds, achieved this sales coverage by **small regionals and station sales,** for the most part.

Add these to your list of feature film sales:

• MCA's pre-1948 Paramounts to nine more stations, KFVS-TV, Girardeau; WMUR-TV, Manchester; KGNS-TV, Laredo; KVOA-TV, Tucson; WHBF-TV, Rock Island; WSBT, South Bend; WCCB-TV, Montgomery; KSYD-TV, Wichita Falls, and WBTW, Florence.

• Seven Arts' Volume I and II of post-1950 Warners to W-TEN, Albany; KHOU-TV, Houston; Temple, Tulsa; KOLD-TV, Tucson; WDAU-TV, Scranton, and KGHL-TV, Billings.

As an auxiliary to its $8 million a year tv commercials and industrials business, MPO has branched off into the equipment field.

Its first device is an 18-pound 8 mm sound projector that can run up to 15 minutes and repeat. Intended for salesmen, it's called **Videotronic 8.**

Fred Niles expects his newly opened New York branch to top $1 million in volume the first year and then to add on $1 million more each year for the next five years.

His current volume from Chicago and Hollywood is around $3 million, 60% of it in commercials and 10% in tv programs.

Niles is optimistic about **interchanging talent among his three studios as needed**—instead of picking up free lance people for each job.

Besides his commercials and industrials, Niles has a tv film series and a feature film to be made late in 1961 and released early next year.

WASHINGTON WEEK

(*Continued from page* 55)

that **such stations aside from losing their licenses might well be indicted for practicing medicine without licenses.**

The deadline for filing arguments for and against network option time came and went: filings were by the same few interests, and followed the same lines these interests have pursued through the years.

Network claimed the practice is "reasonably necessary" to conduct their business, a factor which makes restraints of trade legal under the anti-trust laws. They questioned a move by the FCC **to reconsider a decision made only last year, preserving option time by a 4-3 vote,** merely because Minow's vote now substitutes for that of King.

Station reps and KTTV agreed that networks can operate successfully without option time. KTTV said that in addition to banning option time, FCC should be vigilant in guarding against substitute means of accomplishing same end. **It specifically cited CBS plan.** Station said if any station devotes more than 75 percent of its air time to a single program supplier, **that should be considered evidence that an illegal arrangement is in effect.**

The networks said they are in competition with other national ad media, and **if they are unable to guarantee station clearances the advertisers will choose a competitor.** Justice Department didn't file. It declared, during the last administration, that option time is a "per se" violation of antitrust laws.

Oral argument is slated for 3 November on the proposal to ban option time **on the grounds that it is against public interest,** rather than on antitrust grounds. Justice may not testify in view of elimination of the antitrust law angle. It "advised" the FCC in last year's proceedings leading up to a cut of a half hour, but retention of the practice.

NAB's group of 15 small station-large station, radio-tv broadcasters appeared to have made little impression on the FCC at a meeting with respect to proposed new application forms and logging requirements.

FCC general counsel Kenneth Cox seemed quite agreeable to changes to make reporting easier. Minow and other commissioners agreed they didn't want to force broadcasters to hire extra people just to make out forms. But, aside from Hyde, **the Commissioners appeared set on getting the information.** Craven will likely vote with Hyde, but he expressed **puzzlement over why broadcasters were now asking for changes on forms worked out in cooperation with an NAB committee.** Commissioners Cross and Bartley were absent, but broadcasters can gain little comfort from that.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

16 OCTOBER 1961
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To tv reps Friday has come to have a special significance: its the day that Compton calls 'em up to cancel some P&G schedule.

It usually happens around 3 p.m. If anything, it fixes the rep up for a **jolly weekend mood.**

Looks like a major Madison Avenue agency is stuck with the $75,000 bill for the pilot of a series for which it couldn't get time on any of the tv networks.

The client sees the investment as strictly the **agency's responsibility.**

One way the size of the gamble may be reduced: **sale of the film to Revue** or someone else for a **summer replacement anthology.**

BBDO is reported to be on the verge of adopting another innovation for its media department: a second vice-president.

The said-to-be recipient: **Mike Donovan, the department's tv stalwart** and quite influential in the planning stages with at least **two of the agency's topflight accounts.**

Cases where network radio properties, besides Amos 'n' Andy and Pepsodent, changed the course of a product or company:

Wayne King and Lady Esther: from the occupancy of a small Wacker Drive (Chicago) loft, the makers of the face cream in quick time were rolling in hefty national sales.

Jack Benny and Jell-O: an old product which the comedian made a must on grocery shelves and lifted to No. 1 among non-prepared desserts.

Bing Crosby (Music Hall) and Kraft: virtually drove out of existence regional and local cheese distributors and converted processed cheese into a household acceptance.

Fibber McGee & Molly and S. C. Johnson: The team can be credited with starting this company up the spiral to the bigtime among household cleansers.

Ma Perkins and Oxydol: The serial not only boosted the brand to tops in packaged soaps but changed P&G's entire thinking re advertising and merchandising.

An upper-rank agency is beginning to suspect that it's been taken in by the promises it got from an account it acquired a few months ago.

The account, **a substantial spender in tv,** turned over several new products to the agency with assurances it would be getting **several million dollars to get them rolling in the medium.**

Says the account manager, **now the company hasn't any money to spare for new product promotion and he doesn't know when it will be forthcoming.**

Leonard Goldenson and Ollie Treyz apparently are on a long range goodwill gathering plan. Two midwest advertisers reported to their New York agency that these two ABC TV chieftains had called on them with a preface which ran to this effect:

They were merely on a getting-acquainted tour, with the other intent being to let advertisers in on the **network's general philosophy of service in programing and to the client.**

Also, that Goldenson hopes to cover the leading **100 advertisers with these visits.**



Buns look bunnier!

On Videotape* the tantalizing flavor of a hot biscuit, the sparkle of a soft shampoo-product appeal-comes into the home as it never can on film. You're invited to come to Videotape Center to see why! This is where the most appealing commercials on television are being created.

Videotape Productions of New York Inc.
101 West 67 Street, New York • TR 3-5800

*TM AMPEX CORP.

SPONSOR WEEK WRAP-UP

Advertisers

Menly & James (FC&B), a subsidiary of Smith, Kline & French, will be cutting loose with a 13-week spot tv campaign in 60 markets, with the schedules calling for from 12 announcements a day both day and nighttime.

The product: Contac, a new delayed action cold remedy.

Contac also on CBS TV for a flock of minute participations in entertainment series and news specials.

Texaco bought the all night show, Dial-A-Score, on KQV, Pittsburgh, in a 50-50 deal with local dealers in order to encourage them to stay open all night.

Originally a 13-week order, the buy was renewed for another 13 weeks last month. The show, as it gives away ball scores via the telephone, can be used to document from trunk line meters that people are awake and listening.



COMRADERIE—Gathered at the meeting of the Detroit Chapter of Station Representatives Association were (l-r) Robert Britton, v.p. dir. media & research, MacManus, John & Adams; Gail Smith dir. of adv. & mkt. research, G.M. Corp.; Sheldon Moyer, v.p., D. P. Brother; Carl Uren, asst, adv. mgr., Chevrolet Motor Div.; Harold Savage, media super. Chevrolet Motor Div.; Carl Georgi, Jr., v.p. C-E; Charles Fritz, v.p. John Blair Co., pres. SRA Detroit Chapter



DEDICATORY telecast for KTAL, Shreveport, La., as an NBC affiliate had chairman of the board of NBC Robert W. Sarnoff as principal speaker. Station covers areas of Arkansas, Louisiana, and Texas

EVERY am radio station in Michigan was purchased by Dick Frederick Ad Agy. to promote last month's State Fair. Thanking Frederick (seated) for purchase were (l-r) Wendell Parmelle, Brdcst. Time Sales; Arthur Underwood, Jr., Katz Agy; Dan Bowen, Gill-Perna; Larry Gentile, Bolling; Stuart Mackie, Avery-Knodel; Charles Sitta, Michigan Spot Sales; Chris Gentile, Larry Gentile Assoc.; James Brown, Venard, Rintoul & McConnell; Bernard Pearse, Pearse Sales



TWENTIETH anniversary party for both sponsor Burger Brewing Co. and sportscaster Waite Hoyt (at mike) with WKRC, Cincinnati. Ken Church (2nd l) sr. v.p. of Taft Brdcstg. Co. presented plaque



Mars, Inc., and president James R. Fleming were the recipients of a plaque from the National Confectioners Association in recognition of the firm's contribution of an elaborate tv commercial to the entire candy industry.

The commercial, to be sponsored by Mars on a nationwide tv network 19 October, is a promotion for all candy and it's woven into the format of a one-minute musical comedy number.

After the network showing, the institutional commercial will be available to any candy firm, free of charge through the NCA for local tv shows.

Campaigns:

• **Shulton** (Wesley Associates) will co-sponsor network tv programs and back them up with a separate spot tv saturation campaign in more than 80 markets. These efforts are the company's plans for the coming Christmas season.

• **Campbell Soup Company,** (Leo Burnett), is introducing a new line of deep dish frozen meat pies under the trade name of Swanson. A "Free Pie Offer" promotion will open the item with saturation spot tv in selected markets.

Agencies

DX Sunray Oil, a heavy user of farm spot, has named Gardner to handle the firm's product and corporate advertising as of 1 January.

The account will be serviced from Gardner's St. Louis office with John H. Leach, v.p., serving as an account supervisor and J. R. McCollom as account executive.



BREAKING UP—With obvious pleasure, Ted Mack axed up the old Video Tape Center in New York City prior to moving to new quarters. Looking on with approval is John Lanigan, v.p., gen. mgr. Video Tape Prdns.

PRACTICE BOMB carries WIP, Philadelphia message to dozens of national time-buyers. Benjamin Leighton (r), Campbell-Mithun, Inc., Minneapolis received missive from Harvey Glascock, v.p., gen. mgr. WIP



NEW SHOW—John W. Kluge (l) pres. and board chrm., Metromedia and Edward Carr, chm., Washington Convention and visitors Bureau look at poster for new Mark Evans show WTTG-TV, Washington, D. C.





PROCLAMATION for WABC (New York) week in honor of station's fortieth anniversary was given to v.p. gen. mgr. WABC Harold Neal, Jr. by Mayor Robert Wagner. Presentation was made at City Hall

SOFTBALL champs—1961 St. Louis Media League champs are shown with coach Al Meyer (ctr. r), H. W. Chesley, Jr., pres. D'Arcy Adv. Co. holding trophy. D'Arcy defeated KMOX (St. Louis, Mo.) radio 8 to 0



SHELTERED LIFE—Entering shelter as part of WHB, Kansas City, Mo. Civil Defense promotion are Chuck Boyles (c) WHB 'Night Beat' moderator; Herbert Dolgoff, gen. counsel, Storz Brdcstg.; George Armstrong, v.p., gen. mgr. WHB and Storz Bdcstg.; Don Loughnane, operation mgr., WHB



The account was formerly held by Potts-Woodbury, Kansas City.

Agency appointments: The Flaminaire Co. of France, Brittany originators and manufacturers of the butane lighter, to **North Advertising** . . . Monsanto Chemical's plastic division to **Tatham-Laird,** Chicago, from NL&B . . . The Bubble Up Corporation, Peoria, Ill., to **Cambell-Mithun** . . . Dwinell-Wright's White House premium quality coffee to **Cole Fischer & Rogow** . . . Bristol-Myers de Mexico for its Ipana tooth paste and Bromo-Quinina to **Kenyon & Eckhardt** . . . Ampex Corp., Redwood city, Cal., manufacturer of magnetic recording devices, to **C&W,** in a move to consolidate all advertising with one agency . . . Durkee-Mower, Lynn, Mass., to **Manoff** . . . Federal Bake Shops, Davenport, Iowa, to **Irving J. Rosenbloom & Associates.**

PEOPLE ON THE MOVE: Stanley Burger to media department of Kudner, from senior buyer at DDB . . . **Gerald J. Weipert** and **Charles Sutherland** to the creative staff of Comstock & Company, Buffalo . . . **Ferrill T. Robinson** to media group supervisor at Gardner . . . **James E. Shriner** to assistant account executive at Howard H. Monk & Associates, Rockford, Ill.

Agency mergers: Speer Advertising Agency, L.A., and **Mays & Company** have merged under the name of Speer & Mays, Inc. The two organizations have complementary backgrounds, Speer primarily in the industrial and Mays primarily in the consumer field . . . The **Griswold-Eshleman Company,** Cleveland, will merge with **Stoetzel & Assoc.**



Stations on the Move

The Sunpapers of Baltimore took over operation of stations WBOC (AM) and WBOC-TV, Salisbury, Md.

E. K. Jett, v.p. and director of tv for the A. S. Abell Company which publishes the Baltimore papers and operates station WMAR-TV in that city, made the announcement of the purchase which includes the Peninsula Community Television Company, an antenna service subscribed to by 3,000 homes.

Operation of the Salisbury facilities will continue with largely the same personnel as before.

TOTAL STATIONS ON THE AIR
(as of 1 October 1961)
AM: 3,635
FM: 921
TV: 555

BOUGHT/SOLD/APPROVED

Sold: KTIX, Seattle, to Chem-Air Inc., and will involve changing the call letters to KETO for both the am and fm facilities. The price: $247,500. Brokered by: Edwin Tornberg & Company, New York . . . **KFOX-AM-FM,** L.A., to California Broadcasting Co., Inc., from Bing Crosby Enterprises. The price: $1,000,000. Brokered by: Blackburn & Company, Washington, D. C. . . . **On air: KGIN-TV,** Grand Island, Neb., began broadcasting 1 October . . . **WNNJ-AM-FM,** Newton, N. J., began broadcasting on the fm dial as of 4 October.

An hours increase: WBAL-FM, Baltimore, is now broadcasting 48

hours per week from 7:25 am to midnight.

Call letter change: Radio station **WEEP,** Pittsburgh, Pa., changed its call letters on 2 October to **WYRE.**

Associations

LeRoy Collins, speaking at the NAB Fall Conference in Dallas last Monday, said that the NAB is now on better terms with government representatives in all branches of the federal government than ever before.

These were some of the highlights emphasized in his recent speech:

- Collins does not believe that the FCC intends to try to coerce broadcasters anywhere at any time to put on the air specific programs or specific categories of programs because it may approve or desire such.
- He stood firm on the proposition that a responsible broadcaster has the right and responsibility to determine and control what he programs.
- Broadcasters, when Minow gave his "vast wasteland" speech, wanted him to declare war, but Collins said, "I would not do so, because, in the first place, there was justification for much of his criticism."
- The NAB president went on to say that whether broadcasters like it or not, Minow became in the public mind the "white knight"—the people's champion for improvement in tv programing, which is the broadcasters proper role.

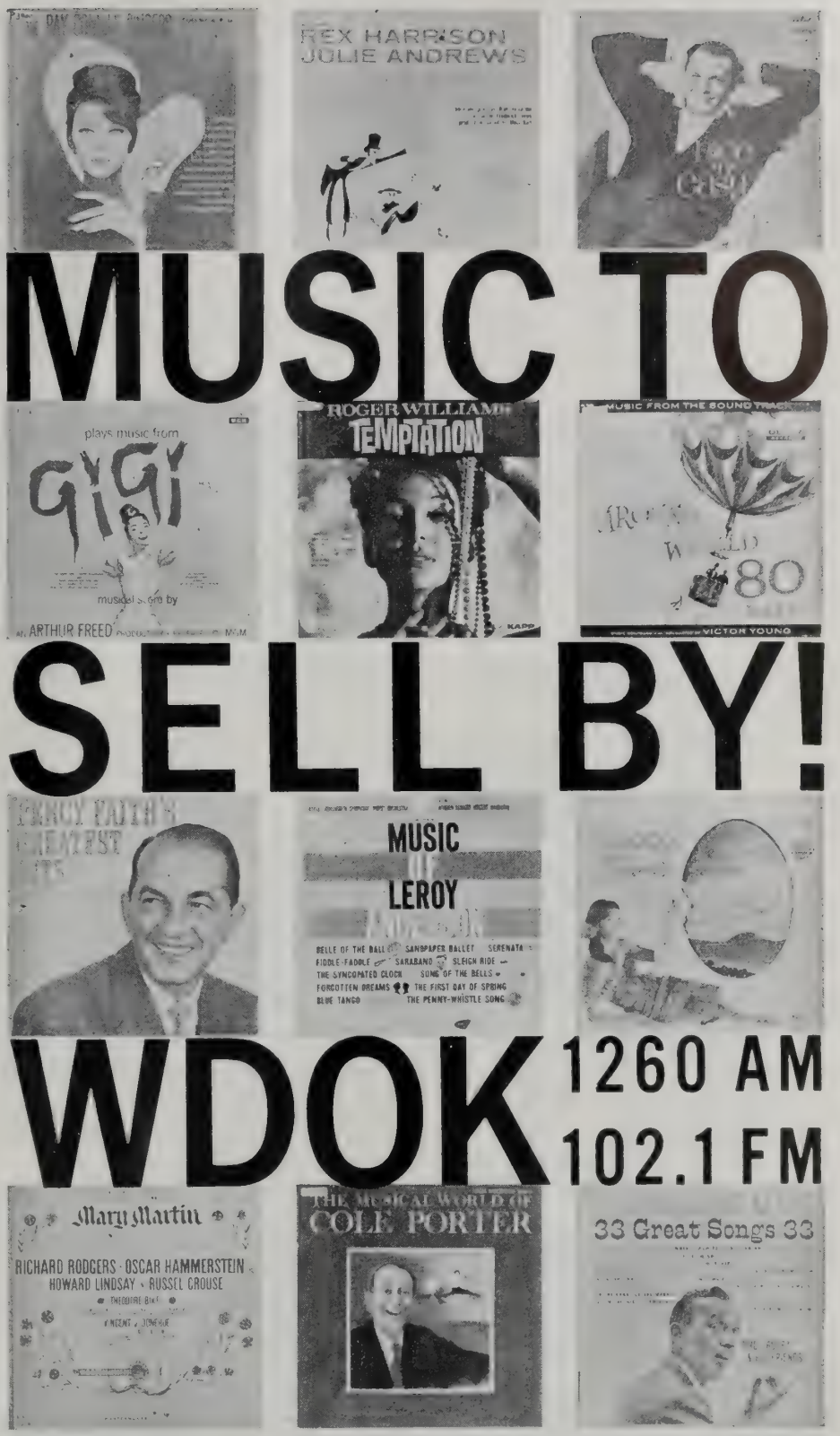
New Jersey Broadcasters' Association, at its fall conference just concluded in Atlantic City, elected Glenn C. Jackson, v.p. and general manager of WTTM, Trenton, N. J., as its president for 1961-62.

Fred Wood, president and general manager of WMVB, Millville, was elected v.p.

Georgia Broadcasters will conduct an annual competition for four prestige awards to be given annually at their summer convention.

The four award categories are:

1) Broadcaster-Citizen of the Year —to be given to the GAB member who, in addition to being a good broadcaster, achieves notable recog-



CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800



nition for his community service.

2) GAB Station of the Year—to the radio or tv station deemed outstanding in all respects for the year.

3) Radio-TV Promotion of the Year—an award for the best and most successful promotion, sales campaign or public relations effort by a GAB member.

4) Georgian of the Year—a prestige award to be given to a citizen of Georgia not a broadcaster, for outstanding achievement during the year.

The Radio and Television Executives Society, at its first meeting this week in New York, drew up a three-point watchdog plan on pending bills.

These will form the basic function for RTES' legislative committee and they amount to:

1) Careful watch and monitoring of state and federal legislation concerning radio and tv and to keep members informed thereof.

2) After analysing the pending legislation the committee will urge RTES members to take firm stands on issues that affect the industry.

3) The committee will function as a positive arm of the organization, even to suggesting new and amended legislation.

Tv Stations

TvB will give 18 awards this week for its tv research plans competition at a luncheon in the Waldorf-Astoria Hotel, New York.

The competition, announced last fall, was devised to enlist the participation of people on all basic fields of activity in producing exceptional research plans for any problem relating to tv and human behavior.

Taft Broadcasting Company has inaugurated a concept of reporting news for children.

At Taft stations in Cincinnati and Columbus, Ohio, and Birmingham, Ala., and Lexington, Ky., the coincidentally introduced *Young People's World* with a format follows a basic pattern with five minutes in early morning and/or evening time with an established children's personality presenting the news, accenting at least one important timely subject each day.

PEOPLE ON THE MOVE: **Murray Gross** to director of advertising for Metromedia, Inc., from TvB . . . **Bob Zak** to assistant promotion manager at WJBK-TV, Detroit . . . **Dudley W. Faust** to account executive at WPIX-TV, New York, from CBS . . . **Gary B. Smart** to account executive at WAVY-TV, Norfolk, Va., from director of radio and tv continuity at the same station

Ideas at work:

• **WJRT,** Flint, Mich., used closed circuit tv at the Saginaw Fair for a fall preview of WJRT and ABC programing, and distributed a station-produced card game plus a four page tabloid newspaper promoting fall feature films. Some 40,000 games and "Telemovie Digests" were distributed during the event.

• **WFGA-TV,** Jacksonville, Fla., had over 1,000 entries when the station staged a Yogi Bear birthday party on its Popeye Playhouse. A 40 pound cake was donated by a local restaurant to Hope Haven Hospital for Children, some of the bear's most avid fans.

Financial report: Wometco Enterprises declared a 10% stock dividend in addition to the regular cash dividend payable 15 January 1962 to stockholders as of record 2 January 1962. The regular quarterly cash dividend of 17½¢ on the Class A stock and 6½¢ on the Class B stock was declared payable 15 December 1961 to stockholders of record as of 1 December 1961.

Sports sales: Hills Bros. coffee (N. W. Ayer) has purchased one-quarter sponsorship of NFL pro-football games to be telecast over **KPIX,** San Francisco, this fall . . . Duquense Brewing Company, Pittsburgh, will sponsor 15 games of the American Hockey League to be telecast over **KDKA-TV,** Pittsburgh.

Real estate deal: WTIC-AM-FM, Hartford, Conn., has bought the Broadcast House as its new home. It was purchased by the Travelers Broadcasting Service Corp., for a price of $2,045,000.

Sport sales: Chevrolet Dealers of Southern California will be a major sponsor of the 12 remaining Los

Angeles Lakers games to be telecast on **KHJ-TV,** Hollywood.

Radio Stations

Agency guests at Detroit's WWJ radio's cocktail party presentation in New York had a chance to participate at the event: a novel version of bingo.

This was the way it happened—at the Stork Club: Significant facts from the pitch had been printed on lap size boards in bingo style, and members of the audience placed disks bearing the WWJ call-letters on each "good business" fact which their board contained. The winner of each "good business" game was presented with a gift from the J. L. Hudson department store in Detroit.

The theme of the presentation: business is good and here's how it got that way. It told about the station's broad programing appeal.

The idea of underground emergency broadcasting facilities seems to be gaining momentum around the country.

Both WYDE, Birmingham, Ala., and WEAM, Washington, D. C., are already in the building stage of a radio station completely underground. The structures will include transmitter, tower, power generator and microwave relay equipment.

PEOPLE ON THE MOVE: Roch Demers to general manager at CJMS, Montreal . . . **James G. Babb, Jr.,** to sales manager at WBT, Charlotte, N. C. . . . **Steve Brown** to v.p. of both KOIL, Omaha, and KISN, Portland, Ore. . . . **Steve Shepard** to executive v.p. and a member of the board of directors of KOIL, Omaha . . . **David W. Salisbury** to general manager of WROK, Rockford, Ill. . . . **Grady Berry** to WQXI, Atlanta, as an account executive . . . **Jeanne Caskey** to promotion and public relations director at WONE, Dayton, O. . . . **Frank Craig** to v.p. of Rand Broadcasting . . .

Ideas at work:

• **KCBS,** San Francisco, and local newspapers are running a joint $12,000 football pool contest and are drawing double the number of entries pulled by a similar contest which the

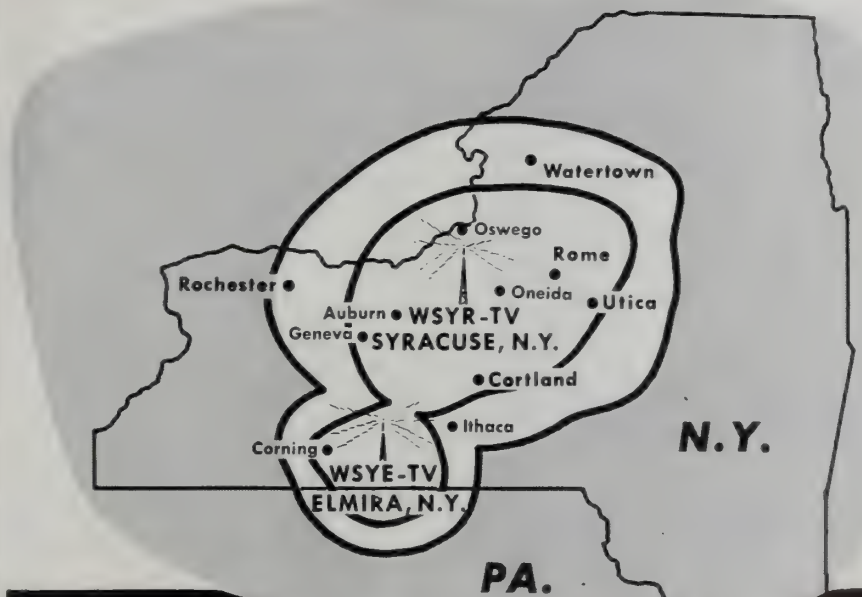
OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET!

WSYR-TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR!

*ARB MARKET REPORT MARCH, 1961



WSYR·TV

NBC Affiliate



Channel 3 · SYRACUSE, N. Y. · *100 KW*

Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

WTRF-TV STORY BOARD



"WATCH, man!"

WATCHcry! Fallout . . . fall- remember when the you had to do about and make up; or proceed independently?

WATCH wtrf-tv

WATCHing Cassius grow! Cassius! "Gee, Antony!" "Man, we've checked and it adds up to XXXVI, XXII, XXX

WATCH Wheeling

WATCHful Walter was walking in the woods and saw a grasshopper sitting on a log. Walter said, "Little Grasshopper, do you realize how famous you are? They've even named a drink after you!" The grasshopper's eye widened as he replied, "They've named a drink for me?" Then he became skeptical: "Naa, who'd call a drink 'Melvin?'"

WATCH Seven

WATCH 'em run! Now we know why Russia's runners make a good showing in the Olympic games. During their training, real bullets are used in the starting guns!

WATCH wtrf-tv

WATCH your attitude! Bob Ferguson says he overheard this one: "Recessions don't bother me, I was a failure during the boom!"

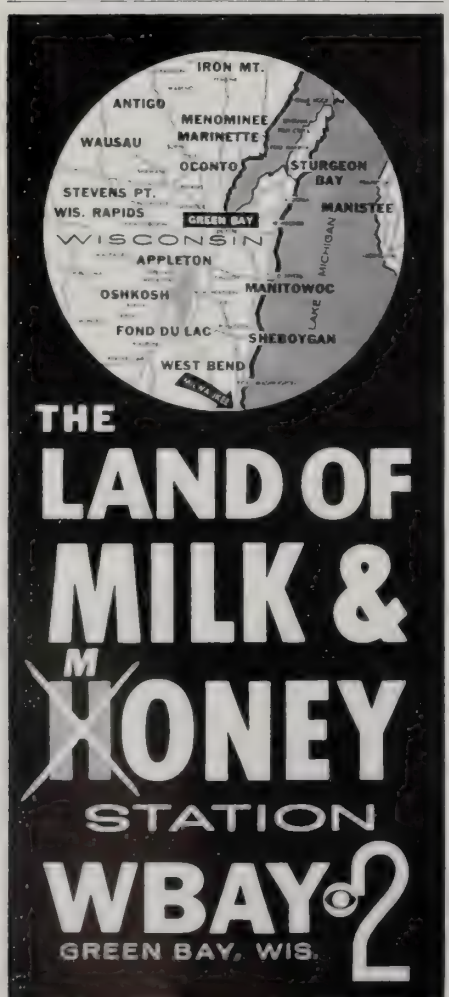
WATCH Wheeling

WATCH that line! Football season . . . when you watch numbers on sweaters instead of in them. You know, football, the game where it takes a spectator four quarters to finish a fifth!

WATCH Seven

WATCH it! Seven is the big seller in this section of the country. The Wheeling-Steubenville Industrial Ohio Valley is rich country for advertisers and WTRF-TV does the big job from Wheeling. Ask George P. Hollingbery.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA



newspapers ran last year by themselves.

• **WCAO,** Baltimore, brought the local citizenry 75,000 strong out for ping-pong balls which the station dropped from the air—over 50,000 of them and numbered so that the catchers could enter contests for $5,000 worth in prizes.

• **WABC,** New York, invited all its listeners for the station's 40th birthday party at Freedomland, a local amusement park. A birthday card will be the official ticket of admission and each person presenting a card at the gate will be admitted free. Regular admission price for adults is $1.95.

• **KNUZ,** Houston, in a promotion for the fifth anniversary of the Gulfgate Shopping City, helped sell, via its dj's, 20,000 gold fish at two for five cents.

• **WKTC,** Charlotte, N. C. has given a dj a vacation in a fallout shelter for one week.

New quarters: The Gordon Group continues to be headquartered in San Francisco at 2655 Hyde Street. The suite office is available to visitors by night.

WSTC-AM-FM, Stamford, Conn. is taking the FCC Chairman's recent suggestion and has scheduled a weekly program for the younger set to be called World News For Children.

The timely report of national and international events is prepared for the eight to 14-year-old group and will go on the air Saturdays at 9 a.m. following the station's local and ABC world news.

School super Joseph Franchina has suggested that the program be the subject of current events for Monday morning classes.

Storer Broadcasting, on the day following the Broadcasters Promotion Association in New York, will have a get-together with its promotion men.

It's set for 9 November and it will be a rare occasion for the 12 plus people from across the country to look things over.

Since sports has rolled on to being such a big business, one can look back to 40 years ago this month when the first play-by-play account of a baseball game was aired.

It happened at KDKA, Pittsburgh, in 1921 when the station covered the World Series between the Yankees and the Giants. KDKA had just gone on the air the previous November.

Fm

WCRB-AM-FM, Boston, demonstrated its new stereo-fm multiplex to a gathering of advertising and media people.

The specially prepared show featured monitored off-the-air stereo-fm programs and a "live" action demonstration of the station's role in bringing regular stereo broadcasts to New England in 1954.

The Greater Delaware Valley 1961 High Fidelity Music Show will open 29 October at the Ben Franklin Hotel in Philadelphia.

It will be based on the theme of multiplex broadcasting and reception.

Networks

Mutual affiliates, via their advisory committee, has suggested to the FCC that it probe the economic abilities of communities to support broadcast activities as one way to offset bad programing practices.

The recommendation was contained in an eight-point report voluntarily presented to the FCC as a result of a survey conducted among all MBS affiliates since last March.

CBS TV's Morning Minute Plan is enjoying an SRO status with a total of 28 different advertisers participating.

The plan, which started in February of this year, opens the Network's 10:00 a.m. to 12:00 noon, EDT, Monday through Friday period to low cost, rotating, minute-participation sponsorship.

PEOPLE ON THE MOVE: John J. Kelly to account executive at CBS Radio Network Sales Department from director of client relation for tv Spot Sales at CBS . . . **G. Thaine Engle,** manager of broadcast promotion at NBC, was re-

elected this week to the board of directors of Just One Break, Inc. For the past decade he has helped secure air time for public service announcements encouraging the employment of the physically handicapped.

Sports sales: Mennen, Sunbeam and Anheuser-Busch will sponsor the 1961-62 pro basketball broadcasts on **NBC TV.** During the coming season, 23 pro basketball games will be televised.

Specials: Yves Montand, in a program recreating hits of past broadway shows, has been signed for a Timex special on **ABC TV,** 26 November from 10:00 to 11:00 p.m.

New affiliates: KGA, Spokane, Wash., has joined the **CBS Radio** network as its primary affiliate, replacing KXLY . . . **KSIX,** Corpus Christi, Texas. has resumed its affiliation with **CBS Radio.**

Kudos: Leonard H. Goldenson, President of American Broadcasting-Paramount Theaters, will be given the B'nai B'rith President's medal for humanitarianism at a dinner in his honor 14 November at the Waldorf.

Representatives

Representation in the U.S. mainland for Puerto Rico's first English-language radio network was announced by Intercontinental Services, Ltd., New York.

The Quality Broadcasting Network —stations WKYN, San Juan, WFQM, San Juan, and WORA-FM, Mayaguez —is affiliated with MBS.

Rep appointments: WRAW, Reading, Pa.; **WFLI,** Chattanooga, Tenn.; **WKGN,** Knoxville, Tenn.; **WABY,** Albany, N. Y.; **WSLI,** Jackson, Miss., all to Radio-TV Reps, Inc. . . . **YND,** Managua, Nicaragua, to Pan American Broadcasting Company.

PEOPLE ON THE MOVE: Lee A. Lahey to the board of directors at Robert E. Eastman . . . **Thomas A. Dooley** to eastern sales manager of Adam Young from account executive at the same firm . . . **James W. Svehla, Jr.,** to Chicago radio sales staff of Edward Petry.

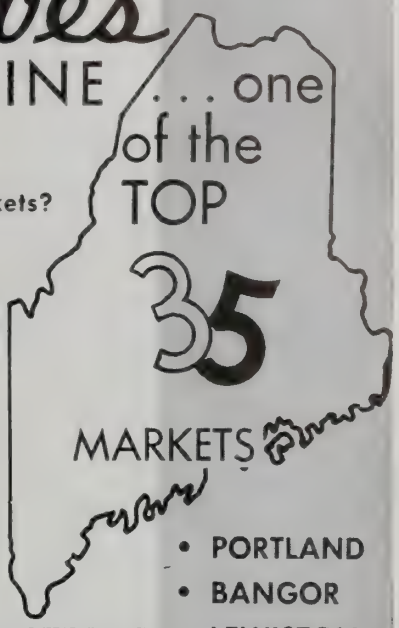


LOBSTERADIO serves MAINE . . . one of the TOP 35 MARKETS

WLOB

Buying the top "35" Markets? Then you must include "Lobsterland" — MAINE

- Uniform product distribution
- Single Medium Coverage — LOBSTERADIO
- $1.6 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as $28 for minute spots



- PORTLAND
- BANGOR
- LEWISTON
- WATERVILLE
- CARIBOU
- AUGUSTA
- RUMFORD
- SANFORD

1 RADIO ENTITY WITH 8 TRANSMITTERS

LOBSTERADIO EXECUTIVE OFFICES:
Columbia Hotel,
Portland, Maine
TEL. SPruce 5-2336
MANAGER: MEL STONE

REPRESENTED BY:
Devney-O'Connell Co.

BOSTON
George Eckels & Co.

BIGGER than ALBANY-SCHENECTADY-TROY

One Buy Delivers IDAHO - MONTANA

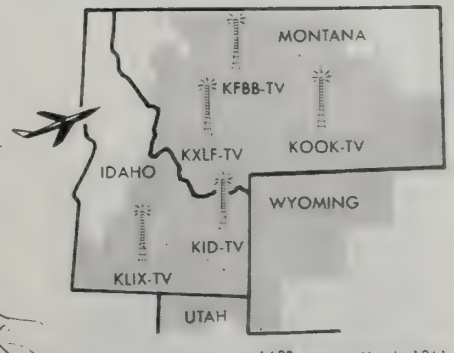
plus 11 counties in Wyoming at lower cost per thousand

SKYLINE TV NETWORK delivers more TV homes than the highest rated station in Albany-Schenectady-Troy at approximately the same cost per 1,000. SKYLINE delivers 92,300* nighttime homes every quarter-hour Sunday through Saturday. Non-competitive coverage. One contract — one billing — one clearance. Over 254,480 unduplicated sets in 5 key markets. Interconnected with CBS-TV and ABC-TV.

IDAHO — KID-TV Idaho Falls
KLIX-TV Twin Falls

MONTANA — KXLF-TV Butte
KFBB-TV Great Falls
KOOK-TV Billings

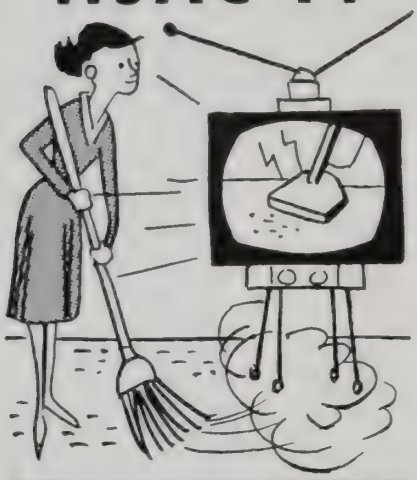
Skyline TV NETWORK
P. O. Box 2191 Idaho Falls, Idaho



*ARB average March, 1961

Call Mel Wright, phone JAckson 3-4567 - TWX No. I F 165
or your nearest Hollingbery office or Art Moore in the Northwest

What they see on WJAC-TV



THEY BUY!



When you advertise your product on WJAC-TV, you can be sure people see it . . . . and they'll buy it, too! Both ARB and Nielsen show WJAC-TV to be the number one station in the Johnstown-Altoona market, but statistics don't buy products . . . . people do! WJAC-TV clients know that WJAC-TV gets action, turning viewers into buyers. If you're after people . . . purchasing people . . . pick WJAC-TV!

For Complete Details, Contact:

HARRINGTON, RIGHTER AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM ATOP THE ALLEGHENIES

WJAC-TV

JOHNSTOWN · CHANNEL 6

Film

Metro-Goldwyn-Mayer Television in connection with the episode Holiday Weekend of the studio's new Dr. Kildare series, has joined up with the National Safety Council to push a national safety campaign.

The episode, which deals with holiday traffic fatalities, will be aired on NBC 16 November week before the Thanksgiving holiday.

The Hollywood Advertising Club will sponsor the second annual International Broadcasting Awards formal banquet, 13 February.

Over 40 IBA trophies will be presented to the world-wide winners in 25 categories of tv commercials and 15 classes of radio commercials.

Screen Gems' first tv show to be taped outside of the U. S. went into production in Toronto last week.

"By Pierre Berton" series is a five-minute show of personal commentary to be aired daily. Twenty segments were taped last week and syndicated throughout Canada.

PEOPLE ON THE MOVE: Crawford W. Hawkins, Jr., to project supervisor at On Film Inc. . . . **Gerry Corwin** to midwestern sales director at TEC . . . **Robert E. Dressler** to director of radio, tv and film activities for public relations department of Field Enterprises Educational Corp. . . . **Leonard Feldman** elected to the board of directors of Sterling Television.

Sales: Warner Bros. *Films of the 50's* have been sold during the past week in the following markets: KHOU-TV, Houston; KOTV, Tulsa; W-TEN, Albany; KOLD-TV, Tucson; WDAU-TV, Scranton, and KGHL-TV, Billings, Mont.

Public Service

Public service in action:

• **KTTV,** L.A., and 33 other West Coast tv stations are pre-empting three hours of prime time programing to give viewers complete coverage of the "Hollywood's Answer To Communism" rally at the Hollywood Bowl. It's a follow-up of KTTV's public service telecasts of southern California anti-communist school at the sports arena several weeks ago.

• **WSIX-AM-FM-TV,** Nashville, Tenn., secured the exclusive telecast beeper story on the U.A.W.-Ford negotiations story. The station had the report on the air almost a full hour before the major news wire services had the story.

• **WCBS,** New York, will feature a Monday-through-Friday show, 8:15 to 9:00 p.m., which will give listeners a chance to air their views on current issues.

• **KORL,** Honolulu, has opened a new field of communications by establishing a system of notifying physicians when they are needed at local hospitals.

Kudos: WHK-AM-FM, Cleveland, received the United States Air Force 1961 Public Service Award. This came as a result of the station's efforts in distributing a complete recording of America's first space-man's ride to civic institutions throughout the Cleveland area.

FRESHEN UP ON YOUR FALL PROGRAMMING.

Premiere in your market with these brand new . . .

1-MINUTE RADIO FEATURES!

Individual Series

STARRING

OLEG CASSINI
Fashion Commentary

HY GARDNER
Show Biz Round-up

HENRY MORGAN
Comedy

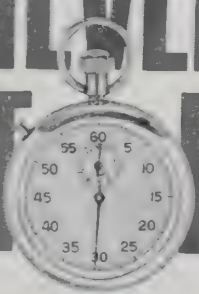
★

For Complete Details and Sample Tapes Write or Phone

Chuck Prager Radio Syndications Inc.
441 West End Ave.
New York 24, N. Y.
Phone: TRafalgar 7-8402

JOIN B P A • JOIN B P A • JOIN B P A •

MUTUAL RADIO NEWS WATCH NEVER STOPS





BILL COSTELLO

Current assignment—the Kennedy Family. That's Bill Costello originating from the White House with accurate, concise, authoritative newscasts on Mutual. He brings to you 30 years of news reporting—plus quality news beats that only an on-the-scene reporter can deliver. Want Washington? Bill Costello is there for Mutual Radio.
• Remember: Mutual wraps up 66% of its radio audience in the A and B markets—where the buying is biggest. Buy Mutual Radio—and you've got it covered at the point of sale.

MUTUAL RADIO
A Service to Independent Stations
Subsidiary of Minnesota Mining & Manufacturing Company 3M

SAVVY VIDEO

(*Continued from page* 51)

plained:

United Brewers, 90-second, live action (J. Walter Thompson). Here is a simple, but effective agency idea—"who says beer is a man's beverage?" and visualization—an actress receiving and rejecting gifts from hands reaching in from off-screen, got the extra ingredient of a creative performance. Hands were choreographed by Lee Sherman, Broadway choreographer. Viewers may not be conscious of why, but the commercial moves, attracts, is memorable, according to Susman; *Nestea*, 60-second, live action (McCann Erickson), Paul Petroff, MPO art director, in Susman's judgment, did a brilliant job of developing the sets in these lush commercials. Yet the elegance or the set design didn't destroy the realism the agency wanted. Although the set was of Hollywood caliber, its cost was remarkably low and well within a commercial budget, Susman pointed out; *Budweiser*, 60-second, live action (D'Arcy). Susman said that Bob Johnson, the agency producer-director, worked closely with Zoli Vidor, MPO director of photography. Together they created a tour de force in lighting and the finished commercial showed the results of using top flight talent; *Eastman Kodak*, 60-second, live action (J. Walter Thompson). Here Matt Harlib, agency producer, asked Marvin Rothenberg, MPO director, and Susman to meet with him, discuss the agency's concepts and make any suggestions they thought would help improve the commercials—*before* they were tied down on finished presentation boards. They made a number of suggestions that were incorporated in the boards."

Gone is the day of the simple commercial, Fred Raphael, general manager and vice president of Filmways, a major producer of tv commercials, told SPONSOR. The table top commercial is almost a thing of the past, in Raphael's opinion. "As agency people became aware of the techniques available to them in film production, it enlarged their creative visual thinking," Raphael declared.

Raphael chose the following five high-quality commercials made recently at Filmways: *Eastman Kodak*, two minutes, live action, color (J. Walter Thompson). This is a Christmas theme with Santa Claus. The winter theme was done in New York in the middle of August with a set built atop of the studio roof; *Metrecal*, 60-second, live action (Kenyon & Eckhardt). This one comes across with such realism that it shocks the viewer, Raphael said: *Prell*, 60-second, live action (Benton & Bowles). Hair photography here is sensational, exciting; *Ford*, 60-second, (J. Walter Thompson); *Willy Jeep*, 60-second, color (Norman, Craig & Kummel). This stresses the power and mobility of vehicles with remarkable effectiveness, he said.

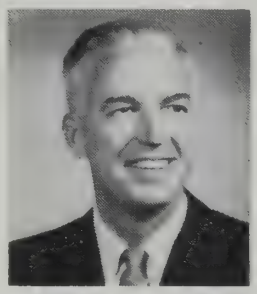
Both Alfred L. Mendelsohn, general sales, and Michael Elliot, one of the executive producers, of EUE Division of Screen Gems, agreed with their colleagues that humor in television commercials has increased.

Saluting agency producers for their creative talents, both Elliot and Mendelsohn picked these six as among recent notables: *Five Day Deodorant*, 60-second, black and white, live action (Doyle Dane Bernbach). EUE execs describe it as a commercial "with a fresh, clean look"; *City Chevvy*, 2½ minutes, color, live action (Campbell-Ewald). "Here's a warm, natural representation of the need of a city family to get away for a respite in the country. The casting of the family and the humanness of their reaction, makes this commercial real and compelling"; *Piels*, 60-second, black and white, live action (Young and Rubicam). "Excitingly photographed, filled with surprises and quick visual changes. Unusual beer and bottle shots coupled with different faces expressing varied emotional reactions"; *Praise Soap*, 60-second, black and white, live action (Reach,McClinton). "A unique situation in which a girl, supposedly unreal, engages in the daring exploits of a wood nymph. It is done in good taste and with an ethereal beauty throughout"; *Allerest*, 60-second, black and white (Papert, Koenig, Lois). "As with Dilly Beans, which we also made, this is a humorous and sophisticated presentation of a new product. It delivers a serious message with a big laugh"; *Scott Tissue*, 60-second, black and white, live action (J. Walter Thompson). This gave us an opportunity to paint a delicate and soft visual portrait of gentleness and sweetness through a little girl's innocence."

Tv and radio NEWSMAKERS



Jack F. A. Flynn has been appointed national sales and business manager of the WPIX-TV, New York, sales department. A veteran of broadcasting, he was formerly account executive on sales staff of WPIX-TV and served in this area for the last eight years. Flynn has been with the station since 1951. He has held executive posts in programing, production, and operations. Prior to this he served on the radio and tv staff of WGN, Chicago, and was graduated from the University of Missouri.



Jack O'Mara has been named director of the western division of the Television Bureau of Advertising. He is presently v.p. in charge of promotion, merchandising and research at KTTV, L.A., and has received numerous national and local awards in these fields. His 23 year broadcasting career began at KVOE, now KWIZ, Santa Ana, Calif., and includes affiliations with ABC, CBS and Hooper. O'Mara earned his B.A. and M.A. degrees in journalism at the University of Missouri.



Pat Flaherty, news director emeritus of KPRC radio and tv, Houston, has assumed the additional duties of audience relations director. He will travel extensively throughout the stations' coverage area, maintaining a constant contact with individuals and groups in KPRC's audience. He began his career in 1921 as one of Texas' radio pioneers. During World War II he was an NBC correspondent in New Guinea and the Philippines and made the first broadcast of the re-capture of Manila.



George R. Jensen has been named v.p and midwestern manager for the new National Sales division of RKO General, it was announced by Donald J. Quinn, director of National Sales, RKO General. Prior to his present appointment, he was v.p. and midwest sales manager for WOR-AM-FM, New York. Jensen has been with the company for ten years. Previously, he was associated with the Crosley Broadcasting Company. He will make his headquarters in Chicago.

IN
PORTLAND
OREGON

they eye it



and Buy it



ON

KOIN·TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 33 county area, with highest ratings (see latest Nielsen).

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

frank talk to buyers of air media facilities

The seller's viewpoint

Recently, J. Glen Taylor, president and general manager WAVY-TV, Norfolk, Va., took part in a three-station promotion in Norfolk. The results surprised him greatly, led him to revise his opinions on the attitude of agency people, and made him come up with the idea that selling methods should be changed. As Taylor puts it, "... one of the factors that helped us in getting the reaction we received was the simplicity of ... approach.... We stuck mainly to facts. ... In our particular work and association with these people (timebuyers we have found an exceptionally gratifying response to our market stories."



New selling methods needed

Some of the startling remarks I keep hearing from various sources from time to time concern references to agency time buyers as skeptical or cynical. In our particular work and association with these people, we have found an exceptionally gratifying response to our market stories.

One definition of "salesmanship," I believe, is the ability to persuade the other person to believe as you believe. If one's material is good and the presentation well-planned, it has been my experience that interest, belief, acceptance and in many cases, gratitude for explanations and enlightenment are the results more often than not.

I think some of the most striking examples of this type of reaction by agency people has been seen in recent months during a series of market promotions the three stations in Norfolk, Va. (WAVY-TV, WTAR-TV and WVEC-TV) and their individual sales representatives have presented to agency time buyers, research and media experts and personnel of national advertising market and media groups.

Since the inception of our three-way market promotion, we have found that many of the people mentioned above, rather than treating our presentation with skepticism and/or cynicism, have displayed completely opposite emotions to our film presentation. The reactions, to underplay the results, have ranged from mildly enthusiastic to outright and vociferous approval on the part of these participants.

Whether or not the reason was because our film ran only fifteen minutes and encompassed the entire range of what we were trying to point out to the agency people, or whether the fact that three stations were telling the same story and not individual stories of their accomplishments is hard to say. When time buyers, in writing, tell us that "this was the most illuminating market story I have ever seen," or write that "I have never before realized how rapidly the Norfolk area was expanding," or "in fifteen minutes you have changed my whole concept of that particular market" or that "this short, entertaining but complete story of your market's potential was educational and enlightening. I never before realized the closeness of the areas in that market," . . . then perhaps it is time for a re-evaluation of our attempts to reach time buyers.

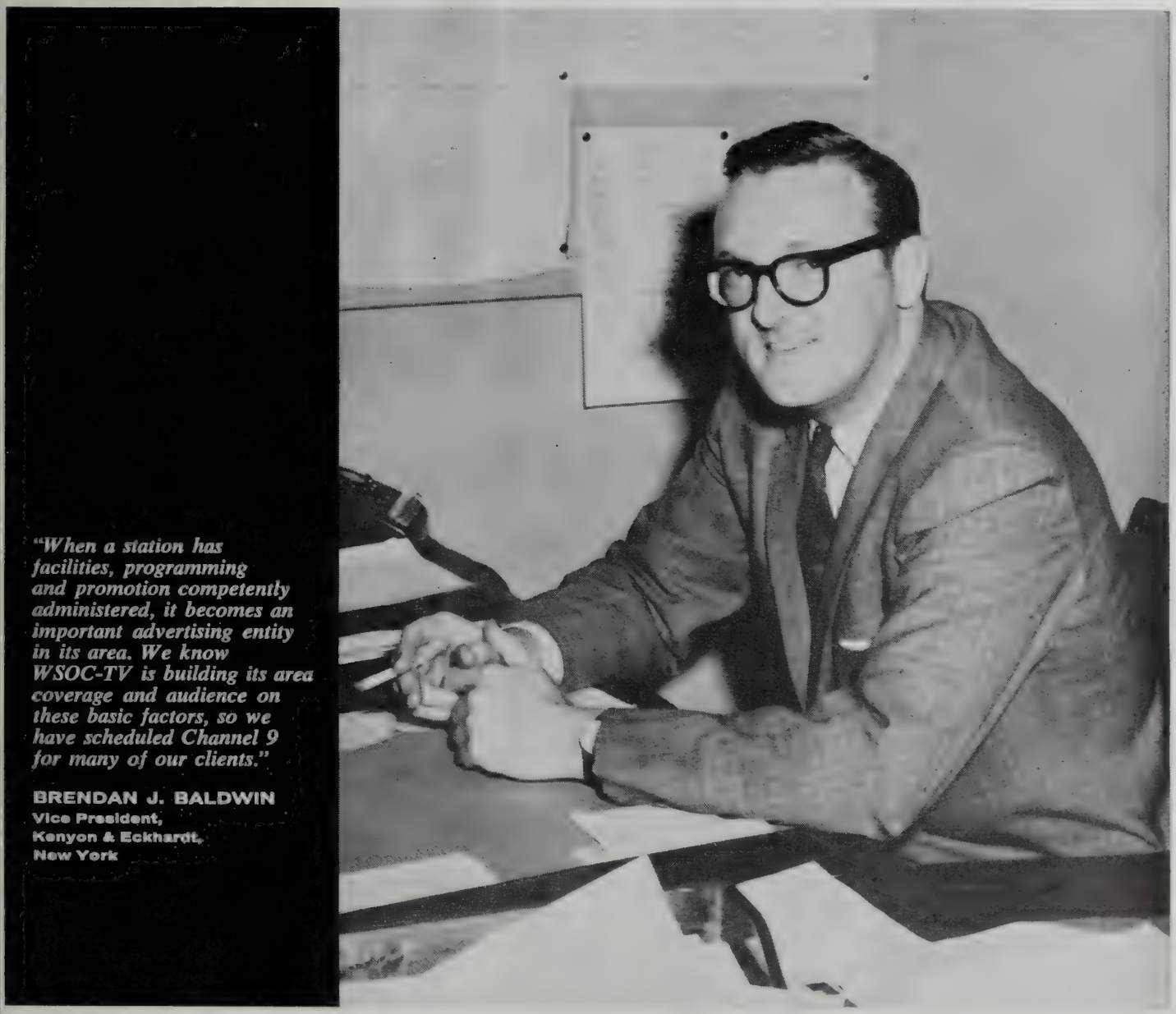
Perhaps we have found the key to reaching the people who I know are snowed in continually by the magnitude of their jobs. At least we know that we have received attention never before achieved in our long experience of contacting agency people.

I think one of the factors that helped us the most in getting the reaction we received was the simplicity of our three-station market approach. We did not present glowing reports featuring such superlatives as Greatest, Best, etc.

We stuck mainly to facts about our market. Facts that could be easily checked, but by the same taken could have been easily overlooked in individual presentations. We brought out the most important facts about the market from the standpoint of the agency time buyer. That it was a closely integrated market . . . the geographical location of the cities comprising the market, Norfolk-Portsmouth, Hampton, Newport-News, were within a few miles of each other. That the military in Norfolk, rather than being just Navy, encompasses 37 different branches of the Armed Forces and that rather than being a weakness was actually a $200 million bonus for advertisers.

We don't know how our unique market promotion will work out from the standpoint of increased sales dollars in the market, but we have received a degree of interest and attention from agency people and advertisers, far above any we have experienced on an individual basis.

"Charlotte's WSOC-TV... an important advertising entity in its area"—Bren Baldwin, K&E



"When a station has facilities, programming and promotion competently administered, it becomes an important advertising entity in its area. We know WSOC-TV is building its area coverage and audience on these basic factors, so we have scheduled Channel 9 for many of our clients."

BRENDAN J. BALDWIN
Vice President,
Kenyon & Eckhardt,
New York

WSOC-TV's modern facilities serve an area of nearly 3 million people with the Carolinas' finest programming. A continuing promotion and publicity program builds audience bonuses for both station and advertiser. In addition, WSOC-TV gives vigorous merchandising support that expands product distribution and multiplies sales. Schedule WSOC-TV. It is one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by **H-R**

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

SPONSOR SPEAKS

The Life of a Radio Man

In this issue (page 32) we're beginning a series of articles which will appear in SPONSOR from time to time on the "Life of a Radio Station Manager."

Our purpose with this series is to acquaint our agency and advertiser readers with what, we believe, has become one of the most fascinating and absorbing occupations in American life today.

And it is largely an untold story. No great novels or plays have ever been written about radio station men, comparable to those written about newspaper editors, lawyers, and doctors.

The glitter and glamor of network tv personalities command most printed space devoted to broadcasting.

But in terms of real drama, variety of experience, and closeness to people and community life, we doubt if there is any profession in the country which equals local radio management.

And, as Paul Marion points out, an awful lot of agency men and ad managers would love a station manager's job.

Vigorous objections by Corinthian

The vigorously worded document in which Corinthian Broadcasting recently expressed its objections to the FCC's proposed program logging forms, makes exciting, challenging reading.

Ordinarily few individual broadcasters care to register blunt and open criticism of Commission activities, though state and local broadcast associations sometimes do.

Corinthian, however, has not hesitated to state its opposition in the strongest possible terms "The proposed program form is objectionable in its overall implications and it is objectionable in certain of its specific questions."

"Corinthian believes that the Commission cannot, as a matter of law, and should not, as a matter of policy, control the quality and diversity of programing."

SPONSOR recommends to every one interested in the health and welfare of the broadcast industry, a careful study of the Corinthian arguments.

And we particularly want to congratulate Wrede Petersmeyer and members of Corinthian management for taking a courageous, forceful stand on fundamental principles.

10-SECOND SPOTS

Putting on the dog: Klavan and Finch have gone high hat. The WNEW, New York, morning personalities recently chastised their outfit's traffic department (K&F insist their reports on N. Y. traffic originate in the station's traffic department) for copy that read: "Traffic on the approaches to the George Washington Bridge is proceeding at a snail's pace." Insisted Klavan, or was it Finch, "Next time instead of snail say *escargot.*

Attention, tired execs: Leonard Key, producer of the forthcoming Broadway musical, "The Night They Raided Minsky's," is scouring the Madison Ave. and Wall St. areas these days, but his forays have nothing to do with advertising or stocks and bonds. Key seeks gentlemen with bald heads, red faces, fat necks, and pendulous jowls, in junction with his show, based on the heyday of burlesque. The "tired businessman" types (which abound on the two streets. Key claims). are desired to occupy an entire row at each performance of the musical. thereby lending authenticity, nostalgia, and flavor.

Free medical care: The ABC News team has high hopes of getting through the coming winter minus bouts with the common cold. When they had their proboscises featured in full-page newspaper ads under the heading of "25 noses for news," The Schering Corp. (Coriciden cold tablets, nose drops, etc.), sent packages of its products to each of them.

Another non-first: Groucho Marx takes issue with G.E.'s announcement that he'll play his first serious role, that of an attorney. "Some of my best comedy tries," quips Marx "turned out to be serious roles."

New gun in town: Hugh O'Brian, veteran rider of the tv Purple Sage (Wyatt Earp was his handle), now is pursuing a Broadway legit stage career. One of his comments about life among the big city slickers: "Those horses sure look funny with policemen on 'em."



Go First Class with KMJ-TV — and with first class ratings as confirmed by the new Fresno ARB survey of July, 1961.

KMJ-TV has more quarter hour wins throughout the week . . . from sign-on to sign-off . . . than any other Fresno station. This is true both for the Metro Area and for total homes. And KMJ-TV leads consistently in the number of adult viewers.

KMJ-TV movies lead the field. The afternoon movies Monday through Friday are the top rated daytime movies with an average rating of 15.0. The Sunday Cinema Special from 4:00 to 7:00 p.m. has a 22.0 and the Friday night Fabulous Films has a 17.0 rating.

*July 1961 ARB, Fresno.



. . . first TV Station in the Billion-Dollar Valley of the Bees

GO FIRST CLASS with KMJ·TV

FRESNO

CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY

IN BUFFALO GO ACTIVE WITH



WGR-TV

CHANNEL 2

Your Petry representative (or in Canada, Andy McDermott) has a whole bag full of neat sales tricks that will help you sell the Western New York and Southern Ontario market through Channel 2. Let them show you how WGR-TV's leadership in sports, movies, and local programming keeps viewers glued to 2. To sell Buffalo...get active with WGR-TV.

WGR-TV CHANNEL 2 NBC BUFFALO, N.Y. · A TRANSCONTINENT STATION

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-AM, WGR-FM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM.
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by Edward Petry & Co., Inc. The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

23 OCTOBER 1961
40¢ a copy • $8 a year

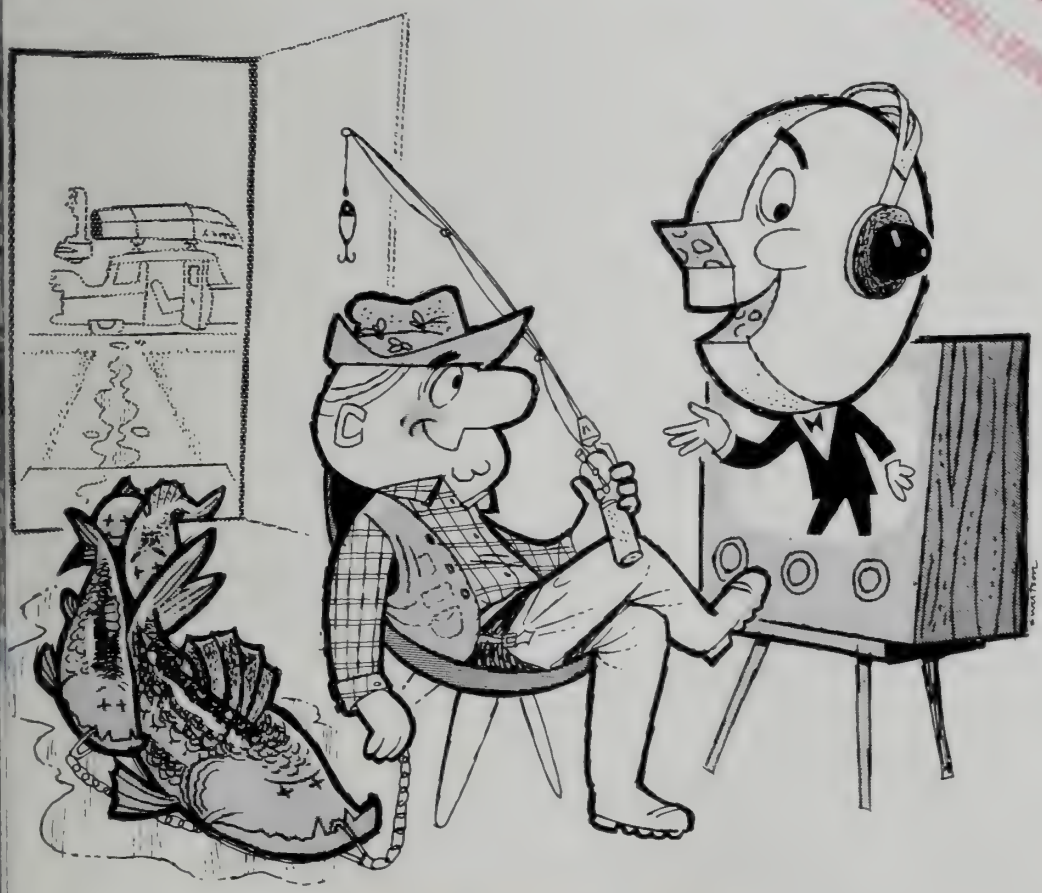
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

IN THE LAND OF THE BIG CHEESE . . . IT'S

WEAU-TV 92%!

(EVEN WHEN THE FISH ARE BITING . . .)



WEAU-TV

EAU CLAIRE, WISC.

Reaching ¾ million people and 2 million cows with the best of ABC, NBC and CBS

THE AGENCY MEDIA DEPT. IN 1966

Mediamen view their future in such areas as research, status, and automation impact

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How spot radio works for 8 big clients

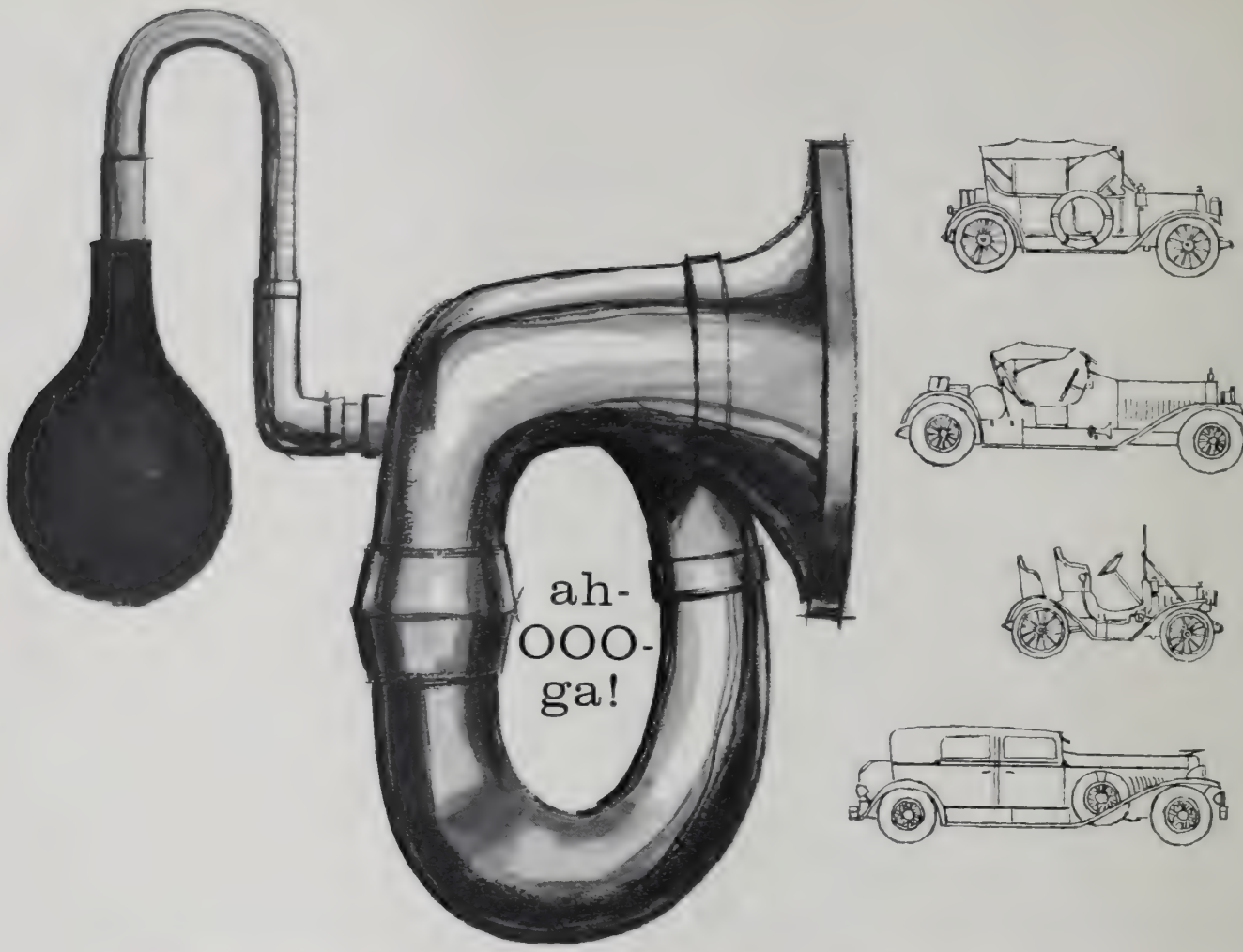
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1956-1961— wha' happened in radio/tv?

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Network tv studies tag customers

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What's first with Hoosiers ...is first with WFBM-TV

3rd Annual Antique Auto Tour—This Hoosier love for old motor cars just comes naturally. Indiana happens to be the birthplace of today's automobile. That's why WFBM-TV included Kokomo and honored the "Haynes" on its first tour. So successful were preceding tours that this year's caravan included 125 cars and extended nearly three miles. Each year it has been more fun for those who went—and even more exciting to goggle-eyed thousands in cities around Indianapolis who watched it. These Mid-Indiana viewers prefer WFBM-TV, too. Ask your KATZ man!

Represented Nationally by The KATZ Agency

CHANNEL 6
WFBM TV
INDIANAPOLIS

A TIME-LIFE STATION

WPEN

FAMOUS IN PHILADELPHIA

FOR

EXCLUSIVE HELICOPTER *Traffic Reports*

INTERESTING VIGNETTES *25 DAILY*

FIGHTING EDITORIALS

MELODIC MUSIC

AWARD WINNING NEWS

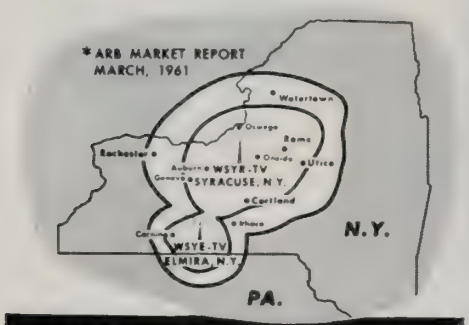
FRIENDLY PERSONALITIES

WPEN 950 ON YOUR DIAL

IN RADIO IT'S THE SALES CLIMATE THAT COUNTS

Represented Nationally By GIL-PERNA

OVERWHELMINGLY
THE LEADER* IN THE SYRACUSE MARKET
WSYR-TV
DELIVERS 42%*
MORE HOMES THAN ITS COMPETITOR



WSYR • TV
NBC Affiliate
Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

HE'S NOT HANDSOME
HE'S NOT A SMOOTHIE
but . . .
HE'S THE MOST
AUTHORITATIVE
HAP GLAUDI
SPORTS

At last, the New Orleans television market has a sports editor who knows the facts and presents them. HAP GLAUDI fills this need more than 12 times per week!
For that big PLUS in New Orleans . . . buy HAP GLAUDI SPORTS!

Represented nationally by Katz

WWL-TV
NEW ORLEANS

© Vol. 15, No. 43 • 23 OCTOBER 1961
SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Media departments—1966
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Officers: editor and publisher, *Norman R. Glenn;* executive vice president, *Bernard Platt;* vice president and assistant publisher, *Arnold Alpert;* secretary-treasurer, *Elaine Couper Glenn.*

Editorial: executive editor, *John E. McMillin;* news editor, *Ben Bodec;* managing editor, *Alfred J. Jaffe;* senior editor, *Jo Ranson;* midwest editor, *Gwen Smart;* assistant news editor, *Heyward Ehrlich;* associate editors, *Jack Lindrup, Ben Seff, Ruth Schlanger, Lauren Libow;* columnist, *Joe Csida;* art editor, *Maury Kurtz;* production editor, *Phyllis Trieb;* editorial research, *Carol Ferster;* reader service, *Gail Rubenstein.*

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Now Herb gets the "Oscar"!



WHO Radio Farm Director Herb Plambeck (right) receives first broadcast-industry "Oscar in Agriculture" award from Thomas H. Roberts, Sr., President, DeKalb Agricultural Association, for "outstanding service to American agriculture."

WHO's Herb Plambeck Wins Second Major 1961 Farm Service Award–"Oscar in Agriculture". For the second time this year, WHO is proud to announce that Farm Director Herb Plambeck has received *another* of America's top farm service awards. And again, the award is from an organization that *sponsors* one of Herb's farm programs!

This time it is the first annual "Oscars in Agriculture" award for the one broadcast personality judged to be most helpful to the farming industry. The award will be presented annually by the DeKalb Agricultural Association, Inc., through a panel of independent agricultural experts.

Earlier in the year Herb received the coveted American Feed Manufacturers Association "Animal Agricultural Award" for outstanding service to livestock and poultry farmers. Now *both* these top awards are added to the tremendous string of 45 other state, national, and international citations Herb has received in the past 25 years.

Herb Plambeck is known as "Mr. Agriculture" throughout the large WHO coverage area — America's 14th largest radio market. He and his expert WHO staff are on the air sixty times per week with farm programs.

Ask your PGW Colonel for availabilities.

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

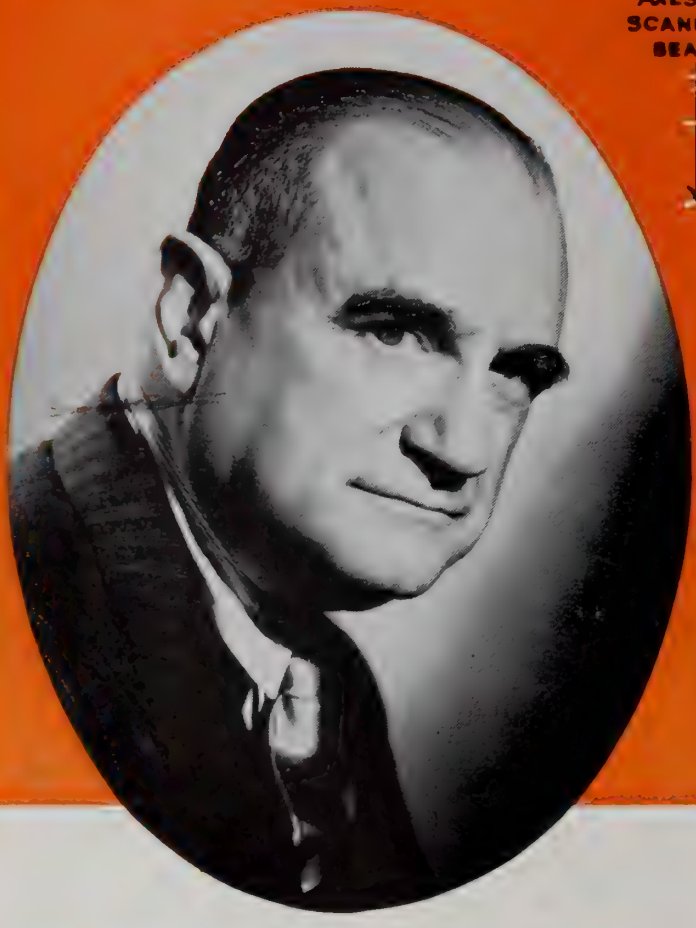
NBC Affiliate

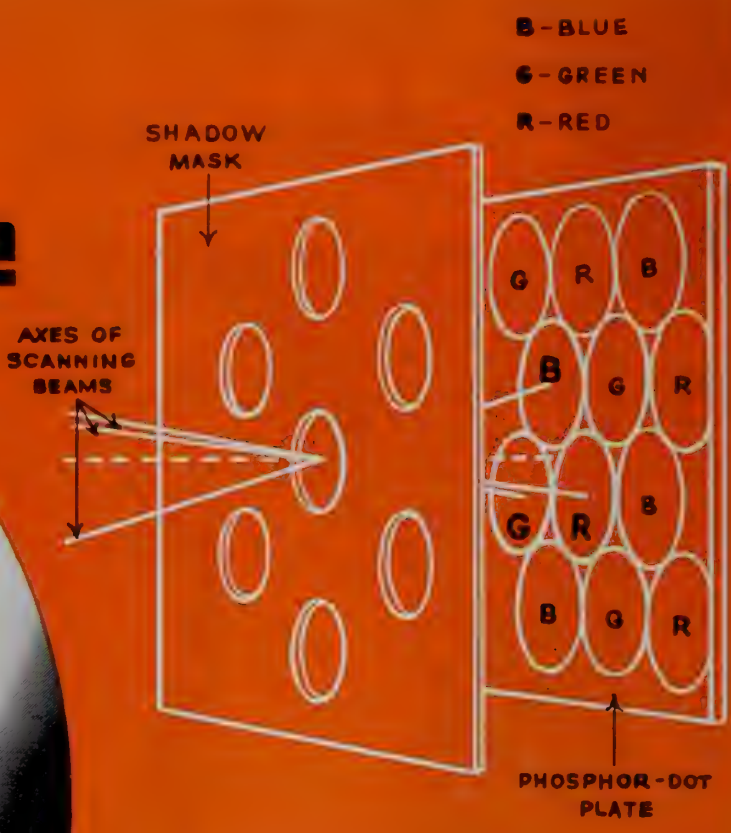
WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc.
National Representatives

Pioneer in public service





Dr. Alfred N. Goldsmith: His inventions include important techniques with respect to the shadow-mask color tube, three-gun color television systems, and ultrasonic receiver-control equipment.

WGAL · WGAL-FM · WGAL-TV have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage areas.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

23 October 1961

SPONSOR-WEEK

FOOD JUST EATS UP TV

Three separate '61 studies of food brokers and supermarket men show 68, 78, 97% prefer tv as ad medium

In three separate studies, all current and conducted during 1961, the overwhelming preference of food brokers and supermarket people is for tv as the medium they regarded as doing the most effective job.

One study was done by TvB. A second was done by an advertising agency for a soap giant and a national food that has asked that its name not be mentioned. The third study was done by CBS TV.

In all three studies more than two-thirds of trade people selected tv as the medium they prefer to have working for them.

The TvB study was prepared to urge a national canner who had dropped out to return to tv.

Fifty-three food brokers in 33 states were interviewed. They were asked which medium they considered most effective in selling retail trade—especially supermarkets.

Thirty-eight named tv exclusively, four named newspapers exclusively and one named radio exclusively. Seven favored newspapers combined with tv and three didn't respond.

Of those answering 76% preferred tv exclusively, 14% newspapers combined with tv, 8% newspapers only, and 2% radio only.

A second study was done in the midwest to see what media food brokers felt would be the "most helpful in getting grocery retailers to support new product introductions." Thirty-three brokers were interviewed for 30 to 45 minutes.

Thirty-two of the 33 named tv as the "most helpful" selling medium and one named newspapers.

The third study (see SPONSOR-SCOPE, 25 September, p. 21) conducted by CBS TV among 2,800 supermarket managers was on housewife appeal and managers were asked to select among daytime tv, newspapers, women's service magazines, radio, Sunday supplements, and billboards.

They were asked which media they thought helped national advertisers most and, also, how they would divide a $1 million budget among the six media.

On effectiveness the media were voted as follows: tv 68%, newspapers 22%, magazines 4%, radio 4%, supplements 4%, and billboards 1%.

Media allocations were voted to be divided as follows: tv 44%, newspapers 24%, radio 14%, magazines 10%, supplements 5%, and billboards 3%.

ABC Int'l into Manila

ABC International has signed a programing, engineering, and sales agreement with a new station in Manila, the Philippines.

The station, DZBB-TV, (Republic Broadcasting) starts shortly.

Animation comeback for Laurel & Hardy, Marx Bros. on tv

Great Hollywood comedy teams of the past are being revived for tv by means of animated cartoons.

NBC TV is first to announce a specific show of this type. Laurel and Hardy, a half-hour prime time series set for 1962-63. The voices will be simulated. Hardy died in 1957.

Laurel and Hardy is to be produced by Larry Harmon and released through Jayark.

Screen Gems is working on a series to turn the Marx Brothers into an animated series filmed from dolls with simulated voices. Chico Marx died earlier this month.

SYLVANIA'S 4 RADIO NETS FOR RECORD FLASH DRIVE

Network radio is being used in what's probably the heaviest advertising campaign ever launched for photographic flashbulbs.

Sylvania is using NBC, CBS, Mutual, and ABC. On 1,000 network stations, more than 600 spots are expected to produce 1 billion consumer impressions.

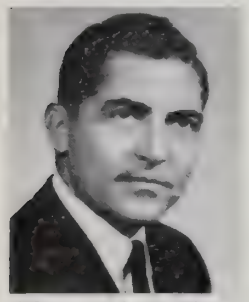
William A. Cummings, ad manager said the advertising campaign is the largest one ever staged by his company and is probably the biggest ever in the flashbulb industry.

Programs to be used include Mutual News, NBC News on the Hour, CBS News, and Don McNeil on ABC.

KELLIHER IS WNEW MIDWEST MANAGER

Although Metromedia has not set up a rep firm for itself at this time, it has bolstered its midwest sales staff for WNEW Radio, New York, through the appointment of Richard J. Kelliher as mid-west sales manager.

Kelliher was national sales manager in New York for RKO General stations KHJ, Los Angeles, and KRFC, San Francisco.



Richard J. Kelliher

From 1954 to 1960 he was a manager in the San Francisco, Chicago, and New York offices of Adam Young radio and tv representatives.

He has been in radio sales since 1948. He attended the University of Chicago and the University of Michigan and was in the Marine Corps during World War II.

PGW 'cost yardstick' for tv spot up-dated

PGW has brought up-to-date its "cost yardstick"—an estimating device—covering 84 markets for approximately 91% of all U. S. tv homes.

Five rate categories are incorporated: nighttime half hours and twenties, five day and five fringe night minutes, and a 10/12 plan.

Another feature is the month-by-month temperature table of 80 markets so seasonal advertisers can readily assign start dates.

The PGW "cost yardstick" contains market-by-market data. Pertinent figures are added to obtain estimates for particular spot tv campaigns.

Rates given are selected as follows:

Five day participation rates are based on 260 time frequency discount or on 5 or 6 Plan rates. Fringe night minutes are for before 6:30 p.m. or after 11 p.m. Eastern time. Nighttime twenties are prime time breaks—the most expensive rates for this type. Half-hours are between 7-11 p.m. but not in the highest rate prime time classification.

BALABAN ON ROBERTSON ON CANADIAN PAY-TV

Barney Balaban, Paramount Pictures president, has replied to charges made by Norman S. Robertson as a parting blast when he resigned from the board of Famous Players Canadian Corporation.

Paramount owns 51% of Famous Players which ran a Telemeter pay test in Toronto.

Balaban referred to the Etobicoke operation and a research and development one very fruitful in producing basic information—one that shouldn't be judged by straight profit and loss.

Balaban made his views known in a letter to John J. Fitzgibbons Sr., Famous Players president.

He denied Robertson's allegation that the pay-tv experiment lost $11,000 a week. Balaban said the loss weekly was $3,500 without counting depreciation and $7,500 including such amortization. He pointed out that back in 1950 the tv industry lost $25 million, and asserted that pay-tv losses will go even higher in its experimental phases.

Balaban also denied Robertson's charge that Paramount dominated the affairs of Famous Players.

Helbros' Xmas spot effort

Helbros Watch (S. Jay Reiner) will make its heaviest use of radio/tv this Christmas with 10-second spots in 40 radio stations.

Purpose of the spots is to back up a magazine campaign handled by E. A. Korchnoy, Ltd.

ESTY STOWELL NAMED OBM PRESIDENT

Esty Stowell has been elected president of Ogilvy, Benson & Mather, announced former president David Ogilvy, who will become chairman.

Stowell joined the agency five years ago as executive v.p. Before that he was at Benton & Bowles from 1934 to 1956—22 years. He started as an apprentice and rose to the post of executive vice president.



Esty Stowell

Stowell's appointment has been expected for some time. It has been known that Ogilvy wanted to relieve himself of some management chores.

Broadcast spot costs $30 million to do

It costs broadcasting $30 million a year to buy, sell, and process radio and tv spot, according to a study made by Arthur Young and the Bank of America and Broadcast Clearing House. Young is BCH's accounting firm.

BCH estimates that under its automated system "substantial percentages—more than 50 per cent in most cases" could be saved by agencies, representatives, and stations.

For the following four items, it is estimated the three groups—agencies, representatives, and stations—would effect the following savings, respectively: Operational and procedural steps, 33.3%, 51.5%, and 57.2%; Comparison and check points, 66.6%, 66.6% and 66.6%; Internal handling time, 62.1%, 70.4%, and 29.1%; Material, space, and equipment costs, 58.5%, 27.5%, and 41.3%.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

We hear rumblings of unhappiness among broadcasters regarding the strong talk and actions of the FCC under the new leadership of Newton Minow. We also hear noises to the effect that maybe even Governor Collins has been too critical of our industry.

We have no sympathy with the rumblers. It is our opinion that the broadcasting industry needs very strong and enlightened leadership. We need leaders with a little bit more sense of the future and our responsibilities to the nation than many of our intra-industry politicians have exhibited in the past. We believe that Governor Collins is this sort of person.

However, if we cannot raise our standards and overall integrity by the Governor's prodding from within, then Newton Minow is just the guy we ought to have breathing on us in the interests of the public. We find ourselves feeling continually grateful that his term has seven years yet to run. Our industry needs strong men, and it looks like we have got them.

We are not sure that what is momentarily good for the broadcasters is good for the public we serve. But we are firmly convinced that what is bad for the public hurts us even more.

Represented nationally by HOLLINGBERY

BAXTER OF STORER ON 'RESPONSIBILITY'

"Responsibility is the key to successful radio programing," stated Storer Broadcasting Company radio v.p. Lionel F. Baxter at the Alabama Broadcasters Association's annual fall meeting.

"It matters little whether the format is music and news, top forty, beautiful music or all talk," stated Baxter. "It must be a responsible approach and one determined by management, not talent."


Lionel F. Baxter

It is management's responsibility to determine what communities need as well as want and then to program accordingly, he asserted.

He pointed out how depth studies led to reprograming of WIBG, Philadelphia as a modern music station and WGBS, Miami as a "Sound of Music with News in Depth" station.

Here we go again

First known network casualty of the season is Roaring Twenties on ABC TV which will exit at the end of December.

Its replacements will be Yours For a Song, a quiz with Bert Parks. and Room For One More. situation comedy.

The Park's show is also to be a daytime strip.

TvB ANNOUNCES WINNERS OF RESEARCH COMPETITION

The winners of TvB's first competition for exceptional plans in tv research have been announced.

There are 18 awards in all. A prize of $4,000 plus $250 honorarium was awarded for study in tv's role in shaping adolescent behavior. Authors are Dr. Arthur J. Brobeck of Yale and Mrs. Dorothy B. Jones of Los Angeles.

A prize of $1,500 in addition to the honorarium went to Drs. Karl U. Smith of Wisconsin and Wimmiam M. Smith of Dartmouth for a study of scientific television methods applied to analysis of perceptual feedback in behavior.

Other research plans for which awards were made include: Televised Communications and Income Tax Compliance, Rational vs. Emotional Communications, The Effects of Aggressive Content in Tv Programs upon the Aggressive Behavior of the Audience, Prominenene and Audience Structure, Television in Inducing Action, Repetition in Communication, 'Individualizing' Televised Instruction, Personality and Television Advertising Messages, Taste Development, Family Structures and Viewing, The Logic of Politics, The Principle of Television Orientation, and Physician Education.

The competition was conducted by a group of social scientists headed by Dr. Mark A. May.

CRUTCHFIELD, RUPP ELEVATED AT ARB

Two changes in station sales assignments at ARB were announced this week by Roger Cooper, manager of station services.

J. Ralph Crutchfield has been named station sales supervisor to coordinate local market reports to stations. He'll handle sales and client services to the 375 tv station subscribers to local ARB services.


J. Ralph Crutchfield

Jim Rupp has been named marketing director of station services for all station activity other than the local market report. These include telephone coincidentals, tv nationals, special surveys, coverage studies, special tabulations and the new station management analysis report.


Jim Rupp

Crutchfield was formerly assistant sales manager and Rupp was southern regional sales manager.

NBC TV, WCBS-TV telling rating success stories

NBC TV is pointing with glee to the Nielsen NMA ratings for average audience for the three weeks 24 September-8 October.

Network 7:30-11 p.m. ratings ran between 17.0 and 19.5 for the three weeks and were 10 to 14% over CBS and 13 to 28% over ABC. In quarter-hour averages NBC says it was entirely in first or second place, never third.

WCBS-TV meanwhile is needling NBC's statement about averages by pointing out that the CBS flagship station had all ten of the top ten New York shows in the 8-14 October Arbitron. Eight were network shows, but in first and fourth place were its local Late News and Weather for Saturday, 32.6 and Wednesday, 24.3.

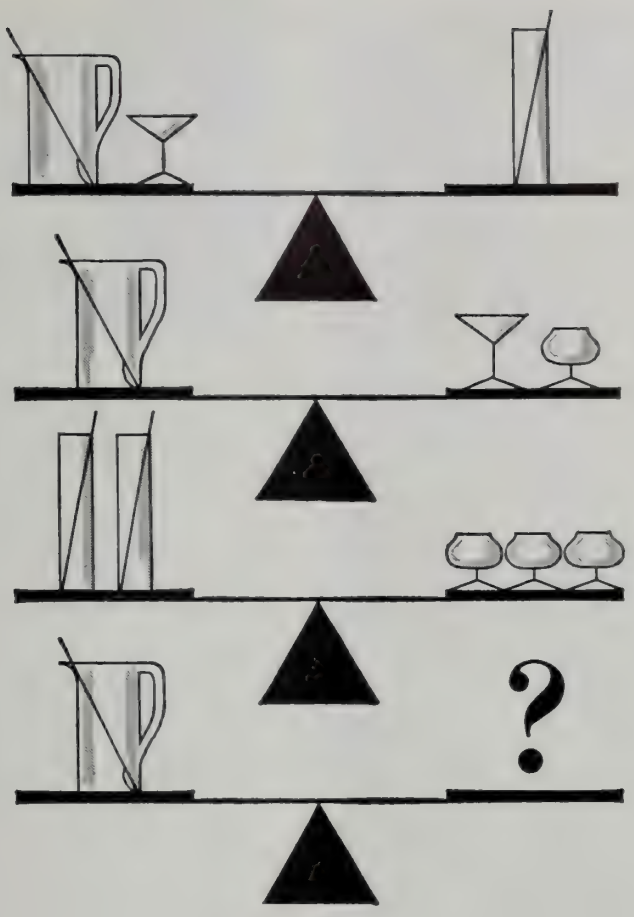
Narva, Keenan named in L&N media appointments

Two appointments in the media department of Lennen & Newell this week were the naming of Martin Narva as associate media director and of Michael E. Keenan as assistant media director.

Keenan joined L&N from FC&B, where he has been a media buyer for the past 18 months. Previously he bought print at Compton.

Narva joined L&N as a trainee in 1955 and has been an assistant media director since 1959.

More SPONSOR-WEEK continued on page 60



BALANCED PROGRAMMING

Agency X had a client who was a specialist. He specialized in a one-syllable word—NO! Hoping to increase his vocabulary, the agency invited him to a party. However, he hovered near the bar and fiddled with the bar equipment—in silence.

An adroit agency man, believing that actions speak louder than words, joined the fiddling. After a bit the agency genius pointed out that certain pieces exactly balanced others, as shown in the first three sketches. He asked the client to calculate the number of Martini glasses it would take to balance the julep cup. All Martini glasses being full except the one shown, the client was obliged to think.

Send us the answer* and win an exciting new prize. It may be round or rectangular, thick or thin, solid or liquid.

**If mathematics isn't your cup of tea, we suggest you demonstrate your capacity to achieve the necessary balance to the H-R man at your neighborhood bar.*

Source material Dover Publications, Inc.

wmal-tv

abc

Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

Bob Kelly, are you listening?

Because Bob Kelly is so highly respected as a time buyer at Lennen & Newell, we're proud to claim him as one of our biggest boosters. Bob is originally a Providence boy, and makes a point to keep up to date on the old home town.

And in Providence, how times have changed! WICE sure has grown-ups talking with its nice balance of music and news, spiked with a healthy shot of public service programming — the honest to goodness kind that really does serve the public.

If you know Bob Kelly, please give him a ring and pass along this new information. We're as proud of Providence as Bob is — and we want to make sure he's up to date on what's been happening here at the live-wire station.

WICE
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

SELL THRU QUALITY RADIO

USE A "JOE" RAHALL STATION



N. Joe Rahall

WLCY—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall Manager

WKAP—ALLENTOWN, PENNA.
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by ADAM YOUNG

by John E. McMillin

Commercial commentary

Notes on the Creativity Kick



During the last 12 months I've attended the fall meeting of the Association of National Advertisers at Hot Springs, the winter meeting of the Advertising Federation of America in Washington, the spring meeting of the American Association of Advertising Agencies at White Sulphur Springs, and 10 days ago, the 4A's Central Region Meeting in Chicago.

Such a peripatetic schedule leaves one a little limp and dazed with no very clear recollection of specific speeches, panels, and presentations at any of these industry conclaves.

However, a few vivid impressions do remain. And since I am leaving next week for Virginia to begin the whole cycle again, it may be worth while to try to report here what I've gathered during the past year.

Based on talks and discussions at the ANA, 4As, and AFA, I'd say that two sizeable subjects have almost completely dominated agency and advertiser thinking in this period.

They are, 1) the image of the advertising business and how to improve it, 2) creativity and how to stimulate it.

Of the two, the image-building problem has provoked the more specific though varied activities. The 4As have been deep in a Hill & Knowlton project, involving a research study among "thought leaders" and "opinion makers." The AFA has been putting together a massive "Advertising Recognition" program. The ANA has hired a new public relations v.p., Bill Heimlich, and will announce several important new projects shortly, and such industry consultants as Harry MacMahon have been preparing some very meaty pro-advertising presentations.

But creativity, that shadowy goddess before whose shrine increasing numbers of admen have been burning increasingly large potfuls of incense, remains a somewhat mysterious subject.

Despite all I've heard, I still think that advertising's current "creativity kick" is operating on a pretty confused basis.

For God, for country, for creativity

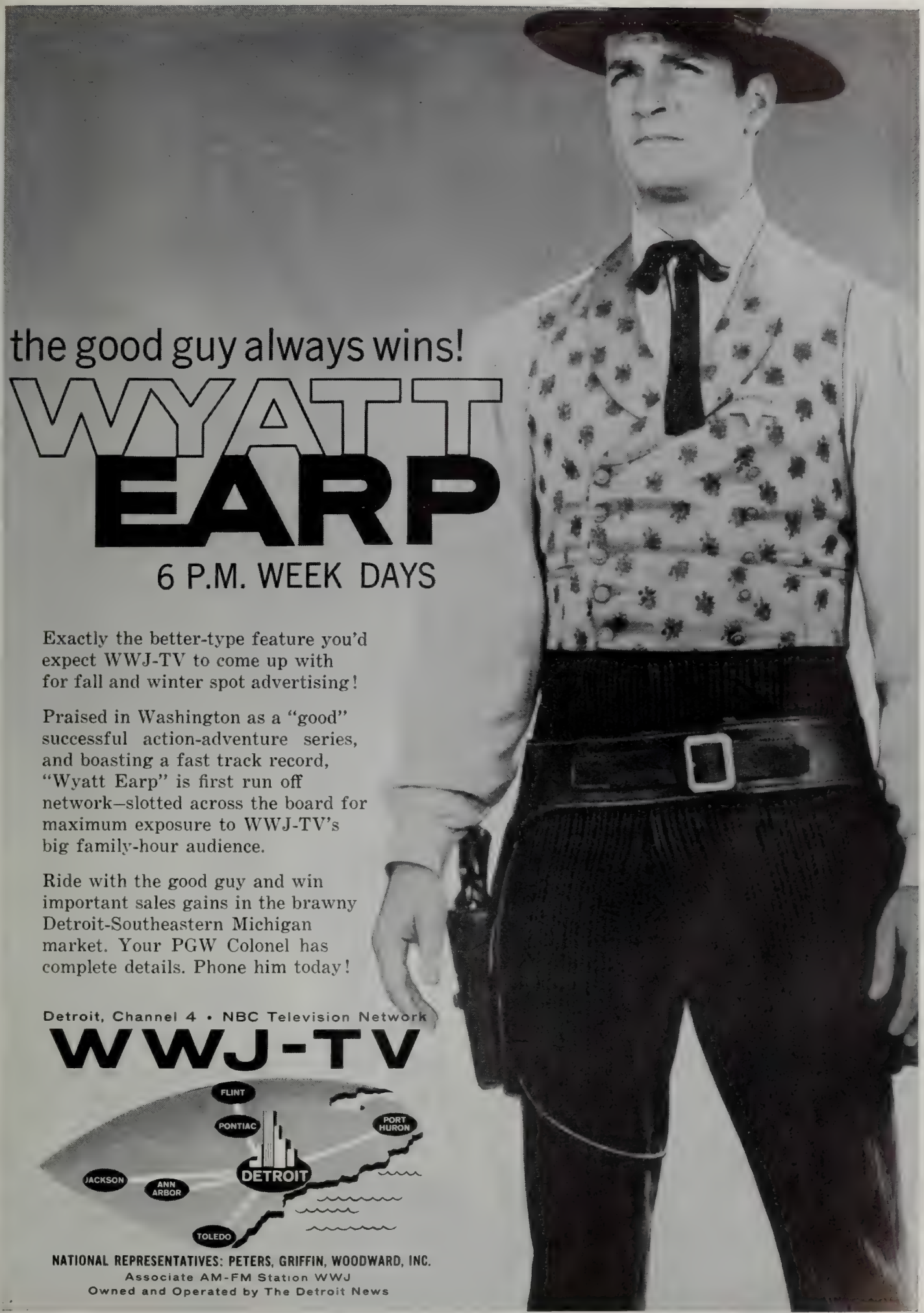
Why it is that an industry which, as recently as 1956, seemed hell-bent on embracing the "Modern Marketing Concept," on becoming scientific and research-minded as all getout, has done this sudden flip-flop in favor of God, country, and creativity?

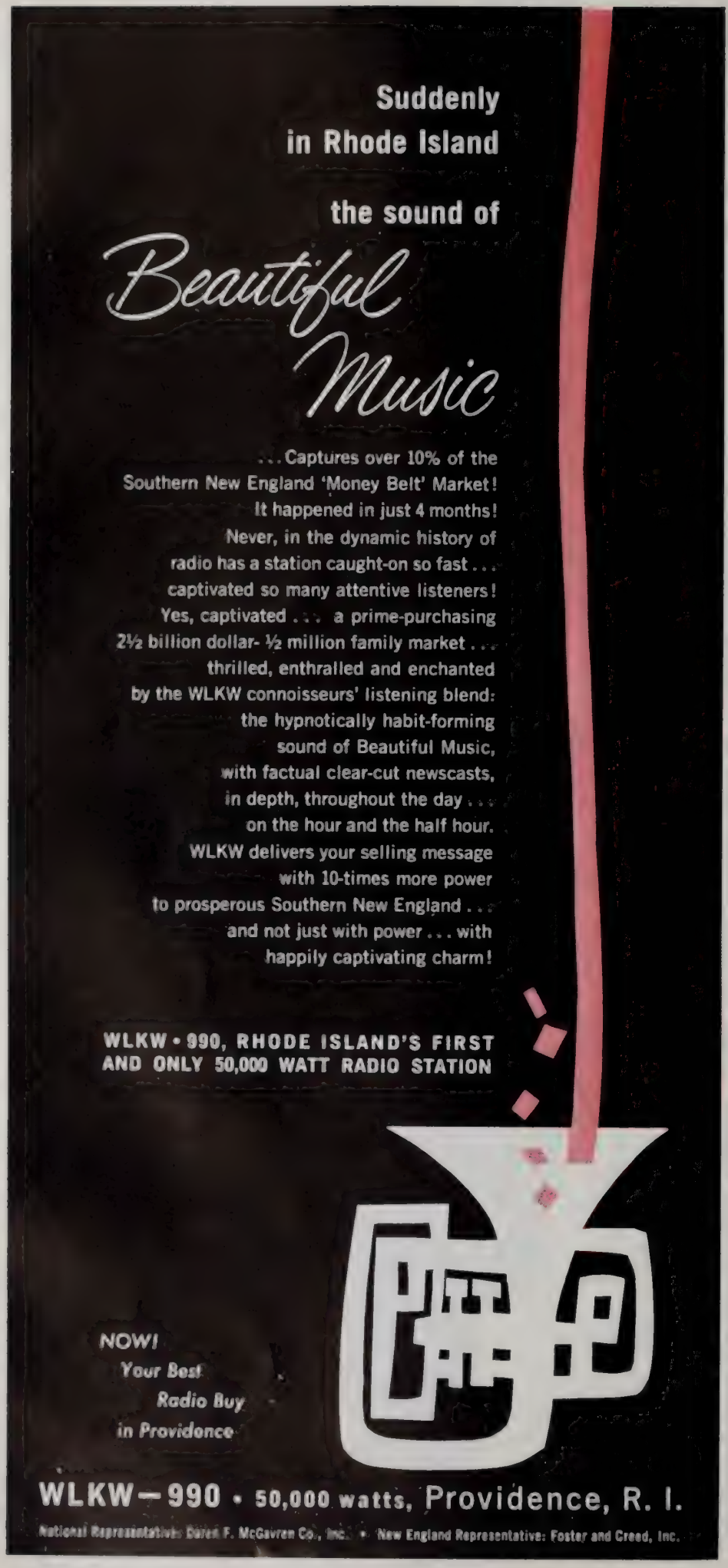
What is the meaning of all the pro-creative oratory you hear at advertising meetings? How sincere is it? How realistic?

Perhaps the most obvious explanation of the industry's preoccupation with creativity is that it is just another fad in a business that has a built-in weakness for faddish enthusiasms.

"One year it's motivational research, the next it's corporate im-

(*Please turn to page 45*)


the good guy always wins!
WYATT EARP
6 P.M. WEEK DAYS
Exactly the better-type feature you'd expect WWJ-TV to come up with for fall and winter spot advertising!
Praised in Washington as a "good" successful action-adventure series, and boasting a fast track record, "Wyatt Earp" is first run off network—slotted across the board for maximum exposure to WWJ-TV's big family-hour audience.
Ride with the good guy and win important sales gains in the brawny Detroit-Southeastern Michigan market. Your PGW Colonel has complete details. Phone him today!
Detroit, Channel 4 • NBC Television Network
WWJ-TV
FLINT
PONTIAC
PORT HURON
DETROIT
JACKSON
ANN ARBOR
TOLEDO
NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News



555/5th

Congratulations on Negro issue, but . . .

I want to congratulate you on the Negro edition of SPONSOR, which came in this morning.

Knowing that you are always interested in making sure that your magazine is correct in its copy, I would like to call the following to your attention:

1. On page 34 in your list of Negro Station Programing, under 100% Negro Appeal Programing in the State of New York, you list WWRL. For your information, WWRL does not program 100% Negro on a 7 day per week basis. The station copied the WLIB format in broadcasting to the Negro community in New York City only 100% on a Monday thru Friday basis.

2. On page 40 in Negro Station Profiles, you again will find that your information is incorrect. You list WWRL as a 100% Negro operation, which they are not. By calling the station it can easily be verified that their week end programs are devoted to foreign languages.

I am calling this to your attention in just thumbing through the pages of the new edition, which I received this morning.

Harry Novik
general manager
WLIB
N. Y. C.

● WWRL converted to Negro appeal programing 24 hours a day, Monday through Friday (weekends they are bi-lingual), but after SPONSOR's questionnaires for the Negro issue had been returned. WWRL then sent a corrected questionnaire. In the ensuing changes, the second questionnaire was incorrectly revised. SPONSOR is sorry about the mix-up.

Almost identical approaches

I noted with considerable interest, the article titled "Improved Research Ahead For Radio and Tv," as published in your 20 August issue, as well as your editorial comment under "Sponsor Speaks," indicating that this holds promise of a refreshing and creative new approach to radio measurements.

While I am certainly in full agree-

(*Please turn to page* 42)



FOR THAT "LIVE" LOOK, TAPE IT...

on SCOTCH® BRAND Live-Action Video Tape!

"Real-life" *presence* is the new TV look achieved by today's commercials using "SCOTCH" BRAND Video Tape. Until now, the home-viewer's picture has been an ingenious compromise—an optical medium shown on an electronic screen.

Not so with tape! "SCOTCH" BRAND Video Tape offers complete compatibility of picture source and picture—both electronic—with a greatly expanded gray scale for gradual transitions from absolute black to absolute white. In addition, tape eliminates jitter, provides excellent sound quality and an "unlimited" number of special effects. It all adds up to cleaner, crisper originals of unsurpassed quality . . . with exceptional Video Tape duplicates and kines from master tapes.

Tape has many advantages—for advertiser, agency, producer. Playback is immediate, serious goofs can be remedied at once by retakes. Special effects are made instantaneously . . . no lab work and waiting. Costs are competitive, savings gratifying.

Tape is easy to work with, no mystery . . . talented specialists are available to help you. *Prove it to yourself!* Send your next TV storyboard to your local tape producer for an estimate that will surprise you —at no cost or obligation.



Write for the new brochure, "The Show is on Video Tape"—a case history of six commercial tapings. Enclose 25¢ to: 3M Co., Box 3500, St Paul 6, Minn.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

Magnetic Products Division 3M COMPANY

Bob Rich, Seven Arts Vice President and General Sales Manager, after person-to-person talks with seven representative station executives, states:

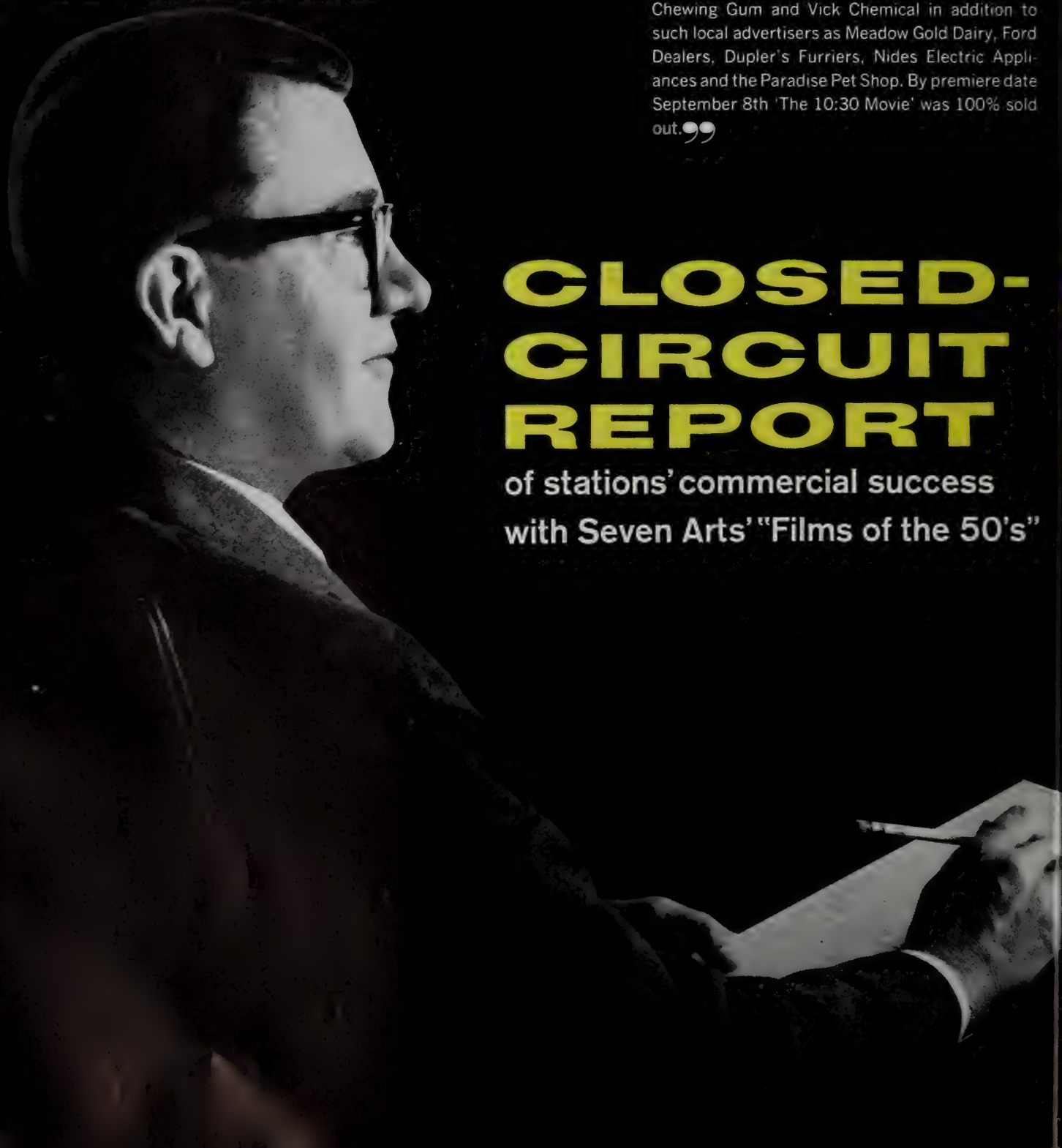
"No motion pictures ever released to television have generated as high a commercial return for stations as Warner's 'Films of the 50's.'

"In such important markets as Denver, Chicago, Amarillo, Dallas, New York, Asheville, N. C. and Minneapolis 'Films of the 50's' have clearly demonstrated their overwhelming acceptance by local and national advertisers. Here's what they reported at mid-September."



IN DENVER

KLZ-TV debuts "THE 10:30 MOVIE," a new Monday through Saturday feature film showcase primarily scheduled with Warner Bros. "Films of the 50's." Says Jack Tipton, Manager and Director of Sales, "Three weeks prior to the premiere, this new show was 80% sold out to such blue chip national advertisers as Coca-Cola, Avon Products, Wrigley Chewing Gum and Vick Chemical in addition to such local advertisers as Meadow Gold Dairy, Ford Dealers, Dupler's Furriers, Nides Electric Appliances and the Paradise Pet Shop. By premiere date September 8th 'The 10:30 Movie' was 100% sold out."



CLOSED-CIRCUIT REPORT

of stations' commercial success with Seven Arts' "Films of the 50's"



IN NEW YORK

Peter Affe, Station Manager, WNBC-TV says,

"That the Seven Arts product is accepted by time buyers as top quality TV entertainment is attested by the fact that we premiered our new Saturday night Movie Four on September 23rd with all available minutes and 10 second ID's sold out."



IN CHICAGO

Jim O'Rourke, Western Division Sales Manager, WGN-TV, reports:

"WGN-TV was 100% sold out a week before its new feature strip unveiled 'Films of the 50's' on September 11th, Mondays through Fridays at 10:15 P.M."



IN AMARILLO

we hear from Charlie Keys, General Manager, KVII-TV,

"KVII-TV debuted its weekly presentation of 'Films of the 50's' on Sunday, September 17th at 10:00 P.M. Two weeks before starting time this ABC network affiliate was 75% sold out to two local sponsors, Amarillo National Bank and Fedway Department Stores. By starting date KVII was 100% sold out."



IN MINNEAPOLIS-ST. PAUL

says Don Swartz, President and General Manager, KMSP-TV,

"Advertisers are quick to sense the strong audience appeal of these Seven Arts feature films. Three weeks after buying Volume II, we were over 80% sold out on 'Picture of the Week,' which we initiated September 8th on Friday evenings at 10:30 P.M."



IN DALLAS

says KTVT's Program Manager, Arno Mueller,

"Selling is made somewhat easier when you have the best feature films to schedule. To wit: our Friday night show, 'Films of the 50's,' was sold out before its September 8th premiere."



ASHEVILLE, GREENVILLE, SPARTANBURG

Theodore Eiland, WLOS-TV's Vice President and General Manager, says:

"To develop not only audiences, but **dollars** you've got to deliver top product. When you tell TV buyers you've signed up for Seven Arts, they instantly connect the name with the most outstanding movies on TV today. Result, we entered Fall with a sold out situation."

Warner's films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Roman Spring of Mrs. Stone"...
Theatre—"Gone with the Wind" in preparation...
Television—Distribution of films for T.V., Warner's "Films of the 50's"...
Literary Properties—"Disenchanted" by Budd Schulberg...
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



We take our comedy seriously.

We believe in it, we mean.

We believe in the kind of good humor you find in "Ozzie & Harriet," for instance.

And we believe in its effectiveness as a medium for advertisers.

The audience that has followed this series into its eleventh year gives weight to our belief by once again putting it in first place in its time period.*

The audience has also chosen to *keep* their dial on ABC-TV. Three comedies that follow "Ozzie & Harriet" on Thursday nights are also first in their time periods.* They are "My Three Sons," in its second season, "Donna Reed," in its third, and "The Real McCoys," in its fourth.

You can't laugh off success like this. So if you're serious about selling, get your laughs from the comedies on ABC-TV.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, Week Ending Oct. 8, 1961

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

23 OCTOBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

If you as a seller of tv are looking for an inkling on how the business shapes up for the first quarter of 1962, you might take note of what the forecasters at NBC are telling their cohorts.

In essence, here's what they're saying: judging from the general outlook of the economy, the network's near sellout nighttime situation **should carry over** into the first part of the coming year.

The big fly in the ointment, however: networking has become so flexible and accommodating for advertisers that it can have sharp **repercussions on network profits.** Advertisers moored to lower-rated shows may **want out in quick time** from the lower-rated stock and lodgement in reasonably good replacements.

A marked trend of this sort would entail **millions of dollars** in network program commitments.

Lending substance to the likelihood of the first 1962 quarter being even stronger than the last 1961 quarter for tv is the fact that much shopping is going on at this point for network availabilities come 1 January.

Among those looking are Kraft (JWT), Nestle, both of which have staked out more tv money for 1962, and Menley & James's Contac (FCB), a new, delayed-action decongestant, which recently made its debut in the medium as a customer of both spot and network.

Ogilvy, Benson & Mather proved the hot agency of the past week in dishing out new spot tv business for the last quarter.

OBM's availability quest was in behalf of Helena Rubinstein, night minutes; and Lever's Vim and Lucky Whip, day minutes mostly.

Other spot tv action out of New York: DuLuxe Reading toys (Zlow), minutes in kid shows, pre-Christmas; Block Drug's Polident (Grey), late night minutes; Phillips' Van Heusen shirts, night minutes and 20's, pre-Christmas; Marshmallow Fluff, Old London cheese and Ipsey Doodles (Manoff), five weeks, in kid shows.

Out of Chicago: Peter Pan peanut butter (McCann-Erickson); Staley's Stay Puff rinse (EWRR).

Wrigley Gum (Meyerhoff) is going on a minute commercial kick and the Chicago spot trade's puzzled by the advertiser's sacrifice of tv chain-break franchises for this new strategy.

What Wrigley's whole revamped approach adds up to is this: (1) **the minutes are to be stripped, wherever possible,** with 6-6:30 p.m. the most favored period; (2) some chain-break units will be retained, but 70% of the tv spot money will go to minutes.

As Meyerhoff explains the switch: we've got a **new institutional platform**—no pushing of any flavor, but the Wrigley name and spear trademark stressed—and we think that minutes best serve the purpose.

The agency did some looking at **40-second breaks,** but the availability calls so far have been confirmed to minutes.

From the seller's viewpoint, the request comes at a somewhat sticky moment—what with **fringe minutes at night tighter** this fall than they've been in years.

Incidental note for stations: Wrigley's December layoff this year will be two weeks instead of four.

With this issue SPONSOR-SCOPE completes its fifth year of publication, and the fact serves as good an excuse as any to do a quick look-back at some of the more or less important events, turning points, milestones or whathaveyou of the business.

If you're of a cynical bent, you might quip—and be pretty accurate—that anyone who's been away these five years wouldn't know it: the problems are virtually the same, only they've taken on different names and situations.

Be that as it may, a back-panorama would have to include these significant incidents and transitions:

- **The emergence of ABC TV** as a third network given to breaking precedents.
- **The FCC scandals** involving quiz shows and station-grant practices.
- **ABC TV innovating the spot carrier concept for tv networks** to the point where today an observer may find it difficult to draw the flexibility line between network and selective spot.
- **The reduction of the exclusively sponsored nighttime tv program** to the point where its ratio of all network time is less than 20%.
- The almost **complete disappearance** of talk about sponsor identification.
- **Station group ownerships** in tv growing by leaps and bounds in strategic dollars to the point where most of them have elected to do their own national selling and thereby changed in no small measure the complexion of the station representation business.
- **The surge of national spot radio** as a competitive advertising tool, even though this medium at the moment can stand a little resparking via use concepts and fresh promotional fare.
- The zoom in the popularity of entertainment specials among advertisers, **with the bubble bursting after two or three seasons** for two reasons: (1) far fewer takers, (2) regular advertisers not liking the idea of two pre-emptions in mid-season.

R. J. Reynolds and Esty are working presently on spot plans for 1962, and one thing looks pretty certain: the account will remain in radio with all its overwhelming dominance of the spot medium.

Pall Mall, Lucky Strike and some of the Lorillard brands make heavy use of the same medium. but Reynolds stands out by itself because of its 52-week allegiance and tremendous station list.

And now P&G has definitely taken over the dentifrice brand leadership.

In round figures the relative market shares of the three on top of the toothpaste roost are: **Crest,** 30%; Colgate, 25%; Gleem, 20%.

Which brings up the fact that P&G is now No. One in nine different facets of the cleansing field. The other eight products and their areas: **liquid detergent,** Ivory; **soap bar,** Ivory; **cleanser,** Comet; **general purpose detergent,** Tide; **heavy duty cleanser,** Mr. Clean; **automatic washer detergent,** Dash; **dishwasher detergent,** Cascade; **shampoos,** Prell (liquid and concentrate).

If you think that spot tv schedules in the topmost markets aren't getting tight, witness the predicament that Gulden Industries (Compton) found itself in connection with its campaign for Liflite batteries.

As far back as last month stations in **nine top markets** submitted schedules for a post-Thanksgiving Day start, subject to 30-day confirmations.

But it wasn't until the account decided last week to advance the starting date to 13 November and make it a six-week instead of a four-week campaign that it learned that **much of the earlier designated spots had already been allocated elsewhere.**

Aftermath: Gulden sales executives themselves had to take to the road to talk stations into improving the spots that had been substituted.

They're probably fighting words, but ABC TV daytime sales chief Ed Bleier last week dropped a bit of advice for the spot fraternity.

Instead of bewailing the loss of accounts to networks, look around for new opportunities, as we have, he said.

Bleier gave this example: the surge of food accounts to daytime network tv the past year, with a goodly portion of this money coming from print.

A rich target for both network spot, said he, are the prepared foods and it's up to spot to search them out, big and small, and wean their budgets **away from print,** as his network has been doing in such cases as Campbell Soup-Pepperidge Farm, Golden Grain macaroni, Minute Maid, Dr. Pepper, Metrecal, Morton's frozen food and Fritos.

The place to look for new advertisers to tv are the network daytime rosters.

Here's how they stack up this season:

ABC TV: Chatham blankets, Union underwear, Smith-Corona typewriters, A. J. Sirus school supplies, Golden Grain macaroni, Calgon, Dynel fibers.

NBC: Deluxe Reading toys, Eldon Industries, General Insurance.

CBS TV: Father John's medicine, Zerox Corp.

Could ABC TV have put itself at a disadvantage this season by the late take-off of its new nighttime product?

Some agency people believe that it would have been prudent for that network to have terminated the contracts on its older series or re-runs **sometime in September,** instead of carrying them over until October, and thereby **preventing the opposition** from getting an earlier start on the new stuff.

The ABC TV policy that admen cite as creating this situation: the disinclination to cancel a program when pre-empted but **tacking it on instead** to the end of the contracted schedule.

For current dilemmas you probably won't find anything as brow-wrinkling as the one that NBC TV has with its daytime operation.

The NBC TV dilemma stems from the fact that the network has a lot of unsold daytime inventory.

And the problem, simply put, is this: how can it lessen the pricing of what it has to offer without lowering the quality and cost of its program, and, in the process, probably losing No. One position in ratings?

To soften the ledger situation NBC TV recently asked affiliates to waive compensation on programs put on the bonus rack. No definite response is yet at hand.

What might make a pretty good bet: ABC TV's romance with the 1920's has come to an end.

It all started off with the Untouchables—which proved a goldmine—reached out to the Roaring 20's, which is due for early replacement, and embraced Margie, whose future looks in question.

Whitehall's swing-away from ABC TV's Calvin & the Colonel after the first rating, according to Bates, was merely due to one of those brand requirement situations.

It seems that on second thought the brandmen involved decided that they ought to have their commercials stowed in a show **with more adult appeal.** To wit, older audiences.

To make up for its exit as an alternate week customer of Calvin, Whitehall bought **an equal number of minutes** in Ben Casey and a number of other one-hour programs.

Sundry tv stations are beginning to frown on what they deem to be the abuse of a practice thought to be common among agencies servicing the P&G account.

The practice: circulating in advance information on choice P&G spots that the notifying agency is about to cancel.

What disturbs these stations: a notifying agency using the information, not in P&G's behalf, which they hold okay, but to strengthen the schedules of another account in the same agency.

Often, say these stations, they have somebody in line waiting for improved positions and it's rather **difficult to turn down** under such circumstances an agency that carries the P&G banner.

Parenthetically, they raised this question: **is the practice ethical?**

Robert Eastman, who was identified with the innovation of the group plan idea while at Blair, is in process of setting up a similar confederation composed of his own 45 stations.

It will be called the **Eastman Network.** The ratecard, etc., will be made available to prospects this week.

Major theme of the pitch will be: **one bill,** one affidavit, attractive discounts.

In connection with that recent blind buy for Crisco Oil out of Compton, P&G has a policy on that type of buying that it tries to adhere to as closely as possible.

The rule: the brand substituted for such undercover buy **must be in the same category** so as to avoid any product protections problems for the station.

In the case of Crisco Oil, the brand cited for availabilities was Duncan Hines. The premise here was that **both had to do with food.**

The advantage of the blind gambit is obvious: P&G didn't want to take a chance on Wesson or some other competitor plunging into the market beforehand with a price pack or some other gimmick.

It will be recalled that Maxwell **used the regular coffee ruse** for buying in behalf of Maxwell instant and Yuban.

Nielsen has sped up the availability of its tv reports to subscribers on two fronts.

The 20-market report, which used to take eight days, is now received five days after the closing date. In other words, the week ending on a Sunday should be in the hands of a subscriber Friday of the same week.

The national report should be received two weeks after the last reported program, whereas the old interim of this pocketpiece used to be three weeks.

Norelco (LaRoche) was jobbed out of 100 million home impressions in the 2 October SPONSOR-SCOPE estimate of its tv impact for the Christmas trade.

The electric shaver was credited with using 110 markets, whereas **the actual lineup is around 200 markets** for the eight-week spot blitz. On that basis the estimate of home impressions should be 870 million.

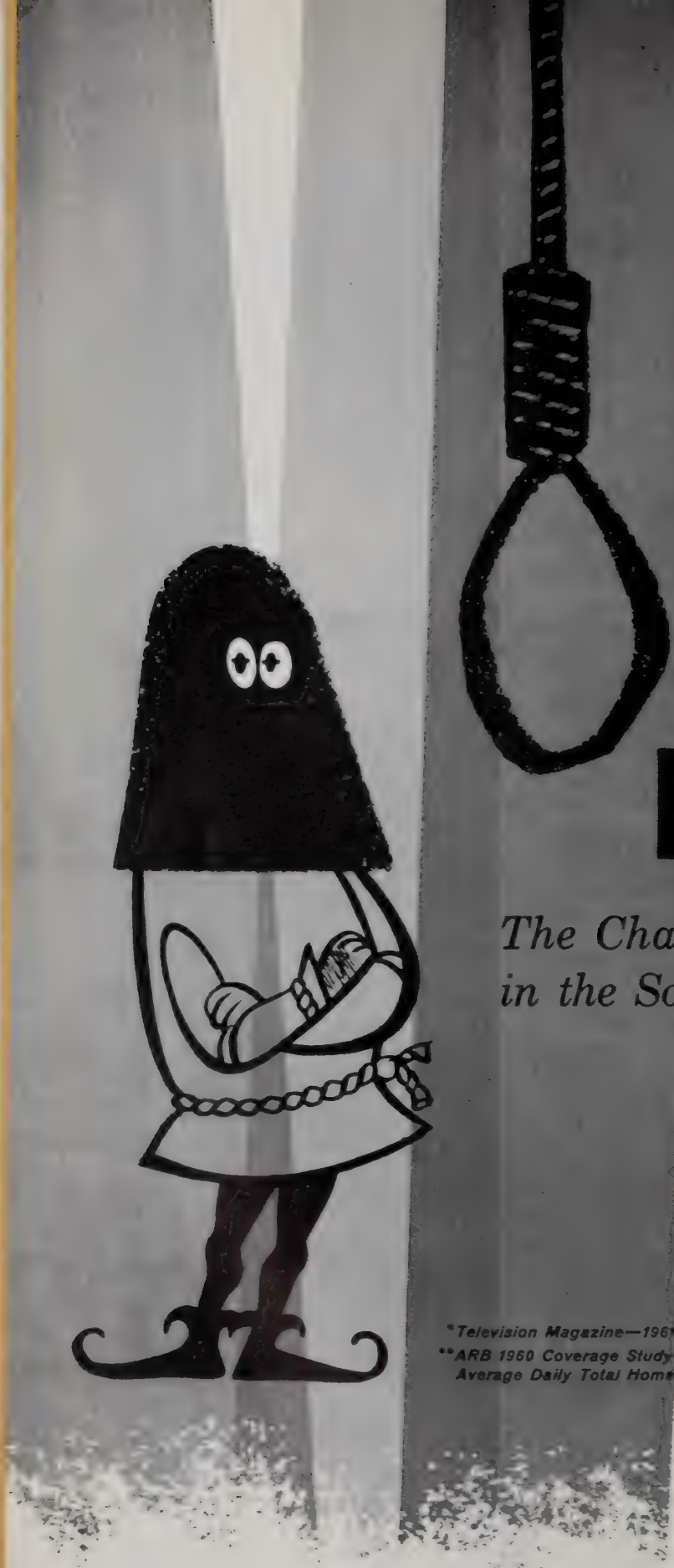
If you're out Detroit way Friday 17 November and would like to see TvB's hour presentation to the automotive industry, arrange to be on hand for the morning session.

The presentation will hit all levels of what tv has and can do for car selling.

The TvB meeting itself will last three days.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.


FARM GAL AT EVENING CHORES
. . . in the Land of Milk and Honey!
She's getting ready for a "Barn Dance", 1961 version, at her Country Club! Seriously, our people enjoy living at its best. And our Station reflects that better life with
1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.
In the Land of Milk and Honey!
WBAY-TV
2
GREEN BAY, WISCONSIN
HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc.
IRON MT.
ANTIGO
MENOMINEE
MARINETTE
WAUSAU
OCONTO
STURGEON BAY
STEVENS PT.
WIS. RAPIDS
GREEN BAY
MANISTEE
WISCONSIN
APPLETON
OSHKOSH
MANITOWOC
FOND DU LAC
SHEBOYGAN
WEST BEND
MILWAUKEE



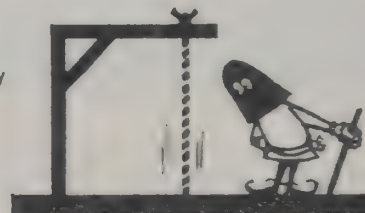
HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First in the Southeast with 651,300 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"!**

*Television Magazine—1961
**ARB 1960 Coverage Study—
Average Daily Total Homes Delivered



*Compare these SE Markets!**

Charlotte	651,300
Miami	569,300
Atlanta	549,800
Louisville	423,800
New Orleans	379,400
Richmond	268,800

WBTV

CHANNEL 3 ◉ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

4 QUESTIONS ON MEDIA DEPARTMENTS

1. Will they make inroads on programing function?

2. Will all-media personnel take over completely?

3. How much will automation affect media research?

4. What will happen to department's planning function?

Answers on page 27

MEDIA DEPARTMENTS—1966

Maximum of planning, minimum of paperwork, assumption of programing function, heightened stature envisioned five years hence

Today's agency mediamen envision their departments five years hence as virtually free from clerical bondage—unleashed to devote themselves to imaginative, creative planning, and buying.

The more sophisticated media department of tomorrow may be headed by men on whom rest not only media responsibilities as we know them today, but the agency programing function ("or, what's left of it," said one tight-lipped adman) as well. This prediction is based on conjecture that with network tv sold more and more on a participation basis, the resulting magazine-like approach to tv can't help but push programing totally into media's bailiwick.

It'll be a department with increased stature in the overall agency set-up, its planning function more closely integrated than ever with the marketing function.

There is widespread agreement that more "all media" personnel will be needed in tomorrow's department. As for whether timebuyers will or should take on the all-media stripe, however, unanimity is not to be found among today's mediamen. Some feel that increased complexity can be anticipated in the handling

How automation fits into media picture



"CONSOLE" of IBM 1401 electronic computor shown here is one type of advanced automatic data processing equipment currently being utilized by SRDS Data, Inc., to develop techniques to aid in media selection and to reduce burdens of repetitive clerical and administrative media department operations. Some of the anticipated accomplishments to which this and other machines are expected to contribute.

1. **Automate** specific media planning and buying functions

2. **Examine** more buying alternatives and perform more exhaustive media comparisons

3. **Allocate** more time for creative media planning by eliminating repetitive clerical and administrative operations

4. **Sharply reduce** departmental operating costs and at the same time dispense with clerical error

5. **Develop** new techniques to aid in media selection through modern mathematical and computor methods, including linear programing and operations research

6. **Provide** a means of storing pertinent information in machine language for maximum accessibility at any point in time

of each medium, and will require specialization at least at the buyer level.

But all-media or not all-media, the timebuyer of tomorrow will be operating a lot differently than he does today. Facts will be pouring out of the machines—facts he and his assistants now spend countless hours assembling with the limited powers of the human brain. Client and agency will have every right, therefore, to expect a lot more imaginative, incisive decisions than today's paperwork-laden buyers can produce.

This creativity escalation appears imminent, provided over-reliance on computers does not crop up—a fear voiced by one media director. He visualizes a danger that the newly-supplied mountains of facts may tend to overpower media people, distracting them from the creative, imaginative side of the field.

A few media departments already have their feet wet in automation at the basic tabulation level. And there are instances of somewhat more advanced explorations along mechanical lines. Example: feeding Nielsen comparative media audience data, the client's sought-after audience composition, and the amount of money available into an electronic computer which coughs up the logical media combinations in seconds, instead of the hours required if it were done by hand, i.e., by head. But this is just the beginning of more and more complex operations machines will be expected to perform.

It's generally agreed that with an ever increasing volume of progressively more sophisticated data on its way to aid media departments in performing their functions more effectively, more sophisticated analysts and researchers will be needed, and that segment of the department will take on greater stature. The department will be depending on them to handle the high-powered materials. They may be expected to know how to program machines for the questions the department wants answered.

On the other hand, a sharp depletion in the number of media department clerical personnel is anticipated to result from automation. Compton media senior v.p. Frank Kemp sees this development as necessitating a new approach to training departmental beginners, since the clerical unit has served as training ground. A more formalized training program will be needed, Kemp feels.

Increased stature is anticipated for the paperwork-free media department of 1966, where the planning function will have top priority. As Frank Gromer, v.p.-media director at Foote, Cone & Belding sees media planning five years from now, it will be more integrated with other ad agency functions. He looks to an even closer relationship between media and market research, for instance, so that media planning will be done in full recognition of all marketing factors.

Additionally, Gromer foresees a growth in all-media responsibilities, in response to a growing need for this kind of versatility. Yet both he and Kemp feel the media buying specialist will remain very important due to increased complexities such as addition of new media within the old categories (i.e. more stations, magazines, etc.), possible introduction of new categories (space in paperback books is a new one), and a greater proliferation of reference material to work with vis a vis each medium.

Representative of the viewpoint that all mediamen need all-media know-how is Cunningham & Walsh media v.p. Edward T. Baczewski. At his agency they believe in starting at the lowest decision level to build a well-rounded, creative mediaman, one eventually ready to rise to the

upper echelons of planning. As for the handling of the increasingly complex problems and statistics expected to crop up with each medium as time goes on, Baczewski feels that specialization in the research area ought to serve as the solution.

In elaborating on his concept of the creative mediaman, Baczewski defines him as one who knows and appreciates all the tools (media and materials) that he uses. He feels that media more and more will be considered a marketing service, as opposed to a mere analyzer of audience data, so that media practitioners will need broader education, knowledge, imagination in order to act effectively.

"Media and marketing are synonymous," states Baczewski. "An advertising medium is a market place, a distribution method. And with more scientific data to be available more quickly in the future, with statistical relationships determinable by the push of a button, there will result a hastening of the marketing maturity which mediamen should achieve."

Among the media leaders surveyed by SPONSOR, the opinion that media departments of the future will be assuming agency programing responsibilities, should the galloping trend toward sale of network programing on a participation basis continue, was very much in evidence. In the words of William E. Matthews, v.p.-director, Dept. of Media Relations & Planning at Young & Rubicam: "Due to the changing situation in network tv, agencies are having less and less control over the selection, purchase and production of programs. The network purchase is turning principally from sponsorship into participations, and it seems the programing function in agencies consequently is contracting. If this continues, the two operations, media and programing, will merge. A likely first step is the Benton & Bowles arrangement whereby the media director added leadership of the programing department to his responsibilities."

The ultimate in magazine-like selling of network tv was advocated recently by Fairfax M. Cone, chairman of the executive committee at Foote, Cone & Belding (SPONSOR-

MEDIAMEN REPLY TO 4 QUESTIONS ABOUT THE FUTURE

1 DIRECTOR: Will have to be knowledgeable in programing, which function is likely to be entirely assumed by media in the near future, based on galloping trend in the direction of buying and selling network programing via a magazine-like, participation basis

2 TIMEBUYER: Unleashed from most of the paperwork that now steals away his time, tomorrow's buyer will be called on for creative, imaginative planning. Some feel his responsibilities will embrace all-media; others say increased complexity of his duties will call for specialization

3 RESEARCH-ANALYSIS: This section's importance will be in the ascendant, with the department depending on it for evaluation of the mountains of material forthcoming from electronic computors, as well as other improved statistical tools. It may be called on to program the computors

4 PLANNING FUNCTION: Greater integration with other ad agency functions is anticipated for this top priority aspect of media work. Vis a vis marketing research there will be a closer working relationship, with media planning done in full recognition of all marketing factors

WEEK, 16 October 1961). He told the Broadcast Advertising Club in Chicago that tv advertisers should be rotated like mazagine advertisers through all shows except specials. He proposed this as a means of paving the way for better balanced programing at all hours, since advertisers could not seek out the same type of show at the same time, as now is the case.

At present this proposal is looked on as "blue sky" by most since it presupposes relinquishment by advertisers of their preferred positions within certain top-rated shows. Should it be adopted, however, there would be virtually no need for separate departments.

Meanwhile, there's nothing blue sky about the advent of electronic computors as an integral part of media department operation. The feeling is unanimous among the panel surveyed by SPONSOR.

SRDS Data, Inc., has spelled out several areas in which its automated systems can be of help. Among these is examination of more buying alternatives and performance of more exhaustive media comparisons than the normal pressures of time permit.

Development of new techniques to aid in media selection through modern mathematical and computor methods is another cause for which SRDS Data asserts its usefulness. And assistance in provision of a means of storing pertinent information in machine language for maximum accessibility also is offered.

In addition, the company's Advertising & Media Service Div. proffers assistance in elimination of repetitive clerical and administrative operations, thereby allowing the agency media department more time for creative planning.

In pointing up changes that can be expected when automation gets into full swing in media departments, Kenneth Schonberg, president of the automated spot buy clearing house Central Media Bureau, states that a survey by his company shows 54% of timebuyers' time goes to paperwork. "A very different timebuyer is coming," he says. "Thanks to automation, he'll be able to exercise the true function of creative strategist."

HOW RADIO WORKS FOR 8 BIG CLIENTS

Reps point to increased campaigns and activity by major automotive companies as significant development

Agencies and advertisers sound off on how spot radio serves them best and why radio business is slow

Though reps have voiced the view for years that makers of autos and auto accessories often overlook spot radio's impact, these radio sellers are touting auto and auto accessory campaigns this season as among the more interesting examples of current tactics in the medium.

Perhaps significantly, three different campaigns out of General Motors were among those cited. One of the three GM clients is so bent on getting mileage out of radio, it has dropped outdoor and newspapers in order to double its radio schedule.

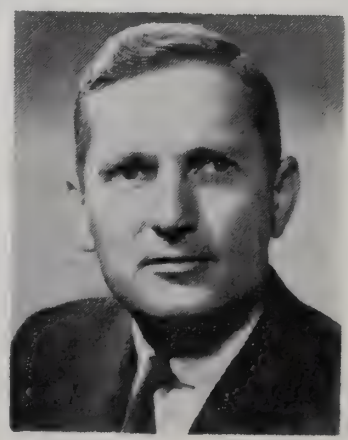
Robert H. Teter, vice-president and director of radio at PGW, says "One interesting pattern which has emerged is a budget increase on the part of automotive companies. New model introductions this year have been accompanied by some of the most potent spot radio campaigns in recent years."

Interestingly, no more than a month ago SRA voted to launch a cooperative sales venture to combat Detroit's habit of dragging its feet in spot radio.

A review of current radio campaigns indicates that some of radio's largest and oldest advertisers are betting on spot. Here is a rundown of eight clients—what they're doing and how they're doing it.

The client doubling its radio schedule is GM's Harrison Radiator Division, which makes automotive air-conditioning units. This year the company eliminated outdoor and used newspapers and radio in 63 markets,

Ad manager steers anti-freeze battle



W. W. CARTY, du Pont's advertising manager in charge of the Zerex permanent anti-freeze campaign, has been described as the "driving force" in this year's planning. Zerex is using a saturation schedule covering 950 stations in some 300 markets in its target to overtake Prestone. The commercials are hard-sell, and are scheduled to break just prior to the freeze periods in each market.

Winston, Oldsmobile and Zerex tailor spot radio to fit tactics



"WINSTON tastes good" is too good for the Reynolds people and their agency, William Esty, to let go. But not to overdo it and wear the listener out, the company uses "waves of saturation" for all its cigaret products, each "wave" lasting about two months. Winston's turn again will begin 1 November and go until 1 January. Winston wants people to be aware when its commercials begin and stop, but the separate product campaigns are not a "campaign" in the usual sense. They're just a part of the over-all plan of scheduling and the company has designed for total saturation.

OLDSMOBILE wanted added impact to introduce the new 1962 models, and turned to a three-week campaign on spot radio to serve the purpose. It involved 55 markets, three-four stations per market. An Olds spokesman labeled spot radio "as the main endeavor of the year." The company also just renewed exclusive sponsorship of CBS radio network Lowell Thomas' news. Another use is "token schedules" on spot basis.





ZEREX, du Pont's permanent anti-freeze, is utilizing radio to the fullest this year with its largest ever radio budget. A variety of commercials—jingles with commentary and commentary only—are scheduled mostly at the primary driving times, 7-8 a.m. and 3:30-7 p.m., depending on areas and labor let-out times. "Don't ask for trouble, ask for du Pont anti-freeze" is the clinch line. The name, Zerex, is not used in this case because studies show du Pont's name gives a "Tiffany feeling, and connotes reliable research." The company expects firm results to be known by mid-November.

most south of the Mason-Dixon line, in eight-week flights. As for next year, plans are already set to drop newspapers and put the money released into spot radio, according to Jack Walsh, broadcast-media supervisor at D. P. Brother & Co., Detroit, Harrison's agency. Starting in January, 98 markets (with three to four stations per market) will hear 10 commercials a week for 10 weeks. Last year's spots featured Jaye P. Morgan and Roberta Sherwood, but 1962 talent plans are not yet definite.

Another Brother client, Oldsmobile, used spot radio as added impact to introduce the new models and "undoubtedly" will use much more spot during next spring's sales push.

Olds has another spot radio campaign in tow as a weapon in small problem markets, "problem" meaning where there's a hole in network coverage or a weak newspaper. After a dealer survey, Olds found that if it placed token schedules in small areas that the local dealers were more prone to tie-in with programs of their own. They found local activity amiss in areas where the agency or advertiser does nothing.

For the coming anti-freeze battle, BBDO has developed the largest radio campaign ever for du Pont's Zerex.

"Du Pont Zerex for cars left out at night or in unheated garages," is the commercial theme aimed to hit drivers in general, and male buyers in particular. Some 950 stations will carry the spots for six to eight weeks at the beginning of the freeze period for each of du Pont's markets.

The spots are both commentary and jingle, rotated during the peak driving periods of each area. W. W. Carty, ad manager of anti-freezes, expects strong indicators of results to be in by mid-November or a little later.

Purolator oil filter, a product of Purolator Products Inc., Rahway, N. J., entered spot radio for the first time last spring, and after nine weeks

(*Please turn to page* 39)

1956-1961—WHA' HAPPENED?

A lot has happened in the business during the past five years since SPONSOR changed format, went weekly

There was quite a fuss about the 40-sec. breaks, a turmoil in oil, triple-spotting and a "vast wasteland"

It was just five years ago—on the 27th of October, to be exact—that SPONSOR went weekly. For SPONSOR it climaxed ten years: first as a monthly, and later, biweekly. Ten good years of dishing up to those in the trade the latest news and developments on the radio and tv advertising scene.

For the occasion, SPONSOR put on fresh makeup and even changed its old red and white dress for something blue. Under the cover there were innovations also. For one thing the editorial format had been completely revamped and sharpened. For another a host of new features had been added. Among them SPONSOR-SCOPE, SPONSOR HEARS, and WASHINGTON WEEK.

Five years have passed since that day when the first weekly issue rolled off the press. And good or bad they were, to say the least, eventful years. Especially in and around the business.

A number of men (and women too) rose to prominence, or otherwise made headlines during that half decade and the broadcast industry as a whole faced up to a number of crises.

There was much soul-searching, planning, and some new trends and while they were happening SPONSOR lived with all of them: watching closely and reporting. There were times when SPONSOR editorially led the way in trying to resolve a particular industry problem.

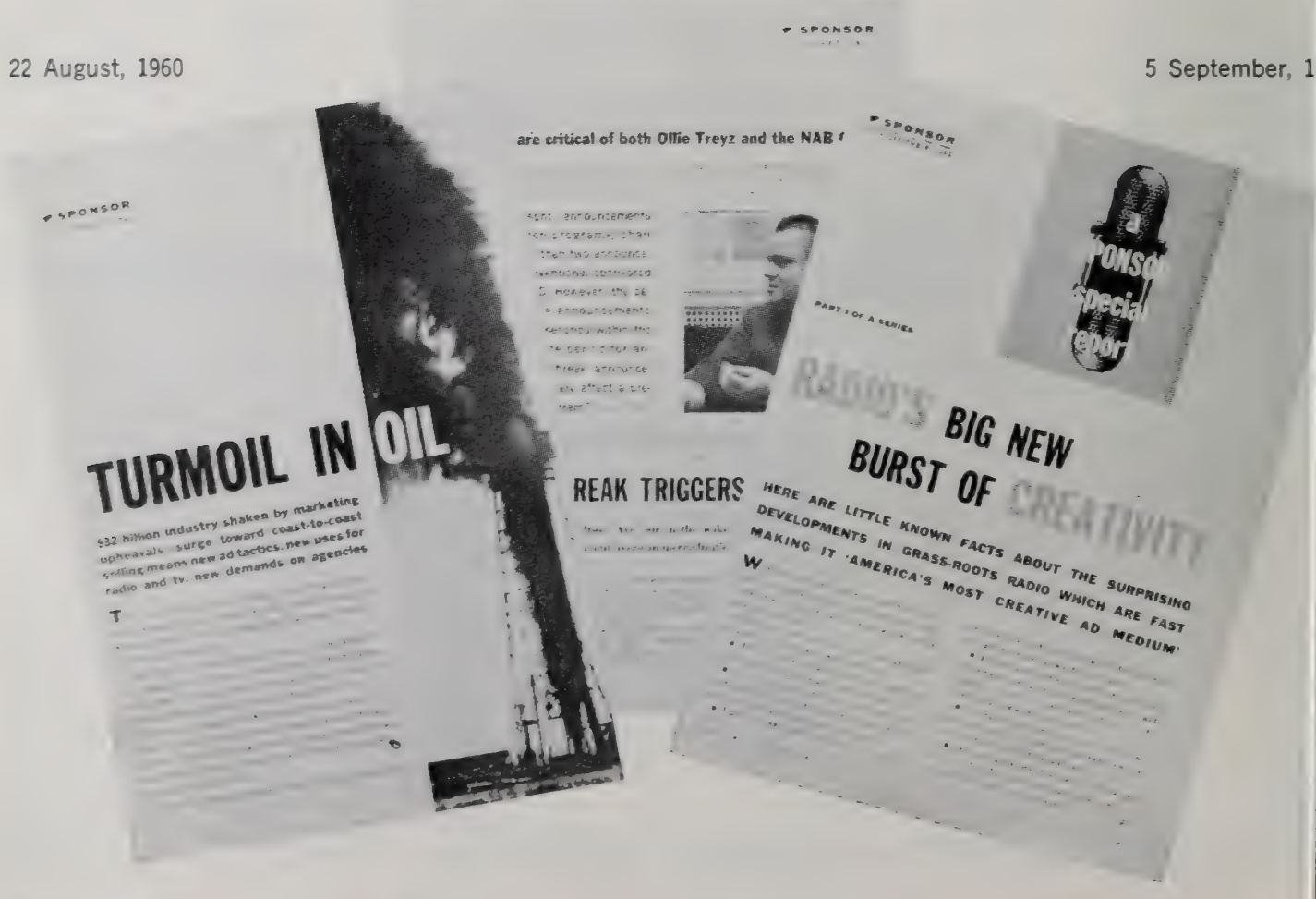
Back in 1957, for example, SPONSOR went to bat for solutions to the paper

Remember these stories? They appeared on the dates listed

15 May, 1961

22 August, 1960

5 September, 19



jungle which made spot buying an unattractive mess to agencies. An article entitled *Let's Cut Spot's Paper Maze* in the 2 March, 1957 issue explored thoroughly the trouble areas of spot buying and listed possible solutions to the problem.

The article also gave a round up look at what different groups were doing to alleviate the situation as well as relating comments from agencymen on the subject.

In 1958 when all of Madison Ave. was eyeing, with understandable interest, the revolt against triple spotting by a number of top agencies, like Benton & Bowles who rebelled for its two blue chip spot tv clients—P & G and General Foods—SPONSOR came out with an in-depth story covering every facet of the to-do. Entitled *Triple Spotting Showdown*, the story (in the 8 March, 1958 issue) brought out in the open the strong feelings against the three back-to-backs by both agency and advertiser.

Said a P & G agency media director at that time: "spot tv is pretty expensive and there may be a reevaluation of the medium soon if advertisers have to continue to pay top prices for commercials whose impact is diluted by two others."

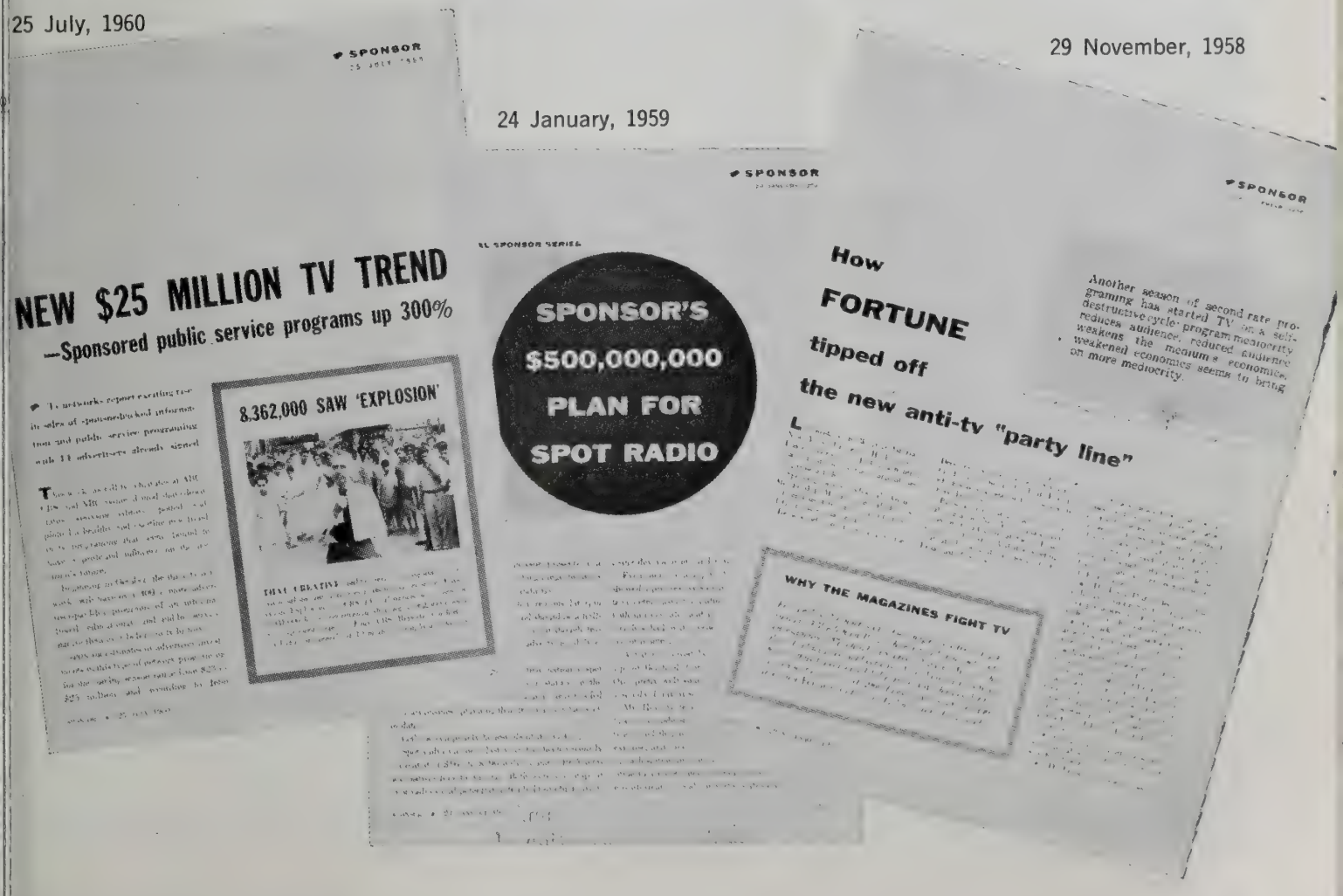
Another major industry story which dealt with an attempt to down grade tv by Fortune magazine was unfolded on the 29 November, 1958 issue. Entitled "How Fortune tipped off the new anti-tv 'party line'" the story diluted the severity of the Fortune magazine writer's caustic comments by offering item by item rebuttal to the charges. The SPONSOR story also revealed reasons—financial—why the magazines fight tv in this manner.

A special SPONSOR series which turned the spotlight on radio and its little-known potential (and which brought a flood of responses from all parts of the country) was *Radio's Big New Burst of Creativity*. The series which began in the 5 September, 1960 issue, pointed out that radio can build new creativity on 1) community service; 2) news; 3) entertainment; 4) music; and 5) editorializing.

The story which was solidly based on a coast-to-coast survey and through talks with hundreds of executives, brought to light the many, and surprising, developments in grass-roots radio which are responsible for turning radio into America's most creative ad medium.

In the summer of 1960 when the $32 billion oil industry was considerably rattled by marketing upheavals SPONSOR, presented a factual

and dealt with major industry crises, news, and developments



Here are a few of the industry people . . .



James T. Aubrey, Jr.
president of CBS TV

When Louis Cowan unexpectedly tendered his resignation as CBS TV head in December, 1959, Jim Aubrey, then executive v.p. moved up to take over this top CBS post



Norman E. Cash
president, TvB, Inc.

It was in October, 1956, that Norman Cash was elected president of the Bureau. Under his leadership, TvB membership has grown to more than 260 with an income past $1 million



LeRoy Collins
president, NAB

When Florida Governor Collins gave up the political whirl to take over as NAB head in January this year he had people wondering if he could cope with radio/tv complexities



Robert E. Eastman
president, Robert E. Eastman Co.

In July 1958, and after a year's hiatus, Bob Eastman returned to the station rep field. He went back to the business at that time with a lineup of eight radio stations

and thorough-going report right from the core of the situation. Entitled *Turmoil in Oil*, the article which appeared in the 22 August, 1960 issue, brought out these facts:

• "Within the next two years at least two more of the big oil companies will become major national advertisers."

• "Network tv, hitherto almost useless to them because of their limited regional nature, should open up as an important ad medium."

• "As the new generation of marketing executives takes in a new marketing era both spot and net tv should get a large share of oil and gas appriations."

• "Spot radio, already high in favor among oil men, should continue to build and at the expense of newspapers."

• "Agencies serving oil accounts will be called on for more marketing savvy in the '60's and there will be some agency casualties."

When ABC TV shook up the industry with announcement of the proposed 40-second breaks, SPONSOR talked with people in the business and rounded up considerable comments on the subject. The story—*40-Second Break Triggers Trouble*, 15 May, 1961—brought sharp remarks from four agencies which handle P&G accounts. The spokesmen: Y&R's George Gribbin, Grey's A. L. Hollender, Compton's Frank Kemp, and B&B's Lee Rich.

Said Hollender: "the creativity of the commercial and of the program are both hurt by overdoing commercial time. And the future of the medium is involved in every move of this sort, that's why the agencies are so dead against the ABC TV move. "Commercials." he added. "should be good, properly spotted and compatible with the viewing enjoyment."

During the mid-summer season of 1961 when tv people began recognizing the potential of public service programing, SPONSOR sized up the situation in an article entitled *New $25 Million Tv Trend*. It appeared in the 25 July, 1960 issue and reported, in part, "beginning in October, the three tv networks will have over 300% more advertiser-paid-for programs of an informational, educational, and public service nature than ever before in tv history."

The advertiser investments, in this type of network programing, reported SPONSOR, ranged from $23 to $25 million.

The reasons for the upswing of advertiser interest, according to the SPONSOR article:

• "More creative programing by network packagers."

• "More creative selling by network sales departments."

• "More creative buying, especially by top level executives in adver-

tiser and agency organizations."

Back in 1959—at the beginning of the year—SPONSOR ran the first of a special series dealing with national spot radio. The series SPONSOR's "$500,000,000 *Plan for Spot Radio*" got off to a start on the 24 January, 1959 issue. It revolved around a new long-range business plan for the national spot radio industry.

"SPONSOR believes" said the article, "that spot radio can and should be a half-million dollar industry by 1963—even though this would mean nearly tripling the advertiser dollars spent in the medium in 1958."

"We are convinced, however," the story continues, "that national spot radio can never achieve its proper stature in the advertising world without more sound, clear-headed over-all business planning than the industry has seen to date." The story went on to outline, step-by-step, a plan to build spot radio volume to the SPONSOR proposed goal.

These were just a few of the stories centering around eventful doings during that five-year span in the industry which SPONSOR brought to its readers. There were also a host of articles about agencies and its people.

For example, there is the story on Leo Burnett the Chicago ad agency, which appeared in two-part form first in the 28 February, 1959 issue. Entitled *The House That Leo Built* dealt first with the Burnett character—its personality and principles, and second, with the Burnett organization itself. The story traced the agency's history—from its humble beginning on 5 August, 1935—to its impressive, present operation.

In late summer of this year SPONSOR began a series of articles covering the subject: "Have you thought of using radio?" The first article under the title: "When the budget is tight," which appeared in the 21 August issue, the spotlight was focused on advertisers who have had outstanding success with the use of radio on limited budgets. Among them, the Mogul, Williams & Saylor account, Rayco Manufacturing.

"Rayco," related the article, "uses more than 2500, one minute spot announcements over 90 stations every week, 52 weeks a year."

The frequency range, according to Leslie L. Dunier, MW&S v.p. in charge of radio/tv, is 10 to 40 spots a week per station.

Dunier was quoted like this: "In the 70 markets in which Rayco employs radio extensively, the sales pattern has risen substantially over a period of years."

During the past five years a number of people have made "noise" in and around the trade. For a look at a few, see the photos on this and the preceding page.

. . . who've made news in past five years



Robert E. Kintner
president, NBC

Veteran newspaper man Robert Kintner took over the presidency of NBC in July, 1958. A former president of ABC, Kintner came to NBC in 1957 as an executive vice president



Rosser Reeves
chairman, Ted Bates & Co.

Six months ago, the 51-year-old agency executive put out a book called 'Reality in Advertising' and caused an epidemic of raised eyebrows along Madison Avenue



Newton N. Minow
chairman, FCC

It was early in May this year when FCC head Minow got up before the NAB convention in Washington and rocked the industry when he exploded his "vast wasteland" charge



Robert W. Sarnoff
board chairman, NBC

Bob Sarnoff, an eloquent advocate of tv's accomplishments in the field of entertainment, news and documentary, took over as head of NBC in 1956

TV STUDIES TAG CUSTOMERS

Increasing variety of data on web audiences are helping clients target prospects with more precision

Most comprehensive syndicated service in this area is that of Pulse, now readying its fifth U. S. survey

Last week at the New York headquarters of The Pulse, Inc., located at the fashionable corner of 57th St. and 5th Ave., a crew of technicians were busily tooling up to gather what has become fashionable research.

The crew was preparing to launch the fifth in a series of marketing surveys of network television audiences. Comprising a vast array of detail, these surveys are enabling web tv advertisers to target potential customers with more precision. Like many another research firm, Pulse has been undercutting what has long been an over-reliance on program ratings.

It's a cliche—and an old one at that—to point out that tv advertisers want prospects, not audience.

Yet it's only been fairly recently that information to guide the buyer's hand in snagging these prospects has appeared in any sizeable quantity. Whether this lag has been due to research services dragging their feet or whether the cause is the constant behind-scenes jockeying between medium and buyer over who should pay for the more exotic audience facts is not easy to assay.

A number of research services have begun offering a greater variety of "qualitative" information during the past few years—much of which has aided the buyer in isolating the particular audience segment he wants to reach. ARB, the Market Research Corp. of America, Nielsen, Pulse and Trendex are among them.

Probably the most comprehensive syndicated service along these lines is Pulse's Marketing Survey of Network Television Programs. The surveys were initiated back in 1959. The prototype study was conducted during the July 1959-June 1960 period and covered only 22 major metro areas. Report No. Two was substantially enlarged to cover the entire U.S. and subsequent reports in the winter and spring of this year continued on that basis. The coming fall report will be out in January with field work to take place next month.

The heart of the Pulse Survey is the product usage information. For example, the second report had about 50 qualitative characteristics measured. More than 30 dealt with product usage, ownership, purchase or expenditures. Others dealt with demographic and socio-economic questions, such as age, sex, occupation, education, size of family, etc.

There is a dizzying amount of material in the Pulse studies. For each of the characteristics, Pulse lists every network show (except those whose audiences are too low to provide reliable rating estimates)—more than 200 of them. This means an analyst going over the material is dealing with 10,000 separate audience figures. One agency research executive said grimly: "It's almost too comprehensive to handle."

The format of the report is basically simple, however. Take, for example, a characteristic such as the number of teenage viewers. Under

Facts on Pulse's network tv studies

WHAT IT MEASURES: Primarily, the Pulse Marketing Survey of Network Tv Programs measures the number of families or individuals in all program audiences who use various products

NO. OF PRODUCTS MEASURED: Roughly 40 product usage questions are asked in each survey. However, there is some repetition; 75 different products were covered in the last three reports

BREADTH OF SURVEY: All network shows are measured for each product usage question. Sample is projectible to tv homes of entire U. S.

SAMPLE AND METHOD: Results are based upon the following number of personal, house-to-house interviews: weekday strips, 1,250 interviews; once-a-week shows, 1,750 interviews. The method is aided recall over a seven-day period with one-seventh of sample interviewed on each day

FREQUENCY OF SURVEY: Current plan is to put out three surveys a year—fall, winter and spring. The next survey will be out in January

OTHER FACTS: In addition to product usage there are also demographic facts about viewers. Data on total viewing individuals using product is supplemented by figures on viewers per 100 sets; data on total viewing families using product is supplemented by percent of viewing families who use product

Why you can't buy network television by ratings alone

1. HOMES REACHED DIFFER IN KEY CHARACTERISTICS

PROGRAM	Total homes	Homes with babies
HOUSE PARTY	3,363,000	554,000
LOVE OF LIFE	3,326,000	998,000
		Homes with 5 or more persons
PERRY MASON	17,186,000	3,722,000
77 SUNSET STRIP	17,345,000	6,283,000

2. PRODUCT OWNERSHIP OF VIEWERS DIFFERS

PROGRAM	Total homes	Males using electric razor
MAVERICK	12,329,000	5,254,000
HAWAIIAN EYE	12,382,000	4,145,000
		Clothes dryer ownership
GUESTWARD HO	5,386,000	2,297,000
WITNESS	5,304,000	1,086,000

3. LOWER-RATED SHOWS CAN DELIVER MORE PROSPECTS

PROGRAM	Total homes	Male viewers drinking regular coffee
TO TELL THE TRUTH	6,811,000	2,719,000
TWENTIETH CENTURY	5,861,000	3,538,000
		Female viewers who purchased lipstick
TALL MAN	7,366,000	2,376,000
TAB HUNTER	5,808,000	2,878,000

Pulse, 'Marketing Survey of Network Television Programs,' November-December 1960

this heading, there is a listing of all network shows in alphabetical order, the day and time period the show is aired, the network, the number of teenage viewers for each show and the number of teenage viewers per 100 sets. Pulse also provides the total population for each characteristic measured so the analyst can figure out what percent of the U. S. total he is reaching.

In measuring individuals, Pulse always provides the program viewers per 100 sets. In measuring families, the number is supplemented by the percent of families in the program viewing audience to which the characteristic measured applies.

In gathering information for these studies Pulse was faced right off with a obvious economic hurdle. While Pulse's own personal interview method was an obvious choice because of the long questionnaire required, Pulse's usual method of asking respondents about their viewing habits during the preceding day and evening meant the cost of interviewing would be prohibitive.

Pulse could have chosen the diary, of course, but didn't for a number of reasons, one of the more obvious being it would mean embracing a competitive method. Another reason: Pulse dislikes what it considers a serious lack of interviewer control over conventional diary entries.

Let's assume (said Pulse's technicians) that a sample size of 100 is desired for a program audience. If this program is viewed by 10% of the population, then 1,000 interviews would be required or 7,000 for the entire week.

(*Please turn to page* 49)

RADIO

Q.B.A. ADVERTISING BUREAU

A DIVISION OF QUALITY BAKERS OF AMERICA COOPERATIVE, INC.
120 WEST 42 STREET, NEW YORK 36, N.Y. • CHickering 4-8484

air date: 5/2/61 member: Dreikorn

ordered by: SPOT #4 product: 30 Seconds

W.CAMILLUS

MUSIC: HIGH, THEN FADE AND HOLD UNDER

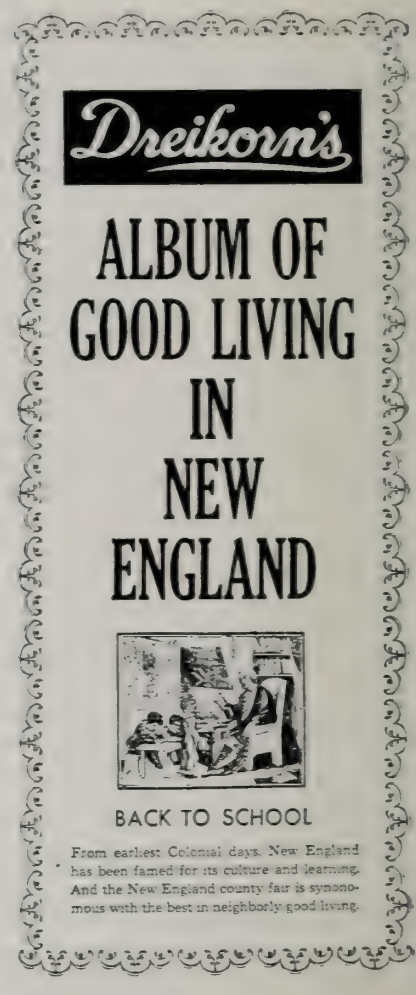
ANNCR: Vacation time means good snapshots for DREIKORN'S Album of Good Living...a record of picnic fun on green New England hills and shores. Everywhere you enjoy good New England food...traditional DREIKORN'S ORANGE WRAP BREAD with Summertime suppers ...in picnic sandwiches...DREIKORNS ROLLS make the barbecue. DREIKORNS is sure to be fresh and good - for three generations the DREIKORNS have always baked good breads for their New England neighbors...

MUSIC: OUT

ANNCR: DREIKORNS is good bread...for today's cool living...

Dreikorn's sales pitch appeals to local pride

DREIKORN RADIO COMMERCIALS (see sample above) deals mainly with recipes which evoke New England culinary pride and the beauty of the area's changing seasons. The commercial sell, subtly interwoven, emphasizes only the "goodness" of the product. The same is carried out in print and in tv



DREIKORN'S HOMEY RADIO SELL

New England bread-maker, fed up with noisy advertising claims, beefs up regional spot radio campaign and proves prestige sales pitch sells more loaves

Ask any baker and he'll tell you there are more ways than one to peddle a loaf of bread. Some do it with the look-ma-no-holes-in-this-loaf technique, while others manage to rack up sales with the tenderness test challenge.

Not so Otto E. Dreikorn, president of a venerable New England bread-maker — Dreikorn's Bakery — and a strong advocate of the broadcasting media. Dreikorn, whose grandfather started the Holyoke, Mass.-based bakery back in 1888, takes a dim view of advertising "noises" and its hyperboles. He prefers, instead, to play it straight. He has, he says, a good loaf of bread and that's all he wants to say about it—simply, pleasingly, and in good taste.

This is the method which has worked like a charm for the company (an early and long time regional user of tv and radio) over the years. And it's the method Dreikorn will continue to stack his chips on. As a matter of fact, early this year, and "fed up to the teeth" with high-decibel advertising, Dreikorn instigated the most extensive ad campaign (primarily on radio) in the company's history to prove that prestige and quality alone will sell (in New England, anyway). With the campaign still far from the wind-up stage, the company has scored a 10% sales increase, the largest percentage of increase in many years. Because of this success the campaign

will be repeated next year, said a company spokesman.

The Dreikorn campaign strategy was worked out by the baker's "agency," Quality Bakers of America Advertising Bureau. Dreikorn is one of 135 members of Quality Bakers of America, the country's leading independent wholesale bakers cooperative, which acts as ad advisor and executor for its members. The franchised trademark of QBA is Sunbeam bread, although 25 of its members carry their own brand. Dreikorn's is Orange Wrap bread. The Dreikorn campaign is under the active supervision of QBA account executive Ralph Usifer with QBA's advertising department head, Robert L. Schaus, as overall consultant.

Fourteen radio stations and two tv outlets were bought this year. Although Dreikorn has had radio and tv buys going on a year-round basis (with a reduced frequency during the last six weeks of the year) around the Western Massachusetts area at a rate of some 12 spots a week, radio buys were beefed up in 1961 to average out to 25 or 30 spots a week, and tv to 25 spots.

On radio, 30 second adjacencies to news and weather were bought with 90% of the messages slotted during the 7 a.m. to 1 p.m. time period on weekdays. The theme—"Dreikorn's Album of Good Living in New England"—was designed to evoke emotional pride in the New England way of life. Both radio and tv commercials (the work of QBA's writer/producer Daye Engel) dwell upon the area's history, tradition and modern life. The commercials are tailored to suit the changing seasons and much of it is devoted to New England traditional recipes.

In order to capture as much regional flavor as possible, the tv commercials were produced locally at the Bay State Film Studios just outside of Springfield. Local New England talent was used throughout and scenic clips of New England were freely used to illustrate the grandeur of the countryside and to catch the homey, familiar scenes at fishing wharves, local inns, fairs, etc. Only at the end does Dreikorn subtly mention its "good" bread—"good bread for today's living."

A well-known Boston radio announcer, Vernon Williams, provided a nostalgic atmosphere (voice-over) for the spots and integrated music helped set the mood.

The radio and tv campaign which was bolstered by newspaper ads and outdoor billboards, cost a SPONSOR-estimated $200,000. The radio stations used: WSPR, WHYN and WMAS, Springfield; WTXL, West Springfield; W D E W, Westfield; WSBS, Great Barrington; WBRK, and WBEC, Pittsfield; WMNB, North Adams; WHAI, Greenfield; WHMP, Northampton; WREB, Holyoke; WARE, Ware; and WACE, Chicopee, all Massachusetts.

The tv stations: WHYN-TV and WWLP, both Springfield. The buys included minutes, 20's and I.D.'s.

In keeping with the well-circulated

(*Please turn to page* 51)



CONSIDERABLE RESEARCH is involved in digging up data on famous New England dishes and folklore for the Dreikorn campaign. Going over advertising ideas are Ralph Usifer, account exec., Quality Bakers Advertising Bureau and Marjorie Weisenburger, QBA's ass't art director

CAPITAL TYPES #11

THE HEAD WAITER

Belongs to
Not-so-secret Order
of the Itching Palm. Frightens
dignitaries and
tourists alike. Student of
horses. Carries private black
list of animals and people
he has lost money on.
Lavish only in praise of
WTOP Radio, the station
important to people
in the Greater Washington area.

WTOP RADIO

Washington, D.C.

Represented by CBS Radio Spot Sales

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY



8 CLIENTS

(*Continued from page 29*)

of "tremendous success," signed for a schedule July through October on 110 stations in 83 markets in two-week flights.

A J. Walter Thompson spokesman said "A great part of Purolator's advertising dollar has gone into spot radio because we get the most from radio—particularly merchandising benefits."

Following through with Reynold's established policy of rotating product campaigns, Winston is scheduled to go on 1 November through 1 January. A Reynolds spokesman credited the company as one of the first major advertisers to return to radio four or five years ago. It figured out a different way to use radio as a selling tool which resulted in developing plans for total saturation.

Rather than sponsoring a once-a-week show as in the old days, Reynolds began buying all stations in all markets with concentration on early and late news periods.

The waves of saturation for each Reynolds cigaret is calculated not to wear out the listener, and make him aware when a new cycle begins.

Bristol Myer's Ipana shifted strategy this year, dropping tv, and by the end of this month, its agency, Doherty, Clifford, Steers & Shenfield, hopes to complete ad plans for 1962, based on the current radio program. Indicators point to more radio.

Competition with the new fluorides coming out has been rough. Ipana minute and 30-second commercials go into about 300 markets with more than 1,100 stations on the schedule. This includes all four networks.

An Ipana man said the reason for dropping tv was for "obvious reasons: radio frequency."

Another big strategy shift happened at Mennen's this year. It diverted most of the spot radio budget to the networks to get "a broader market base in relation to the cost-per-1,000."

The schedule now is some spot, thrown in as promotional support, but is primarily network radio which Mennen's has on a 52-week basis with all four nets (NBC was just signed in September).

"Network is easier to get, in terms

(*Please turn to page 41*)

Media Personalities what they are doing and saying

TIMEBUYERS' CORNER

Timebuyers' Corner, a new weekly SPONSOR *department, features the personalities who make up the agency media business. Buyers and media directors alike—what they are doing and what they are saying is reported here. The present coverage will be expanded in the next few weeks, with a complete run-down on agency media people throughout the country.*

NEW YORK: There's an opening at D-F-S, created by the departure of Frank Moriarty . . . Murray Roffis was made media director at NC&K . . . Kudner had to cable John Marsich to return from his European vacation, because of Fisher Body's earlier-than-usual campaign . . . Bob Kelly of L&N returned from Milwaukee after setting up a test for York cigarettes.



Murray Roffis of Norman, Craig & Kummel

A typist, applying for a job at K&E's media department, said: "I can answer phones. I worked for enough bookies." . . . Al and Gail Sessions, who were at Gumbinner, moved to Philadelphia where they joined the staff at Werman & Shore . . . Grey Adv. is looking for a buyer to replace Judy Meilman.

Joe Granda is back from his vacation in Nassau . . . Frank Dewey at B&B has been busy most of this month working on Post's new Oak Flakes campaign . . . Nick Imbornone of SSCB was given a party at Sardi's East by his friends. He marries WNEW's Dorothy Hayes 28 October . . . Jerry Golden of Doyle Dane Bernbach is honeymooning.



Nick Imbornone of SSCB

Jerry Sprague of C&W was lunching with a friend at a fashionable Third Ave. bistro which lists its menu on a large blackboard on the wall. His friend left early to keep an appointment, and Sprague found he had left his wallet in the office.

The manager assured Sprague that there was nothing to be concerned about, they simply would list his name and the amount on the blackboard.

"That would be embarrassing," Sprague protested. "Everyone would see it."

"Not at all," the manager said, "your coat will be hanging over it."

A messenger was quickly dispatched with the $10.50.

A top-10 agency is considering a switch to all-media buyers, which would mean that a number of media people would be given notice . . . The buyers at a cigarette agency refer to the client as the Egyptian Curse . . . Joel Davis is now at Ted Bates, on the Boyle-Midway div. of American Home Products.

At Y&R, John Heugel, who was formerly on print for Lipton Tea

(*Please turn to page 41*)

SPONSOR ASKS:

WHAT MAKES A REP PRESENTATION OUTSTANDING TO BUYERS?

Those replying to this week's question are:

- **Joe Granda,** McCann-Erickson, New York
- **George Riedl,** Riedl and Freede, Inc., Clifton, N. J.
- **Mary Lou Benjamin,** Grey Advertising, New York
- **Marie V. Coleman,** Donahue & Coe, N. Y.

Joe Granda, *timebuyer at McCann-Erickson, New York*

So what's outstanding? Coverage map, program schedule, rate card and a list of availabilities—the uni-



Documented data that's presented in terms of client's product and market

formity is something that bears serious consideration. Why are presentations so much alike?

Because of the similarity of promotional material, it takes a professional salesman to make a presentation outstanding. My years of experience have taught me that there's a great difference between a representative and a salesman.

Here's an example of an effective presentation which was recently given me by a professional salesman:

A group of five radio stations in North Carolina recently had a 90 county survey taken to document superiority over competition. The results of the survey showed such complete dominance that the group of five stations, which combined delivers coverage of more than 4,000,000 people, found that they had an audience comparable to leading stations in the top five markets.

The promotional material this group turned out, coupled with the enthusiasm of the representative, lead to one of the most outstanding presentations I've recently witnessed. This presenation had all the necessary ingredients—namely: (1) an interesting 'package' idea based upon the total market delivered by the five stations combined; (2) documentation to support audience claims, and illustrate exactly what was being offered; (3) a merchandising plan which promotes both the advertiser (building brand awareness), and the stations (building a larger audience for our commercials).

Another twist that made this presentation outstanding was the use of a tape playback—which enabled us to actually *hear* what we were buying. Taped sales presentations are extremely effective, they're nearly as good as a personal market visit.

The above presentation reflects *teamwork* by the station and the representative, and both were doing their job extremely well.

George Riedl, *co-owner of Riedl and Freede, Inc., Clifton, New Jersey*

We look on each representative as a potential partner in planning for the particular market which he represents. Presumably, the rep knows all the important factors about the market and how the station he reps can influence it.

Too often the representative adds little to what is readily available



A good one has clearly defined coverage, current and year-ago ratings

from SRDS and the rating services. The most important thing that any representative can bring to an agency is honesty—and, of course, knowledge of what he is trying to sell.

The written portion of the rep presentation should concentrate on the facts rather than the hard-sell language ballooning of claims. The aural presentation should concentrate on the various ramifications of the facts presented in the written presentation. To put these on paper would make an unnecessarily long and involved presentations. The written pitch should include:

1. Size of the market, population, income, percentage of major occupations (executive, white collar, heavy industry, etc.).
2. Station coverage, clearly outlining primary and secondary coverage.
3. Availabilities on the particular station, screened as to applicability to the type of product, including current ratings and a year-ago ratings with all the avails listed separately.
4. A clear outline of the station image created as a result of its programing.
5. Definitive audience viewing or listening patterns, realigning changes of ratings in relation to seasons for both daytime and nighttime programing.
6. Cumulative audience projections within the scheduled period indicating reach and frequency, etc.
7. Suggested medi-mix possibilities for the market wherever applicable.
8. Media merchandising services (clearly outlined in terms of quantity of the details) such as:
   a) in-store display plans
   b) letter to the trade
   c) mailings to the trade
   d) calls on the trade
   e) on-the-air tie-in spots, etc.
9. Any additional information such as success stories expressing concrete facts regarding products similar to those of the advertiser.
10. A candid expression of the pitfalls in the market and as applied to the use of the station itself.

Mary Lou Benjamin, *timebuyer at Grey Advertising, Inc. New York*

I would say the following:

A general profile of the market income levels, population, ethnic breakdown, vacation habits in resort

(*Please turn to page* 51)

8 CLIENTS

(*Continued from page 39*)

of efficiency, when we want it. The frequency is simply cheaper."

Meanwhile, another advertiser, Guardian Maintenance Corp., the service department of GM dealers, has used a 30-week schedule in 65 markets for three years in a real success story.

Now in a seven-week flight, a company spokesman said "radio has done a lot. There's a marked increase in the volume of service."

The goal is to indoctrinate listeners to take care of their cars, and especially by "educated" service dealers for GM products.

The figures are not available, but it's obvious radio gets substantial portion of Guardian's ad dollars.

Just how spot radio will fare in this fourth quarter won't really be known for some weeks. Schedules were increased during the spring and summer of 1961, and most radio men thought the trend would continue. Now they don't know, and it's a matter of grinding it out. It looked like spot radio was really going into full gear, but now it seems to be a question of making the grade and shift.

Last week SPONSOR-SCOPE reported several buys out of New York which could be an indication of better days.

Companies definitely feel the strength of an economy on the upswing and of consumers gradually ready to untie the purse strings.

Why isn't spot radio getting its share?

The reps were the most articulate and quick to say what they thought was holding down spot radio. One executive said it is simply the "cost of doing spot business compared with the efficiency of network deals where you've got one purchase, one contract, volume circulation, in one fell swoop."

He further said he'd heard agency men comparing notes on how much more spot cost than network radio, and it was often up to 25%.

Another rep said radio was in a seemingly bad situation because it is unknown which accounts are buying at the local level, and how much volume they are buying. However, another rep dismissed the rate structure problem, and bounced it back to economics and efficiency.

TIMEBUYERS' CORNER

(*Continued from page 39*)

and Remington Rand, has been made tv buyer for Spic & Span. John Gailbriath worked on this account previously and has been transferred to Y&R's L.A. office where he is a senior buyer on Wessen-Snowdrift.

There's a secretary to a top media director who is liked by reps because of her courtesy and good naturedness. The other afternoon the m.d. was at Michael's Pub with some reps and remarked: "Mary is the most responsive, cooperative secretary I ever had—always laughing and cheerful to everyone who comes to the office. Of course, I've never had any one before who took scotch and soda breaks."

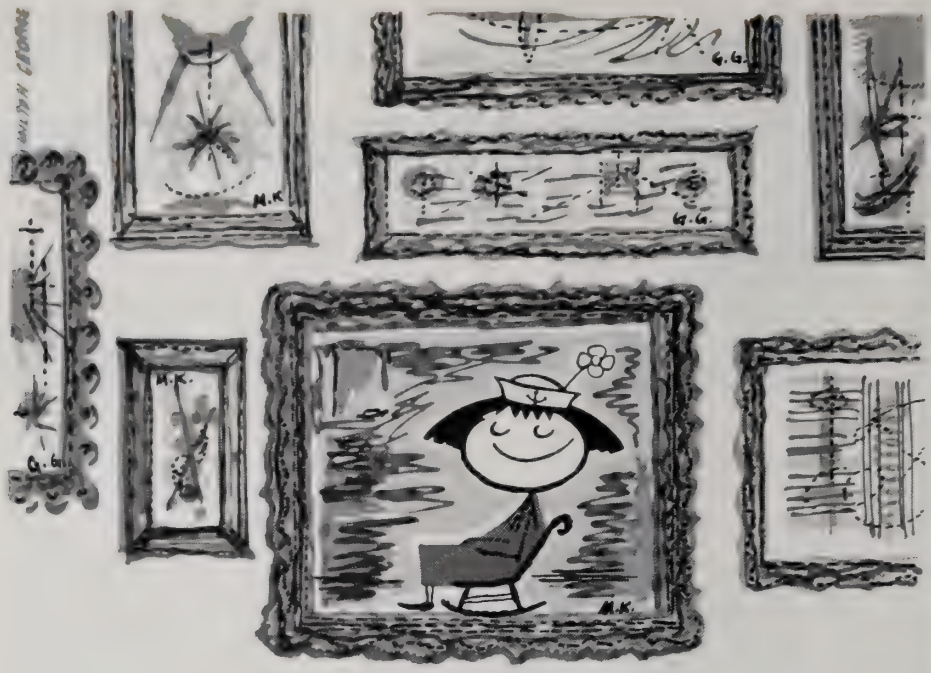


At the WWJ and PGW cocktail party given at the Stork Club, (l to r) Lee Vanden-Handel of PGW hosts Y&R buyers Ann Jacknowitz, Peter Spengler, Don Foote

Don Dowd of D-F-S returned from his vacation in Illinois . . . Paul Fitzgerald, now at Gumbinner, had a boy . . . At Louis & Armand's, a buyer announced to this column: "Ted Bates will shortly place a bust of Fred Maltz in its lobby—he's the man who first put the cotton in pill bottles." . . . Eleanor Accles at C&W has been active the last few weeks placing additional November schedules for Jergens lotion.

The Stork Club has become a popular place for entertaining large numbers of media people: the cocktail party which WWJ of Detroit and PGW had, and the series of luncheons given by The Thom Radio Group of North Carolina and BTS . . . The disagreement between a rep and a media director at a major agency has reached major proportions. The old story: the rep pitched the client . . . After a number of problems, Bill Brett at B&B wrapped-up the Pepto Bismol schedules which start the end of the month . . . Jacques Van Sluy Mars left BBDO for NC&K.

Sally Reynolds of L&N, at Pavillon with station men, pointed out the good will many stations create at Christmas time with their gifts. Last year she received an expensive carving knife from a station she hadn't bought in two years. She added: "Not through the mail—through the window."



WITH MEDIA SELECTION
BECOMING INCREASINGLY MORE COMPLICATED
YOUR NO. 1 BUY IS STILL
KEWB
NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.

Here's still another slant on the right way to buy San Francisco. The top four radio stations are Independents, right? Right! (See Pulse or Hooper). By much? Wow!

Take KEWB and the other two in the top three. In Pulse,* these stations produce 49.8% of the audience, total rated time periods, while the three network stations total 18.4%. Hooper* says these same three top Indies deliver 52.8%, the nets 17.7%.

No 'whistling in the dark' – just KEWB's consistency . . . all year, every year!

*PULSE, July-Aug, '61 HOOPER, Aug-Sept, '61

CROWELL-COLLIER BROADCASTING CORPORATION

A SOUND CITIZEN OF THE BAY AREA

110 ADVERTISERS SPONSOR COLOR TV

During the '60-'61 season, 110 major advertisers sponsored network Color Television programs. More and more sponsors are moving up to Color. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

555 5TH

(*Continued from page* 14)

ment with the overall necessity for improved research, and its real value to both the radio station and the advertiser, I would call your attention to the fact that the idea is not exactly new, W-GTO having had a very similar study produced in the late spring of 1960.

Actually, the study by William Wahl Associates, now an affiliate with the George Gallup organization, our basic approach was almost identical, except that we are an area station, geographically located at considerable distance from two metropolitan areas, and interested in more closely defining our audience within one of them, while the stations in question are geographically metropolitan, seeking to define their overall area audience.

One study item, of more interest to us than other sections of the country was listening habits as related to time of residence in the area. This was due to the extremely fast growth of the Florida population, over the past ten years, because of the influx from other states. You might be interested in knowing that this influx amounted to slightly better than 166,000 new residents per year over the past ten years.

We particularly noted that this type survey had very close correlation with previous mail pull response both as to quantity and quality of listenership, while the standard rating survey, though providing similar correlation at geographical close range, was always at wide divergence in such a metropolitan area.

G. Max Kimbrel
manager
W-GTO
Cypress Gardens, Fla.

CORRECTION

On page 39 of the 10th Annual Negro Radio issue, Part Two of the 9 October 1961 SPONSOR, the list of McLendon Ebony stations should have read: WENN, Birmingham, Ala.; KOKY, Little Rock, Ark.; KOKA, Shreveport, La., and WOKJ, Jackson, Miss.

New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue!* This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotton until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design... Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. AD-264, Building 15-5, Camden, N. J.



Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.

RCA

The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA



99 SQUEEZES . . . That's a lot! But just you watch as multi-image after multi-image dissolves . . .



dissolves . . .
dissolves . . .
dissolves . . .
dissolves . . .



dissolves to multi-image after multi-image! Right, it's a lot—but easy when it's film that's in the plot!

FILM does the unusual...

How to say "99 squeezes" (make every last squeeze count). How to say "soapy . . . soapier . . . soapiest!" How to do it all with such zest that the new Brillo Soap Pads sing out in the mazes of marts everywhere!

Answer: Do it in words and pictures. Put it to music. On film, of course! Because film gives you commercials, crisp, vivid, exciting —the way you want them— *and when!*

And that's not all! Film provides the optical effects you require for sharp, high-polish commercials; in addition, assures you the convenience, coverage and penetration market saturation requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER:
Brillo Manufacturing Co., Inc.
AGENCY:
J. Walter Thompson Company
PRODUCER:
Elektra Film Productions

ages, the next agency compensation, the next creativity, and probably in 1965 we'll all be gaga over satellite ad messages," is the way one agency man expresses it.

Another theory, and one I find highly amusing, is that advertising thought goes through regular, rhythmic, cyclical swings like a gigantic pendulum—first emphasizing the scientific, then the artistic side of the business.

According to this theory, we're now in the midst of an art-type swing, and can look for an equally violent reaction toward statistics.

A third theory is that the emphasis on creativity represents a return to fundamentals, to the real nature of advertising itself.

But now let me throw in my own two cents worth, and suggest still another possibility. I think it is an unmistakable sign of the times.

It strikes me that today, in every strata and facet of our society, there has been building up a tremendous emotional hunger for what might be called with fair accuracy, "new truth."

Somehow the old truths—about government, politics, diplomacy, education, business, science, the family, the home, life itself and even tv programs—don't seem to be enough. We yearn for something wholly new, but also wholly true.

And the emphasis on creativity (which is by no means confined to the ad business) merely reflects this new-truth hunger.

But get it down to earth

All of which is a pretty fancy way of saying that I think advertising's creativity kick is socially understandable and no passing fad.

But creativity, as I have heard it discussed at the ANA, the AFA, and the 4As, needs to be hauled down out of the clouds and given an anchor in reality.

Despite all the rich, ripe, round-bottomed lip service they pay to the creative ideal, I think a lot of the boys are kidding themselves.

Creativity in the abstract has loads of emotional oomph. But there has never been a time in the history of the business when so many powerful forces were working against the creative spirit.

For instance, take Rosser Reeves and his Ted Bates operation. There has never been as big or as important an anti-creative agency as Bates, never as articulate an anti-creative spokesman as Reeves in his impressive book *Reality in Advertising*.

Or taking the "Marketing Concept" boys who dominate many agency managements. For them, overall marketing is everything; they aren't buying the importance of the creative man.

Or take Bingoism (I'm indebted to Draper Daniels for the term) the vicious "numbers game" which is played by both admen and media—newspapers, magazines, radio and tv stations and networks —and which bastardizes the importance of creativity by shrieking, in effect, "It doesn't make a damn bit of difference what you say or even how you say it. All that matters is how many people you tell it to and how much it costs."

These and many other more subtle enemies are working strenuously to destroy the creative concept. And despite all the noble speeches, all the high sounding panel and presentations at association meetings, I've seen little evidence that admen are really facing such realities.

Creativity? It's great. But it requires more than just talk.



Ever hear about the time we gave

We agree with timebuyers: most pitches for television and radio stations are pretty boring. After you've heard the results of the latest sensational survey for the umpteenth time, you wish you could sneak downstairs for a quick icy coldie.

Well, we don't like to bore our media friends. They're our bread and butter. We like to make our pitches as painless as possible. That's why we gave the king salmon sodium pentothal.

You see, it started with the idea that we needed something different (and painless) for a big presentation party in Los Angeles for media people. Some wiseacre suggested we hold a salmon derby in Hollywood, of all places. Like most ideas that jell in Monday morning meetings, this one hadn't quite jelled. There was a loud chorus of huzzas and nobody gave a second thought as to how the heck you get the *live* fish there.

Tons of dollars and three weeks later, we had five drowsy 25-pound fish lollygagging in the pool at the flossy Sportsmen's Lodge.

About 350 timebuyers, account executives, network wheels, and assorted Hollywood celebrities had the time of their lives trying to land a fighting king salmon, a couple of which looked about as animated as that young lady you see in the Nite-All ads.

How did we get the salmon there? Well, we retained Clarence Pautzke, the country's leading expert on salmon (he must be – JFK just made him U. S. Game Commissioner). Clarence netted the salmon at the mouth of the Columbia River, rushed them to a waiting Flying Tiger plane, dumped the fish into custom-built tanks, and then nursemaided them all the way to L. A.

To keep the salmon quiet, Clarence administered the sodium pentothal. But that's only half the story. He had to supply them with oxygen on the 1,000-mile flight, too. Pretty narrow line between keeping salmon quiet and putting them to sleep for good.

When the plane door sprang open in Los



the king salmon sodium pentothal?

Angeles, out bounded Clarence Pautzke, bellowing, "I don't want to talk to reporters – where the heck are the fresh oxygen tanks?"

♛ ♛ ♛

We tell this story not to illustrate the wonderful, wacky world of show business, but rather to make another point. The Crown Stations are not ordinary stations. We *sell* differently, just as we do things differently in our respective communities. Our audiences expect a Crown Station to go *all the way*, to show more ingenuity, to provide more entertainment, to dig deeper on news and public interest programs, than any other station. That's how we expect to win *constant viewer and listener loyalty.*

The record shows that we have done it. Most timebuyers, agency account men, and sales managers prefer to have their business on a Crown Station (all other things being equal).

And the beauty of it is, of course, that we cover the three key markets of the Pacific Northwest – Portland, Seattle, and Spokane. Crown Corner, U.S.A., is the *second largest lump of business in the entire West.*

Work out your problems in California, we always say, and then come north for the easy decision. The Crown Stations.

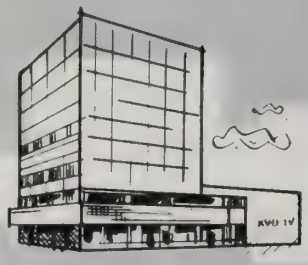
THE CROWN STATIONS

KGW, AM, TV, Portland
KING, AM, FM, TV, Seattle
KREM, AM, FM, TV, Spokane

If You Lived In West Texas







You'd look to the Trigg-Vaughn Stations for news. TV covers the news fast and in depth. Examples . . .

August 3, 1961 707 Hijack . . . on the air with live remote at 6:45 A.M. and fed the nation till FBI apprehended hijackers.

September 11, 1961 Hurricane Carla . . . covered on-the-spot for two days by TV News Director.

September 13, 1961 Within 36 hours of "Carla," TV audience had responded with almost $300,000 in non-perishable foods and clothing for victims.

TV DOMINATES WEST TEXAS BECAUSE TV LEADS IN SERVICE AND ENTERTAINMENT. THE BOLLING COMPANY MAN HAS THE FULL STORY.

BUY TV to sell West Texans...
Get 34% of New Mexico to boot

KROD-TV	KVII-TV	KOSA-TV
El Paso	*Amarillo*	*Odessa/Midland*

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn	*Cecil L. Trigg*	*George C. Collie*
Chairman of the Board	*President*	*National Sales Manager*

TRIGG A TV VAUGHN STATION
KROD-TV EL PASO · KVII-TV AMARILLO · KOSA-TV ODESSA MIDLAND

NET TV FACTS

(*Continued from page 35*)

Pulse finally settled on a seven-day aided recall method. In this decision, the Messrs. Sydney and Laurence Roslow—head of Pulse and associate director, respectively—were bolstered by a study done in England in which data from a seven-day recall showed a high correlation with an overnight recall. In the actual field work, one-seventh of the sample is interviewed on each night of the week. Thus, for each day of the week, there is always one-seventh of the sample talking about viewing only one night removed from the time of the interview.

In this type of survey, one question begs to be answered. Is there enough difference in the characteristics of network audiences to justify the expense of gathering the information? For example, in measuring a matter like the percent of women who buy lipstick, do program audiences differ enough? If, for all network shows, the percent of such women viewers ranges only slightly, then the buyer would do well to look for overall ratings and the rest go hang.

Pulse did no definitive study to prove its point, but a number of examples provided by Pulse indicate the differences are significant (see page 35). Furthermore, a number of blue chip companies who would have no trouble picking a research study apart in a professional manner are subscribers to one or more of the studies. Among them are a top advertiser, Colgate-Palmolive; some first-rank agencies, William Esty, Fuller & Smith & Ross, K&E, McCann-Erickson, SSC&B, Y&R, and a few major firms on the selling side of media, The Katz Agency, the John Blair Co., Westinghouse Broadcasting Corp., Curtis Publishing.

An inadvertent typographical transposition in the Negro Radio Issue, 9 October 1961, page 42, assigned incorrect facts to three stations adjacent to each other in a listing. The correct facts are: WDIA, Memphis—50 kw; 1070 on the dial; a Sonderling station; 14 years on the air; 12½ years of Negro-appeal programing; broadcasts 140 hours per week, all devoted to Negro-appeal programing; divides its programing as follows—48% d.j.'s, 39% religious, 8% news, 5% other; estimates market contains 1,357,000 Negroes; estimates annual Negro family income in market at $3,316 average, with 69% of Negroes living in rural areas. WLAC, Nashville—frequency, 1510; network affiliate; a Life & Casualty Ins. Co. station; 35 years on air; 14 years of Negro-appeal programing; broadcasts 168 hours per week, 21% devoted to Negro-appeal programing; has increased Negro-appeal programing during past year; all Negro-appeal programing is via d.j.'s; 21.5% of total business comes from Negro-appeal clients; estimates market contains 308,000 Negroes; estimates average Negro family income in market is $1,755 annually, with 13% of Negroes living in rural areas. WVOL, Nashville—5 kw; frequency, 1470; independent; a Rounsaville station; 10 years on air; 10 years of Negro-appeal programing; on air 132 hours per week, all devoted to Negro-appeal programing; no change in ratio of such programing compared to last year; divides its programing as follows—50% d.j.'s, 10% other music, 26% religious, 7% news, 5% homemaker, 2% public service; all income from Negro-appeal clients; estimates it covers 120,000 Negro population; estimates average annual family income of Negroes in area at $3,105, with 28.7% of Negroes living in rural areas.

Located in the exclusive hotel area of

NEW YORK



AIR CONDITIONING
TELEVISION
PRIVATE BATH IN EACH ROOM
Housekeeping Apartments, too

HOTEL
PARK CHAMBERS
Corner 58th St. & Avenue of the Americas
NEW YORK CITY 19

In its location, service, atmosphere and reasonable rates, it's the ideal hotel-home for transient and permanent guests. Single $9 to $12. Double $12 to $16. 2-room suites from $18. Lower rates by the week or month.

Write for brochure and map of New York's most fascinating places to see and things to do.

James A. Flood, Manager

JOIN B P A • JOIN B P A • JOIN B P A •



WASHINGTON DRIVES TO WORK ON WRC

Washington drives to work and it drives early . . . staggered working hours, long distances and (gulp!) traffic. WRC is the capital's favorite companion during drowsy time in the morning. And, don't forget, Washington is the nation's tenth market.

FACTS: WRC lands in first place for every quarter hour between 7:00 and 8:30 A.M. (7:30, by the way, hits a nice, round 8.0.) Source: Pulse, July-August, 1961 (Mon.-Fri.)

Whatever you make — and you want to make sales—make sure WRC gets your message.

WRC-980 NBC
NBC Radio in Washington
REPRESENTED BY NBC SPOT SALES

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

Florists' Telegraph Delivery Association, Inc., Detroit, Mich., has bought in about 200 markets for a promotion to run the week prior to Thanksgiving. There will be other pre-holiday campaigns but they will be bought individually. Time segments: minutes. This promotion will use two to three stations per market. Agency: Keyes, Madden, & Jones, Chicago. Buyer: Virginia Rusett.

American Tobacco, New York, has bought some 65 spots per week in a list of over 107 markets for its Pall Mall. Among the company's frequent flights this buy accounts for a two week flight scheduled to start 6 November. Time segments: Minutes. Agency: SSC&B, New York. Buyer: Mike Cambridge.

TV BUYS

Phillips-Van Heusen Corp., New York, will open a promotion on 4 November. The time segments to be used for this buy are night minutes and prime 20's. The schedule calls for a flight of five or six weeks depending upon the market involved. There will be more than 40 markets. Agency: Grey, New York. Buyer: Herb Gandel.

General Foods, White Plains, N. Y., will begin a promotion 23 October for its Gravy Train dog food. It will have a three week flight in some 50 to 60 markets. Time segments: prime breaks and fringe minutes. Agency: B&B, New York. Buyer: Bob Wilson. A second campaign scheduled is for Post cereal. There will be a three-week flight in more than 25 markets. Starting date is 30 October and time segments are fringe and kids minutes. Agency: B&B, New York. Buyer: George Simco.

Helena Rubenstein, New York, will promote a group of products with spot tv starting 23 October. This will use night minutes in over 30 markets and is set up for a three-week flight. Agency: OBM, New York. Buyer: Maxine Cohen.

Colgate Palmolive, New York, has spot campaigns coming for two products. The first is Colgate dental cream with a five week flight starting 16 October. There will be some 20 to 30 markets involved. Time segments: prime breaks. Agency: Ted Bates. Buyer: Florence Simons. The second promotion is for Ajax. The schedule calls for a run of 52 weeks starting 6 November. Time segments: fringe and prime minutes. Markets: over 40. Agency: Norman C&K, New York. Buyer: Al Silverman.

American Home Products Corp., New York, has scheduled a 13 week flight for its Sudden Beauty. Time segments will be minutes with a teenage audience. Starting date is 1 November. Agency: Ted Bates, New York. Buyer: Jack Scanlon.

DREIKORN'S HOMEY SELL

(*Continued from page 37*)

theory that New Englanders are a special breed of people who do not hold with high pressure gimmicks, Dreikorn keeps his marketing tactics on the same lofty plane as his commercials.

No fanfare is made in stores and the stations involved in selling the Dreikorn staff-of-life do not engage in contests or similar attention-getters.

Dreikorn's only personal contact with the consumer is made through his affiliation with Welcome Wagon. Here, the Welcome Wagon hostess, making her rounds of welcoming newcomers will give the newcomer a loaf of Dreikorn bread and follow it up with a card which is redemable for another loaf.

Dreikorn credits air media with the gradual growth of his company. For a regional bread advertiser with only half a state as the market, and, moreover, a family-owned independent, battling the big-budget giants of the industry on a small budget, there is nothing like it he says.

Radio especially has helped Dreikorn surmount the hurdle of a not-so-easy product name. Radio, he maintains, has helped his customers to walk into a store and unhesitatingly pronounce, correctly, the name Dreikorn (dry-corn). Without this aid, who knows, he shrugs; perhaps in frustration they would have turned to another easier-to-pronounce loaf.

Quality Bakers' account executive, Ralph Usifer, puts it this way: "Over the years, there is no question that the one advertising medium most responsible for the success of this company (Dreikorn's) has been radio. Aside from the obvious intimate nature of this medium—reaching the housewife in her home on a regular and a repetitive basis—there was another peculiar advantage to Dreikorn's; it gave the exact pronunciation to a difficult brand name. This label registered in the minds of some 700,000 customers because of the constant use of radio over the past 20 years."

This feeling is shared by Dreikorn's sales manager, James B. Dowd who says the medium has "demonstrated good selling power and kept sales at record level in the face of strong competition."

SPONSOR ASKS

(*Continued from page 40*)

areas, inflation of population by schools, army bases, and temporary installations, in relation to potential sales.

General information applicable to station in the market from the standpoint of acceptance, programing, type of audience, coverage and ratings.

General knowledge of the distri-



It includes market's income levels, population, and ethnic breakdown

bution and marketing problems of the product.

For examples, in a major market buy (Miami) made for one client, "must buy" stations, from the point of rating surveys used, were top 40 stations. One rep pointed out the segment of the audience, important to the client, that was being missed by not using his better music station. Because of his knowledgeable approach, both to the market and the product's consumer appeal, a schedule was placed with the station, although it was a complete deviation from the general buying pattern.

When the schedules were sent to the client, he was delighted with the addition of the station, since the rep enlisting the cooperation of the station, had the foresight and interest to cover him with the same presentation.

Marie V. Coleman, *media buyer, Donahue & Coe*

Essentially, a rep presentation should offer sufficient facts to enable the buyer to make an informed decision concerning media selection with greatest savings of time. Good presentations consist of two parts: a review of basic data about the station and market, and the clear, concise presentation of specific information to meet a specialized buying problem, or to explain a new development that affects the salability of the station.

Basic information: While the basic information should be concise, it should not be a rehash of material

IN THE EVENING



WASHINGTON DRIVES HOME ON WRC

The latest Pulse report (July-August, 1961) (Mon.-Fri.) puts WRC in first place (or tied for first) in every quarter hour between 5:00 and 6:45 P.M. This means that during evening driving time we reach more listeners than any other station.

Not surprising! WRC's brand of unbeatable new coverage, music and weather attracts the kind of people that make the nation's tenth market so responsive. And it attracts **more of them** at the key driving hours.

In the evening, make Washingtonians aware of your brand.

WRC-980 NBC Radio in Washington

REPRESENTED BY NBC SPOT SALES

New Pulse Audience Survey shows Baltimore Negroes prefer THE NEW WSID over nearest competitor 87½% of the time from 7 A.M. to 7 P.M., Monday through Friday.*

THE NEW WSID IS FIRST IN THE EXPANDING BALTIMORE NEGRO MARKET

Highest rated station 100% Negro programming in the Baltimore Market. Hooper Survey April-May, May-June, June-July, July-August, August-September '61. Baltimore's only clear channel station serving the expanding Baltimore Negro market.

Baltimore's *pioneer* Negro station . . . ever ready to aid your product sales through WSID PLUS MERCHANDISING.

A detailed Pulse Baltimore Negro market study is available on request. Call or write C. Carroll Larkin, General Manager or U B C Sales, Chicago, Ill.—Los Angeles — San Francisco — New York. Dora-Clayton, Atlanta.

WSID

ONE OH! ONE ON EVERYONE'S RADIO

910 North Charles Street • Baltimore, Maryland

SA 7-8250

**Pulse Negro Audience Survey Aug. '61.*

DISNEY: "COLOR TV GREATEST INNOVATION IN HOME ENTERTAINMENT"

With his new TV show, "The Wonderful World of Color," Disney, too, makes the big move to Color TV. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

readily gleaned from Standard Rate or other standard reference sources. It should contain sufficient depth information to give the buyer a clear picture of the station and its market.

To my mind, the presentation should cover the station's effective coverage area and the characteristics of its audience. I think it has become more and more important for the rep to provide considerable qualitative in-



Presentation concisely tells how and why station will sell the product

formation about the audience, such as income levels, ages, and if possible buying preferences and predilections.

Naturally there should be programming and rating information, with the ratings broken down in the most usable form to help shed maximum light on the problem at hand.

Market information should contain a definition of the area, its size by population and households; a breakdown of spendable income and retail sales, and an in-depth market analysis that should emphasize the unique aspects and idiosyncracies of the market in question.

Specialized information: It is difficult to talk about specialized presentations without resorting to specific examples which I recall as being outstanding. For example, KMSP-TV, Minneapolis, formerly an independent, was awarded the ABC affiliation. This made the outlet, to all intents and purposes, a new station, and all information about the size and character of its audience became obsolete. KMSP-TV's rep, I recall, issued a presentation which graphically and clearly showed what the affiliation switch did to the Minneapolis-St. Paul market, and enabled buyers to readily grasp the new audience picture there.

Another problem which a rep tackled effectively involved a new delineation of a television market. The station KNTV, San Jose, considers itself part of an overall market including Salinas-Monterey. The station's rep then issued a presentation which factually and logically explained the reasons why the concept was realistic in terms of media buying patterns.

when you think of Kansas City remember our **A. P.***



NOW 2,320,499 STRONG

From old Westport Landing in 1847 to the hub of a big, bold, booming 200-mile-wide trade area . . . that's the recorded growth of Kansas City.

AND NOW...
16th in Population
15th in Manufacturing Employment
14th in Number of Airline Operations
in Retail Sales
in Bank Deposits
13th in Wholesale Sales
11th in Bank Clearings
6th in Apparel Industry
3rd in Number of Railroads
as a Cattle and Calf Market

2nd in Automobile Assembly
in Feed Manufacturing
1st in Rail Receipts of All Livestock
in Vending Machine Production

KCMO-Radio—810 Kc.—50,000 watts, Kansas City's most powerful station and KCMO-TV—Channel 5—100,000 watts full power from tall tower television ...give you all this at **low** cost-per-thousand.



the TALL TOWER at Broadcasting House

SEAL OF GOOD PRACTICE

*AREA POTENTIAL

Kansas City MO TV-Radio-FM

E. K. HARTENBOWER, V. P. and Gen. Mgr., R.W. EVANS, Radio Sta. Mgr., SID TREMBLE, TV Sta. Mgr.

Represented Nationally by Katz Agency

A Meredith Station Affiliated with "Better Homes and Gardens" & "Successful Farming" Magazines.



OVER HALF BILLION DOLLAR EXPANSION PLANNED IN THE MARKET ON THE MOVE — TAMPA-ST. PETERSBURG

Part of this development is a nine million dollar investment in Port Tampa. Here, on a 30-acre site, the National Gypsum Company is constructing a gigantic plant to provide overnight service of building supplies to Florida customers.

The motivation for many such new developments in the progressive Tampa-St. Petersburg area is aptly expressed in this statement by Mr. Melvin H. Baker, Chairman of the Board of National Gypsum. "We are more than ever convinced that the Tampa area is a dynamic center of commerce and industry and that Florida offers a glowing economic future."

REMINDER: Progress and Prosperity go hand-in-hand. Look to WTVT—the television station on the move—to dominate this vitally important market on the move!

SHARE OF AUDIENCE...44.4%

Latest ARB 9:00 AM — Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	37	WTVT	45
Station B	13	Station B	5
Station C	0	Station C	0

A.R.B., Tampa-St. Petersburg Metro Area, June 1961, 4 week summary.
N.S.I., Tampa-St. Petersburg Metro Area, July, 1961, 4 week coverage.

STATION ON THE MOVE —

WTVT

Channel 13

TAMPA-ST. PETERSBURG

The WKY Television System, Inc. WKY-TV/WKY-RADIO • Oklahoma City • Represented by the Katz Agency



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

23 OCTOBER 1961
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The Federal Trade Commission hasn't been as spectacular with its toughening up process as has been the Federal Communications Commission: it appears, however, that the end result will be the same.

Latest move over at FTC is appointment by chairman Paul Rand Dixon of career employee Cecil G. Miles to a totally new job, "program review officer." Idea is to have somebody responsible for getting the **biggest enforcement mileage out of available FTC manpower.**

Dixon explained. "Because the laws administered by the Federal Trade Commission are so broad in concept and provide such wide opportunity for constructive action, the Commission continually must choose the fields in which it can best serve the public interest."

The checking of broadcast advertising is only one part of FTC responsibilities over all advertising. Policing of so-called "false and misleading" claims is only a small part of the over-all FTC job. But the appointment of a single individual to check the over-all picture will **undoubtedly lead to a stricter eye on advertising.**

New chairman Dixon and the other commissioners, both new and old, all **profess great friendliness to advertising as an institution.** They say that it is the **unprincipled minority which must be checked.** And they are saying with near unanimity that the FTC will be more active in this field than ever.

Nearly 18 months ago, then-chairman Frederick Ford also appointed an "expediter" over at the FCC: the new position at that agency had vested in it the same responsibility for seeing that Commission work didn't lag. There is no coincidence in the fact that the trend went toward tighter regulation.

In the general furore over the Minow "vast wasteland" speech, and the flow of personal publicity which shows no sign of ending, many tend to forget that there are six other commissioners. Forgotten, equally, is the fact that Fred Ford is still on the FCC and is still very influential.

The Ford position on any given matter is almost crucial. Without the backing of Ford, Minow would lose out a large part of the time. On matters involving general regulatory philosophy, Minow can count only on the almost invariable backing of Robert Bartley. T. A. M. Craven and Rosel Hyde will **provide the opposition on most non-unanimous votes.**

As things have been going, Robert E. Lee and John Cross have been **swing votes.** Ford has almost always been in the Minow corner, and he has generally managed to carry the two uncertain voters with him. If Ford had voted on the other side in several important cases, he would have carried **at least one of these two votes with him.**

Those who wish to know how far the FCC will go in putting teeth into its regulatory processes would actually be better off knowing how Ford stands than inquiring into the Minow intentions. Appointment of Minow, in most respects, amounted more to adding a vote to the Ford side than substituting a new regulatory philosophy.

Latest evidence that Ford hasn't changed his mind for political or any other reasons came at the NAB conference with the Commissioners on application forms and new logging requirements. **Minow was in an extremely conciliatory mood.** It was only Ford who spoke out against what he believed to be excesses by some broadcasters. It was Ford who started the ball rolling with a statement that the **FCC must be able to check up on what broadcasters are doing.**

(*Please turn to page* 57)

23 OCTOBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

Lanolin Plus is reported to have a couple more company acquisitions in the works.

The pair: Lilly Dache hair and general cosmetics (BBDO) and Beauty Counselors, Inc., of Grosse Pointe, Mich. (Gumbinner). The acquisitions would be strictly stock propositions.

Most recent takeover by Lanolin Plus was Hazel Bishop.

Y&R chairman Sigurd Larmon took time out recently to assure his agency comrades—big and small—that the rumor about his plans to retire in the near future was the sheerest nonsense.

(Incidentally, nothing within an agency creates as ticklish a problem as a report about some upper key figure retiring.)

Time will tell who got the better part of the bargain on this one.

The saga has to do with ABC TV's refusal earlier in the year to buy Hazel, **preferring** to throw its lot with **Margie.**

P&G indicated an interest in Hazel for the Thursday franchise period it got from ABC TV, but ABC TV, it would seem, thought Margie the better property.

It might be noted that P&G at the moment **isn't happy** about the choice.

Don't be surprised if one of the talent offices finds itself the owner of a major block of stock in a leading tv film production firm.

Reports have it that commissions outstanding from the producer are now in the hundreds of thousands.

You might take this as pretty much a rule-of-thumb in agency media operations: the number of timebuyers vs. print buyers runs in about the same ratio as tv/radio billings vs. print billings. To cite a couple examples:

RATES: Tv/radio billings are around 95% of the whole and the buying setup is **188 for air media and seven for print.**

COMPTON: Tv constitutes 61% of the agency's billings and the buyer ratio is **18 tv and 11 print.**

Can you imagine Gimbel's congratulating Macy's for contributing something worthwhile in merchandising?

Your credulity may not stretch that far, but in tv such an exchange of plaudits has actually occurred: **ABC TV congratulated CBS TV for contributing to the industry its study among 2,800 supermarket managers, which made several strong points in favor of tv.**

(See 25 September SPONSOR-SCOPE, page 25, for resume of this study.)

Did you know the only class of employees in the tv networks that rides first class on airlines these days on company business are union people?

Their contracts require it.

As for the others—from top brass down—it's **exclusively coach,** as dictated by the treasurer's office.

NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich* KSLA-TV market.





KSLA-TV SHREVEPORT, LOUISIANA

SPONSOR WEEK WRAP-UP

Advertisers

Campbell Soup's institutional marketing director, William P. MacFarland, told members of the Eastern Frosted Foods Association $825,000,000 is spent for frozen foods in top 60 markets.

Speaking at the association's luncheon in New York last week, he said that this accounts for 61% of the total sales.

According to MacFarland, this figure represents a higher percentage of total food business than the quantity of frozen food bought by food service industries.

Mattel, Inc., Hawthorne, Calif., toymaker, has a scheduled budget of more than $4.5 million to support sales during the 1962 year.

This represents an increase of over 30% more than the previous years expenditures.

The budget will include an increased concentration of spot tv.

Campaigns:

• **Pez candy** (Daniel & Charles) will use both live presentation and film for a heavy schedule of spot tv. The promotion will start this month

POTOMAC RIVER boating party was held for third year by WMAL (radio and tv), Washington, D. C. Outing was aboard SS Mt. Vernon for press to preview station's fall programing



CHATTING WITH SPONSORS of 'ABC Evening Report' is ABC v.p. in charge of news, special events, and public affairs, James Hagerty (c). The program sponsors are (l-r) Frederick Stock, v.p. in charge of mktg., E. R. Squibb & Sons; Arthur Stafford, v.p. of msdng., Olin Mathieson; George Squibb, dir. of sales, Squibb; J. J. Toohy, v.p. and gen. mgr., Squibb





WINNERS—John Sullivan and son (Strongville, O.) won Series tickets in WJW-TV (Cleveland) contest. J. P. Dowling, Storer sales prom. mgr., welcomed them to N. Y.



UN Gen'l Assembly programs are backed by AMF Intern'l on WRUL, Scituate, Mass. L-r Don Morrison, mkt. dir., AMF; Ralf Brent, WRUL pres.; John Hayes, v.p., EWR&R

in some 15 markets.

• **Peter Paul** has introduced a new ten cent candy bar, called Chiffon. The company has planned a schedule of almost continuous tv spot campaigns and some network programing.

PEOPLE ON THE MOVE: **J. Ferris Brogan** has been appointed director of advertising and promotion for the International division of Borden Foods Company. He is formerly the assistant marketing manager for milk based products at Borden . . . **H. D. Wakefield** to assistant advertising and merchandising director at S. C. Johnson & Co., Racine, Wis.

Kudos: Lee H. Bristol, chairman of the board, Bristol-Myers Company, and chairman of the Advertising Council, will receive the first Paul B. West Award. The award was established last year by the Association of National Advertisers to honor "the individual contributing the most to advertising and who best personifies the goals and standards of Paul B. West."

Agencies

James S. Bealle, v.p. and tv-radio director at Kenyon & Eckhardt, has appeared on a tv show entitled The Tv Controversy In Other Countries, for the West German Tv Network.

The 45-minute filmed show, also including FCC Chairman Newton Minow and NAB president LeRoy Collins, will be seen in West Germany on 11 November and includes some K&E tv commercials as examples of U.S. creative work.

Agency appointments: Foremost Dairies (3.5 million) to **Guild, Bascomb & Bonfigli** from BBDO . . . Walt Disney's Buena Vista Film Distribution Company to **C. J. LaRoche** . . . Emge Packing Company, Indiana, to **Ruben Advertising,** Indianapolis . . . Lawrence of London Ltd., to



CHEERING UP patients at N. Y. Memorial Hospital monthly party were WCBS radio personalities, Martha Wright, Richard Hayes, and Jack Sterling's pianist Hank Jones in musical revue



ANNUAL PRESENTATION, shown for various agencies in N. Y. area, is exhibited here by San Francisco Radio Brdcstrs. Assn. at Ted Bates. At show were l-r, Norm Chester, media supr.; Homer Odum, v.p., gen. mgr. KABL, San Francisco; Tom Watson, brdcst. buyer; Bill Kennedy, v.p., assoc. media dir.; Maurie Webster, v.p., gen. mgr., CBS Radio Spot Sales; Bob Engelke, v.p., assoc. media dir.



EEING OFF—WBAL, Baltimore held first annual golf tournament U. S. Naval Academy golf course. Attending were, l-r, John Yanski, chief accountant; Robert Hance, acc't exec., WBAL-TV; Perry ndrews, announcer for WBAL; Thomas Carr, v.p., gen. mgr., WBAL



AT THE RACES—Electric Roadways Sports Car rally in Ideal Toy Corp. showrooms attracted N. Y. tv personalities who came to see sponsor's new products. Picking winning (?) cars are l-r Fred Scott, WNEW-TV; Sonny Fox, WNEW-TV; Jack McCarthy, WPIX (TV); Tom Gregory, WNEW-TV; Abe Kent, v.p. mechandising, and Mort Schneider, director of television promotion, Ideal Toys

Lambet & Feasley . . . Lufthansa Airlines has retained **D'Arcy** . . . Seaboard Finance to **FC&B**, L. A. . . . Dutch Masters Cigar Company to **Papert Koenig, Lois** from EWR&R . . . Mackel Development Company to **Allenger Advertising**, Boston . . . ABC Radio West to **Albert Frank-Guenther Law.**

PEOPLE ON THE MOVE: F. Thomas Bertsche to account executive at MacFarland, Aveyard & Co., Chicago . . . **Byron Chandler** to media manager at Ketchum, MacLeod & Grove . . . **Frank L. Callahan** to account executive at EWR&R . . . **William B. Hyland** to account executive at Winius-Brandon, St. Louis . . . **Norman L. Peterzell** to v.p. on the Colgate Palmolive account at L&N . . . **Robert W. Wheeler** to v.p. of Y&R's Los Angeles office . . . **Bernice G. Preiseer** to director of consumer marketing at Ketchum, Mac & G . . . **James B. Gibson** to media assistant at N. W. Ayer, Chicago . . . **Walter Cooper** to tv-radio department at N. W. Ayer, New York . . . **Tyson L. Janney** and **John W. Shepherd** to the plans and marketing department of N. W. Ayer, Philadelphia . . . **Donald R. Stimble** to account executive at Leo Burnett, Chicago . . . **Leo B. Pambrun** to account executive at Charles Bowes Advertising, L.A. . . . **Raymond R. Morgan** to v.p. at the Walker Saussy agency in Hollywood, from FRC&H . . . **Don Rose** to director of public relations for Herbert Baker Advertising, Chicago . . . **Donald W. McKeehen** account executive at the Spokane office of the Pacific National Advertising agency . . . **Robert J. Wyllie** to account executive at Chirurg & Cairns, Boston . . . **Norman K. Carrier** to chief tv and radio time analyst and buyer at MacFarland, Aveyard & Company, Chicago.

Elected v.p.'s: Ronald McCulloch and **Eugene A. Raven,** account supervisors at FC&B, New York, have been elected v.p.'s of the agency.

New quarters: Alan M. Shapiro agency in Philadelphia has opentd new offices at 113 S. 21 Street.

Mergers: Two St. Louis agencies, Ridgeway-Hirsch Company and French Inc. have joined forces to become **Ridgeway, Hirsch & French.**

New Agency: A new agency to be known as **Reynolds & Foster** has been formed in Boston. It will be headed by Robert W. Reynolds and Gale P. Foster, v.p. They were both with the Sutherland-Abbot agency in that city.

Stations on the Move

An agreement has been reached between Loew's Theaters, Inc., and the Storer Broadcasting Company for the purchase of radio station WMGM, New York.

Arthur M. Tolchin, executive v.p. and director of the station, made the announcement and noted that further details cannot be released until filing with the FCC has been completed.

TOTAL STATIONS ON THE AIR
(as of 1 October 1961)
AM: 3,635
FM: 921
TV: 555

BOUGHT/SOLD/APPROVED
Approval: Atlass Broadcasting Company, San Francisco, has received permission from the FCC for the transfer of license of **KKHI,** San Francisco, from the Gordon Broadcasting Company. The purchase price for KKHI was reported as over $700,000.
On the air: KICU-TV, San Francisco, will begin regular programing operations on 1 November. The station will operate on Channel 43 with its transmitter on mile-high Eshom Point in the Sierras.

Associations

The West Virginia Broadcasters Association has announced its new officers for the forthcoming year.

Mel Burka, WTIP, Charleston, has been elected president. A. G. Ferrise, WMMN, Fairmont, to v.p.; and Don Hayes, WKAZ, Charleston, to secretary-treasurer.

Alvin M. King, senior field representative for the NAB, was named to the new post of NAB field director.

The appointment was announced by William Carlisle, NAB v.p. for station services who supervises the field staff.

Tv Stations

An old feud has flared up again between AFTRA and NBC TV's Chicago stations—WNBQ and WMAQ, with the FCC in the middle.

As it did three years ago, AFTRA has filed a petition with the FCC raising the question of "public interest" in connection with the stations' applications for renewals of license.

The union again wants the Commission to define its concept of public service in relation to charges lodged by AFTRA. The basic gripe: the stations don't use enough local talent.

Sears, Roebuck introduced, last week, a new line of color tv sets in 100 major cities.

Under the company's brand name of Silvertone, the new color sets utilize a high fidelity American-made picture tube reported to give 50% brighter picture than previous models.

COLOR PROGRAMMING 63% AHEAD OF LAST YEAR!

This year, there'll be 655 more hours of Color programming than last year. The big move to Color TV is on. Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

Ideas at work.

• **KDAL-TV,** Duluth, Minn., got together with the drug companies in its area for a campaign to counteract the recent negative image of the drug industry.

• **KTRK-TV,** Houston, has set up a bandstand in Herman Park, employed the top military band in the southwest, and invited the public out on weekend afternoons to hear them and sing with them from time to time.

• **WABC-TV,** New York, v.p. and general manager Joseph Stamler has been named chairman for the New York radio and tv industry's campaign for B'nai B'rith youth services. Mortimer Weinbach, ABC v.p. and general counsel, was appointed chairman of the labor relations division and Howard W. Cosell, ABC radio and tv sports broadcaster was named chairman of the sports division of the campaign.

• **WLOS-TV,** Asheville, N. C., bombarded local towns with hundreds of balloons carrying a printed message for the premier of Ripcord and other fall shows.

• **WLW-I,** Indianapolis, chartered an Indianapolis city bus, kept it on a regularly scheduled run and, invited the public to ride free. All this was for the Kick-off of ABC-TV's *Bus Stop.*

Kudos: KRCA, L.A., won three Golden Mike Awards from the Radio-Tv Association of Southern California . . . **WHNB-TV,** West Hartford, Conn., received the public interest award from the National Safety Council for the sixth consecutive year . . . **WBKB,** Chicago, and its fm affiliate, WENR-FM, Chicago, has been awarded a Citation by the U.S. Air Force for their public service contributions.

PEOPLE ON THE MOVE: Jack A. Scott to account executive at WTVR-TV, Columbus, from radio station WTVN, Columbus . . . **Jerome J. Klasman** to account executive at WTOP-TV, Washington, D. C. . . . **J. Ralph Crutchfield** to station sales supervisor at ARB . . . **Warren S. Doremus** to director of news and public affairs at WHEC and WHEC-TV, Rochester, New York . . . **Donn Shelton** to promotion manager at WITI-TV, Milwaukee . . . **Jack Davies** to account executive at KING-TV, Seattle . . . **Robert A. Fishman** to local sales staff of WTTG-TV, Washington, D. C., from commercial manager of WAMS, Wilmington, Del.

Offbeat sales: KNXT, L.A., has sold the Harwyn Publishing Company (Grant) an extensive schedule of spots to promote Art Linkletter's Encylopedia For Children.

Birthday party: KGUN-TV, Tucson, celebrated the new tv year with a kind of New Year's eve party. Hollywood stars came out to Tucson for the two-hour live remote telecast.

Unveiling note: WOC-TV's new tower and transmitter got its dedication 5 October with local state and national figures attending a reception.

Radio Stations

The National Spanish Language Network has appointed a committee to study the rate pattern with a view towards possible revision.

At present a flat rate covers use of the NSLN, but under consideration are sectional rate patterns for accounts needing advertising help in certain specified areas.

Here's something novel in political campaigning: Sponsorship of a football game.

The Republican Town Committee of Wallingford, Conn., is picking up the tab on the broadcast of a high school football game to be broadcast by WMMW, Meriden.

RAB reported last week that its prediction of last spring came true: For the July-September period of this year radio led tv in the number of people reached and the daily number of people exposed.

In exposure, radio exceeded tv at a daily rate of 6.9 million on the average.

The average number of people reached for the period was 7.9% greater than for the same period in 1960 when radio led tv for eight summer weeks.

An Under-Sheriff of a jail in Denver has forbid radio KTLN to be heard in the county jail.

The action was taken, so the station feels, so the prisoners could not hear the editorial comment and news stories about the scandal in the Denver Police department.

Ideas at work:

• **WITH,** Baltimore, dj and official Baltimore shelternaut, broke the national endurance record of 240 hours and is continuing in the shelter.

• **WDAU,** Scranton, ran a spot campaign to sell a railroad car. The car, a former VIP special Pullman, sold for $6,000.

• **Westinghouse Broadcasting Company** has sent around to the trade highlights from its retrospective series of 16 half-hour programs entitled Memoirs of the Movies. It was produced in cooperation with the Oral History Research Project of Columbia University and was four years in the making.

Kudos: WMCR, Oneida, N.Y., president Dick Mills has had a day in Oneida proclaimed in his name. Mills is leaving for Berlin where he will

FULL-LENGTH FEATURE FILMS ON COLOR TV

This season, "Saturday Night at the Movies" will bring to the Color Television screen such color film classics as "There's No Business Like Show Business" and "Halls of Montezuma." No wonder everybody's moving up to Color. What about you? Get the full Color picture from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

broadcast direct, covering New York, Massachusetts, and Philadelphia . . . **WFBM,** Indianapolis, Marthabel Geisler was presented a plaque in that city by the American Women in Radio and Television "in honor of her 31 years of service to the broadcast industry" . . . **WNNJ,** Newton, N. J., general manager Ronald Hickman was reelected president of the New Jersey Associated Press Radio Association at its annual meeting in Atlantic City . . . In a letter to **WMCA,** New York, the Federation of the Handicapped praised the station for its outstanding work in securing jobs for handicapped workers.

PEOPLE ON THE MOVE: David Green to director of advertising and promotion for KMBC, Kansas City . . . **Suzy Simpson** to promotion and merchandising director at KFJZ, Ft. Worth, Texas . . . **William Shela** to sales manager at KAYO, Seattle . . . **Mike Hauptman** to director of advertising and promotion at WABC, New York from program department at the same station . . . **John F. Crohan** to v.p. and general manager of WCOP-AM-FM, Boston . . . **Ray Miller,** news director at KPRC, Houston, to assistant to the manager in charge of news . . . **Robert O'Brien** to administrative assistant at KGMS, Sacramento . . . **Richard B. Wheeler,** president and general manager at KRIZ, Phoenix, announced the resignation of two of the station's top executives . . . **Richard J. Kelliher** to mid-west manager of WNEW, New York national sales . . . **E. J. Hahn** to manager of WABJ, Adrian, Mich., from commercial manager of the same station . . . **George Palmer** to general manager of WSAI-FM, Cincinnati.

Happy anniversary: Leon Racusin, WCFL, Chicago, sales executive, celebrated his 20th year with the station last month.

New affiliation: The **QXR Network** has added four new affiliates during the month of October: WTCX-FM, Tampa; KPFM, Portland, Ore.; KLSN-FM, Seattle, and WDTM-FM, Detroit.

Program notes: Storz Broadcasting Company has bought a series of "featurettes" entitled *Teen-Beat* and produced by Sound Ideas. It consists of 25 different tape recorded featurettes per week.

Offbeat sale: WAVE, Louisville, has sold to General Electric the complete season of the Louisville Orchestra. The schedule includes nine concerts.

Daffydil: KOL, Seattle, wants to break a world record for the greatest number of records played during a two week period. The station is giving $1300 in prizes away to listeners who count the records and send their entry to the station by telegram.

Call letter change: KQBY, the MBS outlet in San Francisco, changed call letters 16 October to **KKHI.** The change was effected by the new owner, Frank Atlass who bought KQBY from the Gordon group.

Networks

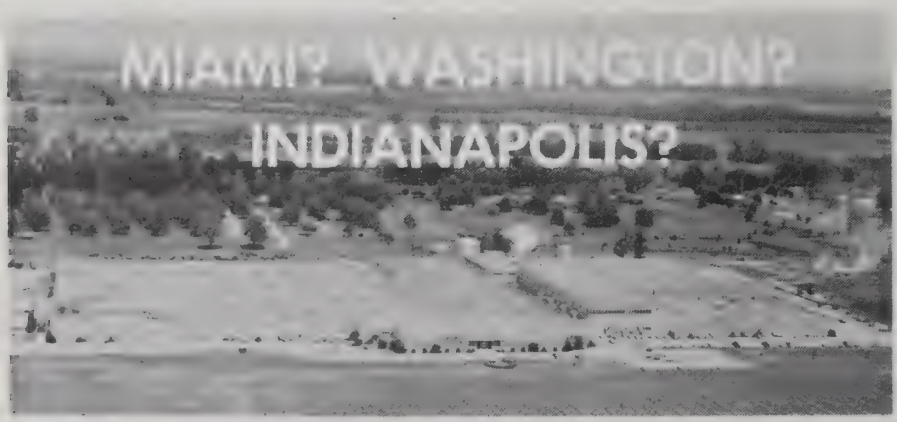
Jack Paar has signed a new contract with NBC and will begin a weekly series of prime-time programs next fall.

Paar will terminate his participation in the present *Jack Paar Show* on 30 March 1962. The NBC TV late evening program will continue Monday-through-Friday nights with another outstanding personality—as host.

New affiliate: A new radio station in Syracuse, N. Y., **WQSR,** which began operating this week, has been signed as an affiliate of the ABC Radio Network. This brings to 385 the total number of station affiliated with ABC.

Kudos: CBS president, Dr. Frank Stanton, was awarded the Cultural Leadership Award of the Sterling Silversmiths Guild of America in ceremonies at the Museum of Contemporary Crafts in New York City.

PEOPLE ON THE MOVE: Daniel P. Galogley to manager of station clearance at ABC Radio Network from account service representative at the same network . . . **Alfred J. Harding** to director of sales planning at CBS news division from sales



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe

CBS • ABC

A James A. Noe Station
Represented by
H-R Television, Inc.

Proud to serve Mohasco, Division of Mohasco Industries, Inc., manufacturers of the finest carpets and rugs ... Amsterdam, New York, Mississippi.

nanager for public affairs programs it the same network . . . **George P. Phillips** to account executive at ABC TV, Chicago sales staff from sales presentation and promotion writer at ABC.

Program note: ABC TV has sold he *Wide World of Sports* to Gillette Maxon) and Liberty Mutual Insurance (BBDO) for sponsorship Sundays (5-6:30), starting 7 January; NBC TV will next season have a *Laurel & Hardy* cartoon series, in olor, with the material suggested by ne surviving member of the team, tan Laurel, and Larry Harmon Pictures producing.

Representatives

H-R Television, Inc., has announced an innovation in billing-invoice systems which should reduce the paper work.

After several months of investigation by a management consultant rm, the conclusion was reached to stablish a procedure for one inclusive sales order, contract, billing dger and monthly invoice.

After one typing of this by H-R, the gency or station can reproduce as any copies as needed.

The form also carries a statement rtifying that broadcasts have been ade and logged.

s a result of a meeting 25 September, the Radio and Television epresentatives Association of tlanta announced officers and irectors for the coming year.

New officers for the association are: esident: Dick Hunter, Hollingry; v.p., Joe Sierer, Petry; secretary-treasurer: John Hicks, H-R Reps. Elected to the board of directors re: Frank Rice, "Dutch" Savage, ck Walker, and Bill McRae (past esident).

p appointments: WLBW-TV, new tv station in Miami, to **H-R ps . . . Bernard Howard & Co.,** ich represents KGFJ, Hollywood, three major markets will also rep station in San Francisco . . . GM, San Diego, to **National me Sales** for the East and Midwest

OPLE ON THE MOVE: Arthur J. Decoster to account executive at ABC TV National Station Sales, Chicago . . . **Bill Keup** to AM Radio Sales, Chicago, as an account executive . . . **Paul C. Holter** to account executive at NBC Radio Spot Sales in Chicago, from Avery-Knodel, San Francisco . . . **Claire R. Horn** to director of research and planning for Daren F. McGavren, New York . . . **Samuel Hall, Jr.** to radio sales manager at the St. Louis office of Petry . . . **David K. Williams** to tv sales executive and Seymour Gair and John R. Lego to radio sales executives, all at RKO General . . . **Richard J. Kelliher** to Midwestern manager WNEW Radio National Sales.

PEOPLE ON THE MOVE: Samuel Hall, Jr., has been appointed radio sales manager for the St. Louis office of Petry. For the past 11 years he has been an account executive at KXOK, St. Louis.

Film

D. B. "Skip" Creaser, associated with Consolidated Film Industries for the past 10 years, has purchased IdentiColor Laboratory.

It will operate out of its new location in Hollywood. The seller was the H L Instrument Company of Pasadena.

Kudos: ZIV-UA's *Ripcord* and *Man and The Challenge* were recipients of an "outstanding public service award" from the United States Army "for presenting the vital and significant story of the Department of the Army to a major audience of the American people.

Sales: Warner Bros. *Films of the 50's* have been scheduled for telecasting in color by: WNBC-TV, New York; KQTV, Ft. Dodge, Iowa; WISH-TV, Indianapolis; WFLA-TV, Tampa; KOTV, Tulsa; WOR-TV, New York; KHJ-TV, L. A.; WGN-TV, Chicago; WSB-TV, Atlanta; KMJ-TV, San Francisco; KPRC-TV, Houston; WTMJ-TV, Milwaukee; KCRA-TV Sacramento, Calif.; WNEM-TV, Saginaw; WWLP, Springfield, Mass.; KOGO-TV, San Diego, Calif.; KTVU, San Francisco; KSLA-TV, Shreveport.

PEOPLE ON THE MOVE: Ernest Motyl to sales manager of MGM Telestudios from head of the New York office of MGM-TV . . . **Harold D. Tunis** to midwest division account executive for Seven Arts Associated . . . **Howard Christensen** to v.p. of Television Arts & Producers Corp. . . . **Daniel Wilson** to v.p. and administrative head of Jules Power Productions.

Trade Dates

The North Carolina Association of Broadcasters will hold their annual convention 6 and 7 November.

It's set for the Mid-Pines Club in Southern Pines. One of the speakers during the first session will be Commissioner Bob Bartley.

Other trade dates: The **Middle Atlantic Regional Industrial Advertising Conference** will be held 16 November at the Marriott Motor Hotel in Philadelphia . . . The **Nebraska Broadcasters Association,** 20 and 21 November at Grand Island . . . **New York State Broadcasters**

KRAFT BUYS COLOR TV FOR THE FIFTH STRAIGHT YEAR

Kraft knows from experience that Color commercials sell. What Color does for Kraft it could do for your product, too. Get the full Color TV story today. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

ITA
Quality
HIGH
EFFICIENCY

5 kw AM
TRANSMITTER



AM's Best 5-KW Buy!
The unique PA circuit in ITA's 5 kw AM transmitter operates with about 90% efficiency. Only five tube types used and total tube complement is nine. Makes maintenance simple and economical. Check these advantages: • Solid State Rectifiers • Conelrad and Remote Control Provisions • Power Cutback to 1 kw • Automatic Recycling • Free Installation Supervision. It's value packed! For complete information write ITA Dept. BJ-1.

ITA
ITA Electronics Corporation
BROADCAST DIVISION
Lansdowne, Pennsylvania

Association 1962 Legislative Dinner, 6 March in Albany.

Equipment

TV Zoomar has made available new remote control lenses called the Super Universal Zoomar Model B.

The speed of zoom and focus can be controlled at any distance from the camera, with an overall zoom range of 2½ to 72 inches. Size of the lenses has been reduced but the weight remains the same.

Another feature: it mounts quickly and easily on all 3 and 4½ inch image orthicon cameras.

ITA has appointed Westrox as exclusive international distributor for ITA's complete line of broadcast equipment.

This offers ITA, as R. Paul Comstock, Jr., ITA v.p. and sales director pointed out, complete coverage of the worldwide market.

ITA will exhibit its full line of am and fm transmitters at the broadcasters convention in Mexico City this month.

A five percent price increase on equipment manufactured by RCA's broadcast and tv division goes into effect 1 November.

Boost applies to transmitting, studio and relay equipment used in tv-radio and closed circuit industries.

Reason given for the hike: increased engineering and manufacturing costs "involved in turning out the more complex equipment required by current high standards of broadcasting performance."

Idea in action: Shure Bros., Evanston manufacturer of mike and stereo-high fidelity components has just named the winners of its theatrical performers contest. First prize— a free recording session at a studio of their choice—was won by the Eligibles, an L.A. vocal quartet.

PEOPLE ON THE MOVE: Gerald H. Reese, named coordinator of sales promotion and public relations for Shure Bros.; **Chris Bach,** manager of service and rentals of Caldwell Equipment, Toronto.

Public Service

Public service in action:

• **WREX-TV,** Rockford, Ill., took a hand in promoting the patriotic "Freedom Week" as proclaimed by the City of Rockford. The week, which included rallies, civic functions, and store tie-ins, had as its purpose the contrast of communism with the American free enterprise system and to realistically assess the problems that face our country.

• **WPRO-TV,** Providence, R. I., was the assembly place last week for the entire Rhode Island Congressional delegation. Both Senators and Congressman appeared on a live telecast on the general subject of the achievements of the 87th Congress.

• **KALL,** Salt Lake City, launched a high school safe driving contest on its Bob Barnett Show as part of an extensive drive to train youths in the ways of safe driving. Prizes were offered for the best slogans sent in by Utah's high school populace.

• **WLOF-TV,** Orlando, Fla., has a daily program called Orbit as a public service project for Fire Prevention Week. Lowell Fenner, personality of the show, gave a demonstration of a jump into a rescue net for one program.

Q. Can BONDED service my transcriptions, slides and props?

A. Yes, this is part of BONDED's agency service.

BONDED
TV FILM
SERVICE
NEW YORK
CHICAGO
LOS ANGELES
TORONTO
A Division of
NOVO INDUSTRIAL CORP.

• **WFLA,** radio and tv, Tampa, Fla., presented, for the third straight year, a check for $350 to the State of Florida Champion Dairy Judging team. This year's winner was sent to the national competition in Iowa where they finished third.

• **KFRC,** San Francisco, is currently running its second annual United Crusade Slogan Contest on behalf of the Crusade's 1961 fund drive for the community. Listeners are asked to send in what they think would be the best slogan for next year's United Crusade.

• **Herbert E. Evans,** president of Peoples Broadcasting Corp., who just returned from a world tour, was guest speaker at the annual dinner of the YMCA of greater New York. In his speech he mentioned that he had been surprised to see, wherever he traveled, so many young people showing an interest and taking part in matters related to the welfare of their country.

More on air shelter programs: WFRV-TV, Green Bay, has had a fall-out shelter test program in operation entitled Survival '61. The station's studios have been the meeting place of the people, representing the public in many walks of life, who are interested in implementing the test.

Kudos: WSB, Atlanta, has been cited by the American Cancer Society in recognition of "outstanding work done by the station in the 1961 Education-Funds Crusade" . . . **KLZ-TV,** Denver, was recipient of the Colorado Bar Association's first annual Justice Award. The award was made for the station's "outstanding efforts in bringing to the attention of the public the vital role of the law, the legal profession and the courts in American Life." . . . The **Louisiana** and **Texas Associations of Broadcasters** were awarded certificates at the respective annual meetings by the American National Red Cross for the efforts of the stations involved in broadcasting safety information prior to and during Carla.

PEOPLE ON THE MOVE: Ken Malden has been appointed public affairs and public service director for Miami radio station WGBS . . . **Jim Monroe** to director of public affairs at KCMO (AM-FM-TV), Kansas City.



PRINCIPLE . . .
INTEGRITY

Thomas Jonathan Jackson, Lt. General C.S.A., remains one of the most colorful and studied personalities of the War Between the States. A brilliant soldier, this famous Virginian broke the rules of war to win. His place in history assured by his military genius, this man popularly known as "Stonewall" was also a man of great principle and integrity.

We at Shenandoah Life Stations believe devotion to high principles to be essential to the success of all phases of our broadcasting services.

WSLS - TV
ROANOKE, VIRGINIA
AM 61 · FM 99.1
NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC..

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

ANOTHER COLOR TV PREMIÈRE

The Bullwinkle Show makes its Color debut this season. General Mills and Ideal Toys are the sponsors. Learn today why more and more shows and sponsors are moving up to Color. Contact W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

order now for christmas.....

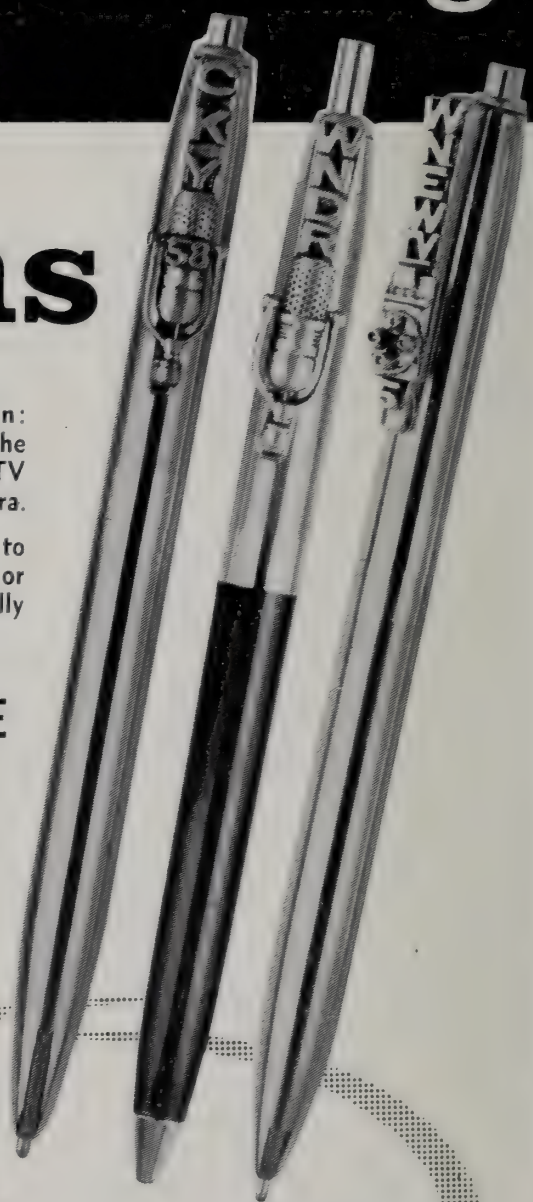
YOUR STATION CALL LETTERS WITH A sculptured in striking

the famous

'mike' pens

These handsome pens will win many friends everywhere for your station: Your call letters are beautifully sculptured in 3 Dimensions above the miniature mike and permanently mounted on these fine pens. On the TV pens your channel number also will appear below the miniature camera.

Each pen is masterfully hand-finished by skilled jewelry craftsmen to provide an impressive conversation piece. These superb pens—in gold or silver finish—are comparable to the finest made. They are mechanically foolproof and fully guaranteed.



WINNING RAVES COAST TO COAST

". . . 'Mike' pens—terrific for all our stations. . . ."
—Bill Morgan, KLIF Dallas

". . . thank you for helping us create a true success story for KNX Radio. The impression that the KNX pens have made in Los Angeles is tremendous. . . ."
—KNX Los Angeles, Calif.

". . . the 'Mike' pens have arrived and they really are great. . . ."
—WEAS Atlanta, Ga.

". . . 'Mike' pens—the best promotion we ever had. . . ."
—WXYZ Detroit

". . . excellent promotional pieces. . . ."
—KXLY Spokane, Wash.

". . . our clients and listeners have been delighted with them. . . ."
—WRDW Augusta, Ga.

". . . the hottest promotion item the station has ever had. . . ."
—KWAM Memphis, Tenn.

". . . the finest quality I have ever seen. . . ."
—KTCS Fort Smith, Ark.

". . . I think you have another winner. . . . Everyone comments on them and the quality of your pens is outstanding. . . ."
—WGR Buffalo, N. Y.

". . . very attractive and very effective. . . ."
—WJTN Jamestown, N. Y.

AND DOZENS MORE LIKE THESE IN OUR FILES

RECIPROCAL TRADE *Considered*

SPECIAL SAMPLE OFFER

6 Sculptured 3-D 'Mike' Pens

Mike or Camera Design

$15

No charge for models or dies on this special offer.

Prompt 2-week Delivery

CUT OUT AND MAIL TODAY!

Individual mailers and special Xmas boxes upon request at no extra charge

.NEW! EFFECTIVE! LASTING!

MINIATURE MIKE OR TV CAMERA

3 dimensions



these handsome

lighters

Your logo, building, or trade mark is faithfully reproduced in sculptured 3 Dimensions and permanently mounted on both faces of these handsome lighters. You may have two different logos—one on each side of the lighter.

Each lighter is masterfully hand-finished by jewelry craftsmen to provide an impressive conversation piece. These superb lighters—in the convertible or windproof designs—are comparable to the finest made. They are mechanically foolproof and fully guaranteed. The lighters are individually packaged in attractive presentation boxes.



CONVERTIBLE LIGHTER

DUAL FUNCTION: Serves as a modern-style pocket lighter or as a handsome desk or table accessory. Provides a functional paperweight.



Windproof Lighter The ever-popular design, universally appreciated and used.

SPECIAL SAMPLE OFFER

Six lighters custom-made to display your own logos (reproducing your artwork). No charge for models or dies on this special offer! Prompt 2-week Delivery

6 #5 WINDPROOF LIGHTERS ..... $30.

6 #10 CONVERTIBLE LIGHTERS ..... $36.

RECIPROCAL TRADE
Considered

WIRE, PHONE, OR WRITE FOR DETAILS

G. T. H. ENTERPRISES, 136 West 22nd Street, New York 11, N. Y. BRyant 9-4725

. T. H. ENTERPRISES LTD., 136 West 22nd St., New York 11, N. Y.

☐ I am interested in Reciprocal Trade.
☐ I am interested in paying cash.
Please send full details and price list at no obligation
☐ Kindly ship 6 ☐ pens ☐ lighters on your special offer

MIKE' PENS
☐ Mike ☐ camera design

IGHTERS
☐ 6 #5 Windproof Lighters $30.
☐ 6 #10 Convertible Lighters $36.

☐ Check herewith, ship prepaid
☐ Bill my station
☐ Enclosed is our artwork
☐ Use your block letters

Call Letters ..... Channel No. .....

Signed.....

Title.....

Station.....

Address.....

City..... Zone.....

State.....



THE TWO FACES OF



ADVERTISING

It's one of the enigmas of the human mind that most men who sell advertising do not "buy" their own philosophies. They have another face for this occasion.

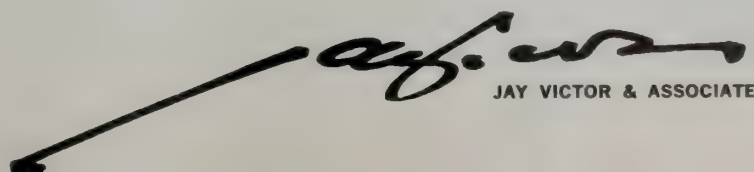
Tho there are exceptions, of course, (and we number some of them among our clients) the broadcast industry, as a whole, is a perfect case in point. Last year it "sold" over $2,200,000,000 worth of radio and tv time. It "bought" an estimated 7-million dollars worth of trade paper advertising; an expenditure of about one-third of one percent of total sales. It may have matched that expenditure for local advertising—bringing the grand total up to two-thirds of one percent.

It advocates the concept that industry should allocate three to five percent for promotion but it "buys" about 20% of what it "sells".

We wonder what would happen to the broadcast industry, itself, if other industries used their ratio. Thank Heaven it's not likely.

But more important—we wonder why more broadcasters do not realize that if they can do so well with so little, what an enormous potential there actually is out there—and what successes might be achieved if the industry "really believed" in advertising and allocated the same budget for themselves that they so loudly proclaim for others.

The stakes are a piece of $10,000,000,000 (ten-billion) more American dollars.

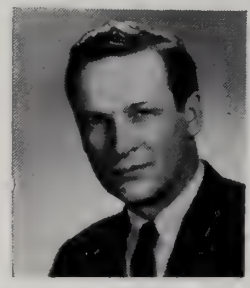


JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY





Tv and radio NEWSMAKERS



John F. Crohan has been named v.p. and general manager of WCOP-AM-FM, Boston. For the last five years he has served as v.p. and station manager at WICE, Providence, R. I., and has been associated with major Rhode Island radio properties for more than ten years. An Air Force veteran, he has attended Providence area schools. Crohan is an officer of the Rhode Island Broadcasters' Association and is chairman of the State Industry Advisory Committee, Conelrad.



Robert P. Schroeder has been appointed sales manager of KYW-TV, Cleveland. He is, at present, sales representative with TvAR in Chicago. He replaces Albert Krivin who recently became general manager of KMBC-TV, Kansas City, Mo. Schroeder began his broadcasting career in 1946 as a salesman for WCAE, Pittsburgh. Five years later he moved to the sales department of WDTV, Pittsburgh's first tv station, now known as KDKA-TV. In 1951, he joined CBS Network sales.



Sheldon Van Dolen has been made general manager of WBFM, the Muzak owned New York City FM outlet. He was formerly account executive at Blair Television Associates and Weed & Co. Prior to entering the representation field, Van Dolen was a sales presentation writer for American Broadcasting Company, and before that was an assistant account executive at McCann-Erickson Advertising agency. He will supervise the entire WBFM operations, including a revision of its program structure.



S. Campbell Ritchie has been appointed president and general manager of CKLW radio and tv, the RKO General station in Detroit. He has been with the station since 1936 and has served as announcer, vocalist, traffic manager, program director and operations manager. Ritchie came to the station from CHML, Hamilton, Ontario, 25 years ago where he was staff announcer. During World War II, he wrote, produced, and announced for BBC and was a major in the Canadian Army.

The seller's viewpoint

On September 26, 1961, Ward Dorrell research v.p., Blair Co., made a plea for qualitative research to the Louisiana Broadcasters' convention. This week's viewpoint is an excerpt from that speech in which Dorrell states that ". . . the best defense against automative buying is qualitative research." He contends that radio needs this type of research more than tv, and, also it is necessary in order to pin down the evaluation of ratings and keep selections error-free. He states: "If we use the right kind of fact getting . . . then we have basic, sound sales support that cannot be shaken by ratings . . ."



The need for qualitative research

Unquestionably, the best defense against automative buying is qualitative research and by the term "qualitative" I mean any sort of measurement of audience characteristics other than sheer number of bodies. You and I know, of course, that ratings are indispensable and in nothing that I say today do I wish to imply any derogation of their importance.

We all know that two identical cost-per-1,000 programing efforts can have widely varying sales-effectiveness. Too many factors enter the given situation to pin down the evaluation on ratings alone—and limited to automated ratings, buying selections would be shot full of error. But equipped with qualitative information— we can find out how to develop a payoff audience. If we use the right kind of fact-getting—the qualitative approach—then we have a basic, sound sales support that cannot be shaken by the ratings-only short-sightedness, or bright hunches and precedent, bad habit, and the personal and emotional factors that effect the buyer-seller relation.

Four years ago one of the great stations we represent, WHDH in Boston, produced one of the first qualitative research studies that I know of. This study was done by the Pulse Inc. and attempted to determine the reasons causing people to turn on the radio, program preferences, awareness of network stations, extent of out-of-home radio audience, Boston station preferences and the station image.

Other qualitative reports for our stations followed in rapid succession and to date 36 Blair represented radio stations have ordered and utilized similar qualitative research.

After the production of a station image report, what can we do for an encore? Well, if we have a station image in our hands why not produce a station audience image? Such a report provides you with specific facts about your audience far and beyond the ordinary treatment of how many men, women, teen-agers and children. What kind of people listen to or watch your station programing? What do these listeners or viewers think of your station and what is much more important, are they people who are capable of purchasing the product you advertise? Many of our stations who have purchased station image reports have followed them with audience image reports. A typical report of this nature would obtain information about such factors as these:

1. How much money did you (your wife, the lady of the house) spend for food and groceries in the past seven days?
2. Did the head of your family (or you—if the head is interviewed) take a trip during the last year (excluding weekends)?
   a. Was this a business or vacation trip?
   b. If you took a vacation trip, about how much did the entire trip cost(food, travel, hotel, etc.)?
3. Some big corporations pride themselves in knowing how many Americans own stock in a company. Do you, or the head of your family, own stocks or bonds or securities in any company?
4. Do you, or any member of your family own an automobile?
   a. Was it bought new or used?
   b. What year, model?
5. What kind of work does the head of your family do?
6. What is the total amount of your entire family income per year? That is, the salaries of all the working members and their income such as investment and business operations.
7. What was the last grade in school of the head of the family?

Armed with this kind of information you will find your prospective buyer, his supervisor, media directors and account executives eager to receive it. Broadcasting is way behind competititve media in the production of this kind of information.

It has been our experience that our radio stations need qualitative research to a greater extent than our tv stations. However, the time is rapidly approaching particularly with the threat of automated buying when tv stations will find this type of research invaluable.

SPONSOR SPEAKS

Still-the Spot Radio Dilemma

Indications reaching SPONSOR this week are that spot radio's 4th quarter figure will be nothing to cheer about.

And this at a time when spot tv and network tv are moving ahead, when local radio continues its healthy climb, when even network radio shows signs of vigor.

It is a baffling, exasperating phenomenon, and it has been for a number of years.

SPONSOR has said it so many times we're sick of repeating it now—there is absolutely no reason for spot radio's poor showing in the national advertising picture—no reason inherent in radio as a medium, at any rate.

But something obviously is radically wrong—either in the way spot radio is sold or not sold or the way in which it is bought or not bought. Somewhere there is an answer to the problem, a solution to the dilemma.

We urge increasingly vigorous efforts by station managements and by station representatives and by industry associations to root out the causes of Spot Radio's sub-par position and come up with practical anwers.

Presenting Timebuyers' Corner

This week, we're proud to present (pages 39 and 41) a new SPONSOR feature which we predict will become one of the best-read sections of our book.

Timebuyers' Corner is designed to provide a kind of "personal column" for all those engaged in the actual purchase of radio and tv time, the highly influential agency media people whose decisions determine the broadcast placement of advertising funds.

Timebuyers' Corner, as you can see, will report on both personal and business doings, not only news of engagements, weddings, births and other special events, but job changes, new account assignments, and human interest stories.

In charge of *Timebuyers' Corner* is Associate Editor Jack Lindrup, who reports he is hungry for every item of timebuyer news you can supply.

He's particularly anxious for out of New York news, about timebuyers in Chicago, Detroit, St. Louis, San Francisco, Atlanta, Houston, Los Angeles and every other agency center. Send in an item today!

10-SECOND SPOTS

Great impersonation: Who's the guy going around impersonating a SPONSOR editor, sounding like comedian Shelley Berman, and pumping ad agencies for information on who's producing and/or appearing in certain tv commercials? If he's not Shelley Berman, he ought to call Art Poretz at Mogul, Williams & Saylor right away, because he sounds so much like Shelley Berman the agency may be able to use him in one spoof-type commercial or another.

And regardless of whether the guy is or not Shelley Berman, and does or does not work in a Mogul commercial, he ought to put Poretz out of his misery and tell him what's going on. Poretz hasn't been the same since the Bermanesque voice identified itself as Hy Kaplan of SPONSOR magazine and fired questions about the tv commercials. Suspicious from the start, Art fended off the questions, and finally asked if it wasn't Shelley Berman. "Yeah, you've got me dead to rights; I'm the guy who prances around on the *Paar* show," he replied.

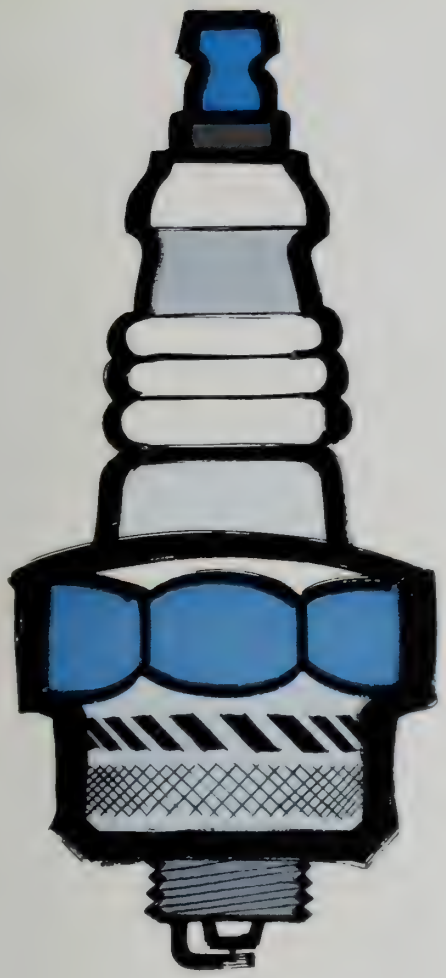
What's the next disaster?: When newsman Lee Tucker, of KPRC-TV, Houston, goes on vacation, Texans know a disaster will occur. This vacation, the first in two years, Tucker went to Washington state when hurricane Carla hit the Texas coast—one of the biggest news stories of the year. On previous vacation, Tucker was away when a maniac bombed Houston's Poe Elementary School. The station is thinking of offering Tucker's vacation schedule to the Civil Defense officials.

Pair of Jacks: One secretary at an ad agency congratulated another on getting "The Jackie Look."

"Oh, you've noticed that I look like Jackie Kennedy?"

"No," said the other. "*Like Jackie Gleason.*"

White House Rock: Speaking of Jackie (Mrs. JFK that is), she has a decorating problem with those famous White House rocking chairs. "A rocker is a rocker, and there isn't much you can do to make it look like anything else," she laments.





T because Toledo is P different from Philadelphia . . .

nd because people are different in different markets . . . Storer programming is different! We put together a lexible format to fit the needs of each community . . . making it local in every respect. Result? Both VSPD-TV* and WSPD-RADIO† rate first in Toledo . . . WIBG dominates Philadelphia in all surveys! . . . Further evidence that Storer quality-controlled, *local* programming is liked, watched and listened to. torer representatives have up-to-the-minute availabilities. ***Important Stations in Important Markets.***

Nielsen—June 1961
Pulse—July-August 1961

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

"..PERSPECTIVE ON GREATNESS excellent!.."

"..exceptional prestige series for our client.."

"Congratulations!"

"..high caliber television.."

LOOK WHAT THEY SAY



"..superb.."

"..impressed with concept.."

"..proud to show them in prime time.."

"PERSPECTIVE ON GREATNESS outstanding!"

"..a truly fresh documentary presentation.."

"..salable commodity.....wide prospect appeal.."

"..a coup d'etat to have exclusive.."

PERSPECTIVE ON GREATNESS

26 GREAT NEW HOUR-LONG DOCUMENTARIES

A HEARST METROTONE PRODUCTION

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

30 OCTOBER 196[illegible]
40¢ a copy • $5 a year

SPONSOR

WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

MILDRED L. JOY
NBC — RM 474
30 ROCKEFELLER PLAZA
NEW YORK 20 N. Y.

PERSPECTIVE ON GREATNESS



26 HOUR-LONG

GREAT NEW DOCUMENTARIES

WITH GREATER IMPACT — BECAUSE

THE REAL THING IS THE

GREATEST DRAMA OF ALL

BCG
FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

A HEARST METROTONE PRODUCTION

1961 REPORT: NEW TREND IN FARM RADIO/TV

10th Annual Report by SPONSOR reveals more service programing—partly Minow-induced

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Station policy on 40-second breaks a riddle

Page 32

Radio and print aren't copy cats

Page 34

Network radio's newest sell: 'money' markets

Page 36

DIGEST ON [illegible]



See where Des Moines is a "preferred city" for the fifth straight month in Sales Management's business activity forecast?

Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

Buy "the live ones" — KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

KRNT

RADIO AND TV — Des Moines

An operation of Cowles Magazines and Broadcasting, Inc.



How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

WJIM-TV

BASIC CBS TELEVISION

Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA



YOU CAN'T SELL THE SIOUX FALLS MARKET WITH A SLIP LIKE THIS!

And there's no need to let thousands of consumers slip out of your reach because your tv message is out of their sight. Fortunately, one television facility has been specifically engineered to get you the entire Sioux Falls trading area. KELO-LAND TV. Your message, originating on KELO tv Sioux Falls, sweeps through KELO-LAND'S 103-county spread. It never misses a county. And KELO-LAND TV never misses a bet to back your message with intelligent promotional support!



CBS • ABC

KELO tv LAND

KELO-tv SIOUX FALLS; and interconnected
KDLO-tv Aberdeen, Huron, Watertown
KPLO-tv Pierre, Valentine, Chamberlain

JOE FLOYD, President
Larry Bentson, Vice-Pres. • Evans Nord, Gen. Mgr.
Represented nationally by H-R

MIDCO

Midcontinent Broadcasting Group
KELO-LAND tv and radio Sioux Falls, S. D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

10th ANNUAL FARM REPORT

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27 Current analysis reveals a rich opportunity for advertising dollars in farm broadcasting markets as tv-radio farm directors beef up news and public service programs—Pioneer Hi-Bred Corn feels farm radio's value is based on sponsorship of service type programs—Statistics on farming's new face

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Suddenly you "Made the Scene"



and you truly *"belonged there"* because you *"discovered"* the MOST UNUSUAL Christmas gift-giving idea EVER SEEN! In fact, it was *especially* suited for your valuable business associates, friends and even employees.

...and then *everyone* began to *"phone the scene"* just to say "THANK YOU" for your *unique and wonderful remembrance* and thereby open the door to ADDITIONAL TRANSACTIONS!

If YOU buy gifts *(between $7.50 and $100.00 each)*, you'll *surely* want to see this *unusually practical, sensationally simple* and *refreshingly different* way of saying "THANK YOU" to the people who are IMPORTANT TO YOU AND YOUR COMPANY.

MAIL THIS COUPON TODAY!

RITE FOR MORE INFORMATION
OUT THIS PRESTIGE
FT-GIVING IDEA!

MAIL TO: ▶ **Automated Gift Plan, Inc., 80 Park Avenue, New York 16, N. Y.**

Please send further information about your 1961 Gift Bookard program.

Name of Company _____

Address _____

City _____ Zone ___ State _____

Att: _____ Title _____

We use approx. _____ Gifts in the $7.50 to $100.00 price range.

SPO-6

MAIL THIS COUPON



The audience is settling (on ABC-TV)

ABC leads on more nights than any other network.*

The restless dial-twisting from new show to new show is over. And the dial-twisters are beginning to settle down comfortably—in front of ABC-tuned sets.

The first report (after all new shows had premiered) shows ABC commanding more nights of the week than any other network.

It also shows ABC's Monday-thru-Friday evening audience average to be greater than any other network's.*

ABC's new shows are demonstrating their audience popularity with *Ben Casey* on Monday, *Margie* on Thursday and *Target: The Corruptors* on Friday. Each of the aforementioned front-runners ran first in its time period and helped give ABC over-all superiority on its night.

From where we sit, the audience would seem to be definitely settling on

ABC Television

*Source: Nielsen 24 Market TV Report, week ending Oct. 15, 1961. Average Audience, Mon. thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

Latest tv and radio developments of the week, briefed for busy readers

30 October 1961

SPONSOR-WEEK

ABC's COMMANDO RAID

ABC TV takes Wagon Train from NBC TV in $10 million deal, will strip 189 $10 million re-runs day and night

ABC TV has revived an old tactic in the art of networking: the raid.

Its prize: NBC TV's Wagon Train.

Starting in the fall of 1962 the hour-long series shifts to ABC TV for an estimated price to MCA-Revue of $10 million for two years' supply. The deal includes an additional $10 million for re-runs of 189 episodes to get three plays each in two years.

ABC TV will telecast new episodes of Wagon Train in prime time, probably at 7:30 p.m. Wednesday. It is understood the re-runs will be stripped at after 11 p.m. opposite Jack Paar and also in the daytime.

An oddity of the raid is that NBC TV owns a piece of Wagon Train—around 15 or 20 per cent—and will hence collect $3 or $4 million out of the $20 million.

Veterans can't recall anything like this NBC-to-ABC switch since the Paley talent raids on NBC back in the late 1940's, when Jack Benny, Edgar Bergen, and Amos 'n' Andy were lured over to CBS Radio on tax structures that have revolutionized talent payment ever since.

More than just a top-rate show shifts from NBC TV to ABC TV. If the later keeps it in its present time slot it stands a good chance of dominating Wednesdays in 1962-63.

There's still more involved in the deal. Advertisers in Wagon Train could easily decide to go along for the ride. One of them, Ford (JWT) is at present an NBC-only advertiser. Should, for example, Ford become an ABC-only advertiser, that alone would allow ABC TV programing v.p. Thomas W. Moore to recoup his investment in new episodes.

With a supply of hour-long re-runs including Wagon Train—and also including some Twentieth Century Fox re-runs which the ABC o&o's purchased recently—ABC would have a distinct post-11 p.m. identity which could sell against both Jack Paar and the Late Show.

ABC TV's strategy could be twofold: it could sell the re-runs as network spot carriers and also leave availabilities for ABC TV National Station Sales or stations and representatives to sell as announcements.

Tv calls $18 mil. ASCAP fee unfair

Tv stations feel they are paying more than their share for music license rights to ASCAP.

The All-Industry Music License Negotiating Committee points out that last year tv stations paid $18 million while radio, which has eight times the number of stations and uses more music, paid only $10 million. Tv represented 50% of ASCAP's income and radio was 39% more.

Hamilton Shea of WSVA-TV, Harrisonburg, Va., committee chairman, in a letter to Stanley Adams, ASCAP president, asked for the following changes when current contracts expire on 31 December 1961:

That films be licensed at the source and that stations pay only for local productions or other shows not yet licensed.

That tv rate be reduced in line with radio rates.

That lower blanket license fees be established for news and public affairs shows which use music only incidentally.

FCC awards N. Y. ch. 13 to educational group

The FCC has approved the sale of WNTA-TV, Newark, to Educational Television for the Metropolitan Area, Inc. Protests and court action by New Jersey's Gov. Robert B. Meyner are expected.

Meyner's complaint is that the three networks plus station groups Metropolitan and RKO General put up $2.5 million in violation of anti-trust laws. that New Jersey has been deprived of its only uhf station, and that NTA was making a profit by trafficking in licenses.

Says the FCC: The Justice Department has already been consulted, the new station would give New Jersey more—not less—service, and NTA had an unusual service record and wasn't. in accepting ETMA's $6.2 million bid, taking the highest offer. Last week, too, New York got its 8th station: WUHF. (See page 10)

SAG SETTLES: 'WILD' OR LOCAL RATES FOR NETWORK CUT-IN SPOTS

Negotiations between the broadcasting advertising industry, the network, and SAG over "cut-ins," for local announcements in network shows have resulted in a solution which will relieve the industry of the threat of retroactivity and provide an opportunity for advertisers to pick up availabilities in certain network shows at lower rates.

The solution provides for talent payment either at "wild spot" or local program commercial rates. In no case will network rates be asked for cut-ins.

With a single important exception, "wild spot" rates apply to performers in local spot announcements sold by the local stations but used in network programs on time released to the local stations.

The exception is for local spots in programs carrying network commercials which were broadcast on the major portion of the network between 8 p.m. and 11 p.m. current New York time.

New York time is controlling in rate decisions. But a show originating in Chicago, for example, at 7:30 p.m. but not carried in New York is counted as an 8:30 p.m. New York show if half or more the network carries it.

In an hour long show carried in New York between 7:30-8:30 p.m. the first half is "wild spot" and the second half at local program commercial rate regardless of when stations carry the show. In network shows such as Marshall Dillon (network Gunsmoke re-runs) in which there are no network commercials, the payment is always at the "wild spot" rate.

In individual markets where no network advertiser has placed an order—such as a small market—availabilities in network shows released to stations are at the "wild spot" rate also.

These walls do not a prison make

For an example of the broadening and often off character of sponsorship, you can cite a recent combination on WCSH-TV, Portland, Me.

The case: a bomb shelter construction company picked up the tab for a film documentary on the state prison.

DUAL FIRSTS FOR KDKA, PITTSBURGH

KDKA Radio, Pittsburgh, is the first station in the country from two points of view.

Historically, the station is recognized as the first and thus celebrates its 41st anniversary on 2 November.

And in ratings the station has the highest quarter-hour average audiences, Sunday through Saturday, 6 a.m. to midnight, according to a NSI study for June and August 1961.

According to Nielsen, KDKA delivers a larger audience of radio in its average quarter hour than any other radio station in the U. S.

Lodge, Ward letters to CBS affils. sound upbeat

CBS TV affiliates which carry the full network commercial schedule will have 9-11% greater billings during the fourth quarter of 1961 than in 1960, and station payments will increase accordingly.

So stated affiliate relations and engineering v.p. William B. Lodge in a letter dated 20 October. The letter followed by two days another from Carl S. Ward, v.p. and director of affiliate relations, on the success of CBS' morning plan.

Ward assured stations that although individual minutes under the plan have been selling for far less since February, network station payments have risen since March.

WHOM DO YOU TRUST?

The season for a barrage of ratings claims and counter-claims among the tv networks has arrived.

ABC TV, in its turn, points out that it leads on three nights—Monday, Thursday, and Friday—according to the Nielsen 24 market report for 15 October.

Average ratings from 7:30-11 p.m. provided ABC TV with these night lead scores: Monday, 18.7; Thursday, 21.3, and Friday, 19.6.

The same ratings source gave CBS TV the lead on Tuesday, 19.0, and Saturday, 23.7, and NBC TV had Wednesday, 20.3, and Sunday, 23.2.

At the low end—scores under 15.0—the same report listed ABC TV on Tuesday, 14.0; Saturday, 12.2, and Sunday, 12.1; CBS TV on Thursday, 9.7, and NBC TV on Friday, 13.0.

Petry's fifth seminar on promotion and research

Petry will hold its fifth annual seminar on promotion, research, and merchandising on 8 November in New York in conjunction with the BPA Convention.

The agenda is based on suggestions from promotion managers of stations represented by Petry.

Four subjects given about equal priority were these: station-representative cooperation, presentations, research, and merchandising. A fifth subject, trade press advertising, was regarded as being of slightly lower importance this year, and a sixth is station activity from the FCC's viewpoint.

The meeting will contain open discussion, case histories, and brief talks by Petry people on the first three topics.

Bob Hutton and Bill Steese will moderate; Myra Wheeler will talk on station-representative cooperation, Jack Carter will discuss presentations, and Bob Schneider will talk on research.

The vote was 3-to-1 against trade press attendance of the seminar.



More congressmen watch the news most on WRC-TV. Were it the proverbial "little bird" that told us, we'd hardly mention it. But the Senators and Representatives themselves were the source! 85% of Congress responded to a special survey completed in July, 1961.* WRC-TV & NBC came out a staggering favorite over other Washington stations . . . with 56% more votes than all other stations combined! This marked preference went to WRC-TV for its complete news coverage, thorough analysis, distinguished commentators and wide-range of news and informational programs. We're pleased—but not surprised. WRC-TV has always aimed at and attracted the adult and knowledgeable audiences in Washington. You can attract them too...on WRC-TV, of course!

*—Walter Gerson & Associates, Inc.

WRC-TV NBC

CHANNEL 4 IN WASHINGTON · NBC OWNED
REPRESENTED BY NBC SPOT SALES

FIVE AD TYPES SPEND $50 MIL. IN NET TV

Through August 1961 there were five kinds of advertisers that had spent $50 million or more on network tv during the present calendar year, according to LNA-BAR reports released by TvB.

Biggest classification was food and food products, It had billings of $90.3 million, up 21.7% over 1960.

Soaps, cleansers, and polishes were second with $57.4 million, up 26.1%. Drug and remedies rose 10.8% to $59.8 million. Toiletries and toilet goods were up 9.6% to $82.4 million. Smoking materials increased 8.4% to $55.4 million.

For the month of August alone the top tv network brand was Camel, $927,768, and the top company was P&G, $5.2 million.

Other classifications of advertisers which showed substantial increase for January-August 1961 over the previous year included these: apparel & footwear, building materials, consumer services, gasoline, jewelry-optical goods, and sporting goods-toys.

Substantial drops in the same period were shown by automotive, beer-wine, horticulture, household equipment, household furnishings, industrial materials, insurance, publishing & media, radio-tv-musical, and travel-resorts advertiser categories.

TvB meeting in Detroit; signs with BBM, Canada

TvB's most comprehensive annual meeting to date is set for 15-17 November at the Statler Hilton in Detroit.

Special speakers will include Thomas Adams, C-E, and William Lewis, K&E.

Meanwhile TvB of Canada has signed an agreement to use all the research services of the Bureau of Broadcast Measurement.

WUHF, channel 31, New York's 8th.

Ultra high frequency tv got an important boost last week as New York City's WUHF, eighth channel of the area, began on the air on channel 31.

At the same moment in Washington FCC chairman Newton Minow called for a lobbying campaign to make uhf reception standard on new tv sets.

The FCC is investing $2 million in tests to see how uhf tv works in a city with high buildings. New York City has appropriated $350,000 for programing costs.

The station, which formally opens 5 November, will present service programs for the police and fire department, educational, cultural, and other noncommercial programing.

XMAS TV TOY ADS TO REACH $14 MILLION

Pre-Christmas advertising by toy companies will be up about 1/3 this year and should be around $14 million.

Remco (Webb Advertising) allocated $2.3 million for the fourth quarter of 1961 compared to $1.5 million last year—a 50% rise.

Louis Marx has $2 million earmarked for pre-Christmas ads, a 300% increase over last year's $0.5 million.

Ideal Toy has $2 million for Christmas advertising, compared to last year's $1 million.

Missouri Broadcasters meet

The fall meeting of the Missouri Broadcasters Association was held in Jefferson City at the Governor Hotel 27 October this year.

Prominent speakers addressed over 100 radio and tv station people. Speakers included state officials Governor John Dalton and Attorney General Thomas Eagleton.

DEFENSE DEPARTMENT ASKS FCC TO WATCH FALL-OUT SHELTER ADS

(Washington): The Department of Defense has asked the Federal Trade Commission to keep a close watch on advertising of fall-out shelter products and services.

The purpose of the campaign is to prevent irresponsible advertising from damaging public confidence in the reputable manufacturers whose cooperation with the Government's civil defense plan is needed.

All media, including radio and tv, are being monitored for exaggerations which would mislead or defraud.

Keystone's FMBS resets its fm network of 34

(Chicago): FM Broadcasting System, a subsidiary of Keystone Broadcasting System, has reshaped its network of 34 stations.

The 34 station are located in 26 leading fm markets.

National sales manager of FMBS is John Hartigan. The company is based in Chicago.



John Hartigan

Projected coverage of the network is 9.3 million, or 71%, of U. S fm homes.

Fels to Manoff

An account switch of particular interest to spot is Fels & Co. soap products from Aitkin-Kynett to Richard K. Manoff.

Entire budget runs around $3.5 million, with 50% of it in spot tv The leading brands of the company are Naptha Granules and Liquid Detergent.

Account had been with Aitkin-Kynett for five years.

Reason given for the changes differences in marketing philosophy.

More SPONSOR-WEEK continued on page 64



Take a second look

(it's McGregor-Soderstrom, in Duluth)

Take a second look at the Duluth-Superior market -

it's bigger than you think!

It's the second-biggest market* in <u>both</u> Minnesota and Wisconsin!

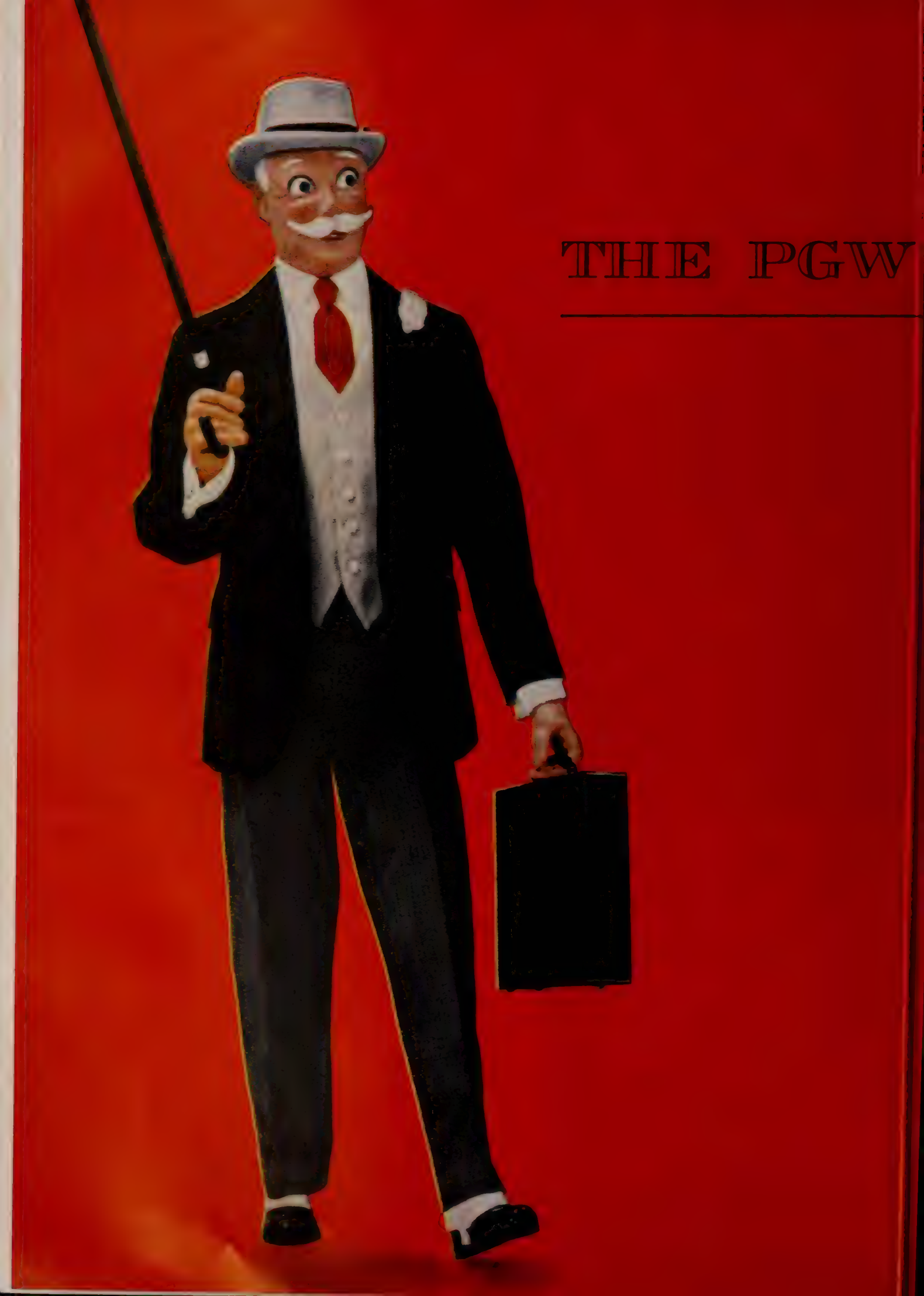
Bigger than Madison or Des Moines!

Bigger than Austin, Pensacola or South Bend!

Duluth-Superior - BIGGER than you think - and only **KDAL** delivers it all!

KDAL—CBS RADIO-TELEVISION/3—AN AFFILIATE OF WGN, INC.—REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 1961.


THE PGW

COLONEL'S MAJORITY

The TV and Radio Stations represented by PGW play an important part in the everyday life of a majority of the nation's homes.

And the PGW Colonels in our ten offices from coast to coast are always ready, willing and very able to show you the best ways to reach these millions of homes with spot television on these fine television stations. Won't you give us a call?

FOR SPOT TELEVISION

EAST – SOUTHEAST		CHANNEL	PRIMARY
WAST	Albany-Schenectady-Troy	13	ABC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WSFA-TV	Montgomery	12	NBC-ABC
WSIX-TV	Nashville	8	ABC
WDBJ-TV	Roanoke	7	CBS
WSJS-TV	Winston-Salem-Greensboro	12	NBC

MIDWEST – SOUTHWEST			
WCIA-TV	Champaign-Urbana	3	CBS
WOC-TV	Davenport-Rock Island	6	NBC
WHO-TV	Des Moines	13	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wisc.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS
KPLR-TV	St. Louis	11	IND
KARD-TV	Wichita	3	NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

MOUNTAIN and WEST			
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU-KHBC-TV	Honolulu	9	CBS
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT. WORTH LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS SAN FRANCISCO

1020′ above average terrain

the extra 377′ and new maximum power transmitter means 3217 square miles added with more TV homes than ever before:

NEW TALLER WOC TV TOWER

SERVING THE QUINT CITIES
DAVENPORT BETTENDORF IOWA
ROCK ISLAND MOLINE EAST MOLINE ILL.



WOC-TV Channel 6 NBC
D. D. Palmer, President
Raymond E. Guth, General Manager
Pax Shaffer, Sales Manager
Exclusive National Representatives
Peters, Griffin, Woodward, Inc.

by Joe Csida

Sponsor backstage

No more recordings for radio?



I believe it is safe to say that more local, regional, and even national advertisers carry spots in music programs on the nation's radio stations than in any other single form of programing. And consequently the shape those music programs take in the years to come, and the broadcasters' cost of carrying those programs could have a bearing on the continuing effectiveness of the sales messages of the thousands of advertisers riding the music bandwagon.

As to shape, we have already witnessed and continue to witness every day the struggle between the station in a given market playing the so-called Top 40 hit records of the day, as opposed to the station playing so-called "good music." In many markets the Top 40 outlet has the big rating, but its "good music" rival claims the ratings represents vast numbers of unruly teenage children, mostly female, with transistor radios and no buying power. It's own good music audience, says this broadcaster, represents a smaller group, but a group of prosperous adults. In either case the lure, of course, is music programing, mainly via phonograph records.

Since the phonograph record industry did a fairly healthy $480,000,000 in business last year, it is quite possibly premature to point out that the broadcaster's cost of acquiring these phonograph records for programing purposes may rise quite sharply—or even that we may eventually see the day when record companies will make serious efforts to prevent broadcasters from playing phonograph records at all.

When viewed in the light of the not-so-distant payola hoopla, which indicated that some record people were actually willing to pay to have their records broadcast, the notion I've just stated may seem preposterous. Even when considered in today's conditions in which record companies still spend literally millions of dollars furnishing records free or at extremely low and favorable prices to radio stations, and persuading them to play the records, the idea of record firms refusing to permit stations to use their product may seem ludicrous. But there are some straws in the record industry wind, and it would not hurt broadcasters, advertisers and agencies to take a glance at the waving of these wind-disturbed thistles, however gentle at the moment.

The straws in the wind

One Straw: The record business, like many another industry, is plagued by possibly the most severe case of cut-rating and discounting in its history.

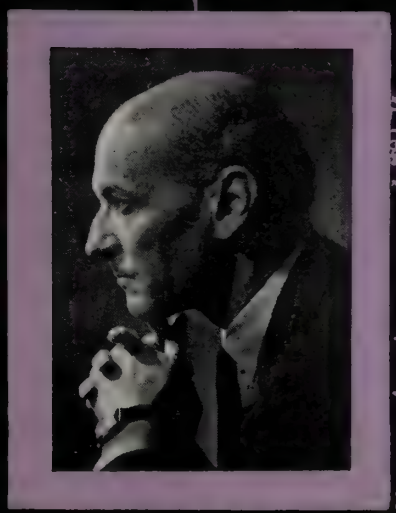
Straw Two: Costs in the record industry, again as in many if not all others, are rising and profits shrinking.

Straw Three: Teenagers and adults alike are increasingly purchas-

(*Please turn to page* 56)

GREAT INSTITUTIONS

...remembered for performance



RUDOLF BING
neral Manager

ETROPOLITAN
OPERA

KWTV
OKLAHOMA CITY

KWTV·OKLAHOMA CITY Represented nationally by Edward Petry & Company, Inc.

555 5th

Happy despite error

It was thoughtful of you to alert me to the 25 September issue of your fine magazine prior to my receiving it, so I could be ready for the typo in the spelling of my name. Had you not done so, I would have been ill-prepared for the upsurge in my mail.

I should like to compliment you on the evident thorough readership of SPONSOR. It would be unthinking of me if I did not tell you that I've been delighted to hear from many old and good friends who were galvanized into action by the juxtaposition of my picture and a strange name. And I don't know what this will do to your BPA statement, but there's at least one advertising director of general magazines who is a careful reader, one university professor and another gentleman who identified himself, simply, as "Mack the Knife."

It was great fun and no harm done and we all recognize that an error of any kind is certainly a deviation from the norm!

R. H. Boulware
vice president
Fletcher Richards, Calkins & Holden, Inc.
N. Y. C.

Delighted

We are delighted to see the four full pages, in your 2 October issue, devoted to the A.N.A.-A.A.A.A. Interchange of Opinion on Objectionable Advertising.

This is a great contribution by SPONSOR, and the Committee has asked me to express their appreciation.

We hope your readers will bear the Interchange in mind and let us know whenever they consider an advertisement or commercial to be in bad taste or otherwise objectionable.

Richard L. Scheidker
secretary
ANA-AAAA Comm.
New York City

No agency change

Just a note to call your attention to an error in the item in SponsorScope, page 21 of your 11 September issue.

The second short item on that page mentions a purchase of commercial time from CBS TV by Alcoa Wrap and, in parentheses, indicates F&S&R as the agency. Ketchum, MacLeod & Grave is the agency for Alcoa Wrap and has been for some years.

This by no means watered down the extreme pleasure that we felt at KM&G upon reading Sponsor Speaks on page 68 of the same issue. Many thanks.

H. B. Anderson
vice president and director
Ketchum, MacLeod & Grove, Inc.
Pittsburgh, Pa.

Welcome to 555 5th

Just a quick note of welcome to our happy building. I was delighted to read in your 2 October issue that your staff is glad to be here and so handsomely esconced. Please let us know if we can ever be of any special service to you in any way. As good neighbors should, we'd like to be of any assistance we can if the need arises.

Charles V. Skoog, Jr.
president
Hicks & Greist, Inc.
N. Y. C.

Kluge

Your piece on John Kluge was one of the finest I've ever read. I believe it captured Mr. Kluge—his warmth, his decency and, most especially, his principles.

Phil Cowan
director of public relations
Metromedia, Inc.
New York City



WAVE-TV viewers do 28.8% more LAUNDRY

—use 28.8% more soaps, detergents, bleaches, bluings and starches!

WAVE TV

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

Why WFLA-TV bought Seven Arts' Volume II

Says George Harvey:

"The first Seven Arts package offered fine TV entertainment, but

WE LIKE VOLUME II EVEN BETTER!

"It's a stronger over-all package. We bought it to improve our Friday Night Movie. It takes an exceptional movie product to deliver maximum audience in a prime time slot against competitive network programming. Warner's 'Films of the 50's' give us the best available product for that kind of exposure."

George Harvey, Vice President and General Manager, WFLA-TV, Tampa, Florida



Warner's films of the 50's...
Money makers of the 60's

SAA

SEVEN ARTS ASSOCIATED CORP.

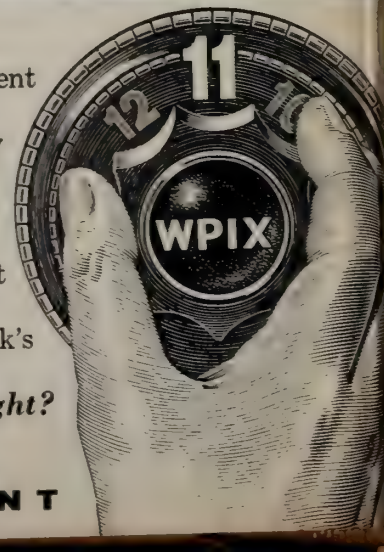
A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability–as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent.



Where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

30 OCTOBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

With the state of the business in the medium being what it is this fall, spot radio is wide open to national advertisers for opportunity buys.

In many markets the advertiser should be able to name his own schedules and not find it difficult to get the **merchandising support** he requires.

Reports flowing into SPONSOR-SCOPE suggest that lots of radio station managements, troubled by the relative slack in national billings, are giving **serious thought** to these steps:

1) Asking their reps to **conduct an inquiry** through the SRA into the reasons for the softer market and finding out where the money has gone.

2) Searching out among national advertisers and agencies **the reasons why** in a bullish advertising period spot radio hasn't been getting its past share.

3) Station management leaders getting together with the SRA's radio committee to determine **how the medium can rekindle its status** among national advertisers as a potent force for selling goods on the local level.

Radio stations may not find much comfort from this, but their reps, from all reports, are in there **really battling** for what business there is. Buyers say that salesmen are becoming bitterly competitive for every bit of business, including switch pitches.

The TvB thinks that the tv industry has become, in a way, a Cowardly Lion, and it's compounding a serum (namely, a special presentation) to overcome a growing timidity about raising rates.

The basic points that this pitch will make:

- Tv's home potential may have about reached saturation level but that's no reason why stations or networks should be apologetic about upping rates. **Print keeps cutting rates for everybody but the advertiser.**
- Tv's cost-per-1,000 is on the rise, but the **level is still away below those of magazines and newspapers,** with tv tossing in the added advantages of sight, sound, and product action —plus the medium's incomparable speed and breadth for reaching people.
- To **hold its share** of the ad dollar tv must logically increase its revenue and a goodly part of that must stem from rate increases.

FCC chairman Minow will likely snort at this but there's a growing suspicion in financial circles that among the next of the commission's gambits will be to regulate profits on the grounds that tv stations fall within the purview of a monopoly.

The argument would run something like this: a tv station is a licensed utility and as such may have its profits circumscribed to **a reasonable return** on its invested capital.

Here's a toy manufacturer that's hitting as hard with spot tv after Christmas as it's now doing prior to the gift-buying holiday. The client: Transogram (Mogul, W&S).

The new campaign that Transogram is embarking on 22 January will run for **20 weeks.** The spots, of course, will be adjacent to kid shows. They will introduce new toy lines.

Other new spot tv business:

Parker Pen (Burnett), seven weeks, starting 5 November, nighttime minutes, plus daytime, in some 40 scattered markets; **Duncan Hines** brownie mix (Gardner, St. Louis), night minutes, mid November start, as part of a P&G open end contract.

Media planners shouldn't let themselves be unduly influenced by the fact their tv timebuyers are finding spot schedules pretty tight in the key tv markets.

SPONSOR-SCOPE last week checked with several station-group sales operations and found a low **carryover of current commitments** into the first 1962 quarter. It averaged from 22% to 28%.

In other words, there'll be plenty of good spot pickings in December.

Foremost Dairies' switch of its $4 million account back to Guild, Bascom & Bonfigli could prove quite beneficial to spot.

Under BBDO's aegis the account hasn't been anything as active in spot as it used to be, and, even though GB&B hasn't formulated media plans for the client, there's a nostalgic undercurrent at the agency **which bodes better for spot.**

It will be recalled that while at GB&B Foremost had this distinguishing characteristic in air media: it sponsored **lots of local programs.**

Rated as one of the top growth companies in its field, Foremost is on an **expansion kick in the east.**

Chicago rep salesmen clearly aren't in a cheery mood.

Business in both tv and radio lately hasn't been on the buzzing side and in looking around for a critical theme, they've raised this conundrum: **why can't spot have its own promotional bureaus**—each independent of the RAB and the TvB?

They're also asking what SRA headquarters is doing to stimulate spot business.

Postscript for these question-tossers: SRA headquarters has been hinting it's got something new in the works **but can't tell** until it's wrapped up.

Colgate's cashing in an established brand of its own family in connection with a new contender to Mr. Clean and Lestoil.

The name it's attaching to the all-purpose detergent about ready for testing is Ajax. That new family member will contain ammonia.

If you're an accountman and have just got into the finer points of client-agency relationships on a nighttime network tv buy, you'll be interested in the three stages involved, where the client has his own property.

They are these:

STAGE I: You sell him on the idea that it's a **real "happy" show** and get him to make a decision to buy the pilot.

STAGE II: Out comes the first rating and you use as a frame of reference the average for all programs. If your rating meets that level or is over, **you're in,** but if it's several points under the average you're in trouble.

STAGE III: You wait for the Nielsen local market reports and dig around for data that **makes your rating look better than it is,** like getting homes that are the best kind for the product.

Their relative expenditures in spot tv over the past four years could have much to do with the contrasting barrelage trends of the Budweiser and Schlitz breweries.

Here's the comparison, with the spot dollar figures coming from TvB:

	Budweiser		Schlitz	
YEAR	TOTAL BARRELS	SPOT BILLINGS	TOTAL BARRELS	SPOT BILLINGS
1957	6,115,000	$2,237,000	6,023,000	$1,753,000
1958	6,962,000	2,076,000	5,557,000	1,779,000
1959	8,027,000	2,071,000	5,860,000	325,000
1960	8,480,000	2,189,000	5,640,000	1,127,000

There's no question that NBC TV's doing lots better at night than it did last season, but the rating scholars on Madison Avenue have this word of caution: don't jump to hasty conclusions until the program sampling is over and the shakedown time arrives, namely, the latter half of November.

It may, they figure, turn out to be a closer race for leadership than it looks right now. In any event, **they see much NBC TV strength** on Sunday, Saturday, and Wednesday, with CBS riding merrily through Tuesday night, holding early Saturday night in its grip and battling ABC TV for the Monday night tune-in.

Incidentally, the one big problem of the new season is **the cartoon.** They're certainly **not clicking,** nor are several of the more expensive situation comedies with real, live people.

CBS TV is not letting the competition get to prospects first with their line of public affairs programing for the 1961-62 season.

The twin steps being taken by CBS TV: (1) get a line on advertisers who are thinking about sponsoring public affairs fare next season; (2) showing them the various lines of such programing the network has in mind and **letting the prospects select subject matter** that will fit in with the company image.

It would seem from Bell & Howell's latest financial statement that sponsorship can really pay off.

The company, because of its pursuit of the segregation issue in ABC TV documentaries, was threatened with **product boycotts** in certain southern areas.

Reported B&H last week: its third-quarter sales and earnings were slightly above last year's record levels and earnings themselves were the **highest of any quarter in company history.**

CBS TV keeps expanding its roster of afternoon strips which carry the double cross-plug privilege, the latest being Love of Life (12-12:30 p.m.).

Previous programs given double cross-plug status were The Millionaire and Password.

The network's move with a pretty-good-rating soaper **caused some eyebrow-lifting among agencies.** One line of speculation: CBS TV may have in mind applying the double cross-plug concept for all its controlled afternoon fare, providing a **flexibility** that is not far removed from the morning policy of minute participations.

Ever hear of the 20 Million Club, which the usually staid Nielsen has whimsically tagged on as an elite compartment of its audience reports?

What gives this club a specific relevancy is the fact that the latest Miss America Pageant set a **new high for that elite assembly.** Membership in the club is limited to one-time achievements in total audience—not ratings.

Here are the top 10 members, to date:

PROGRAM	DATE	MINUTES	% U.S. TV	TOTAL HOMES
Miss America Pageant (CBS)	9/9/61	150	54.1	25,400,000
Inaugural Ceremonies (NBC)	1/20/61	405	53.5	25,100,000
1959 World Series (NBC)	10/4/59	175	54.6	24,300,000
1959 Academy Awards (NBC)	4/6/59	105	55.0	24,200,000
1959 World Series (NBC)	10/6/59	165	54.1	24,100,000
1960 Academy Awards (NBC)	4/4/60	110	52.9	23,900,000
Ed Sullivan Show (CBS)	1/6/57	60	59.7	23,500,000
Cinderella Special (CBS)	3/31/57	90	59.3	23,300,000
1959 World Series (NBC)	10/5/59	170	52.0	23,100,000
Lucy-Desi Special (CBS)	11/6/57	75	55.9	23,000,000

Intercollegiate football games in tv apparently have a greater pulling power than pro games.

That's the way, anyway, it turned out last year (September through December). In response to a SPONSOR-SCOPE query on how the two areas of football stacked up with home audiences, Nielsen furnished this comparison:

CLASS	AVERAGE SETS IN USE	HOMES PER AVERAGE MINUTE
NCAA games	11.7	5,300,000
National Football League	9.9	4,500,000

Note: the figures do not include bowl, playoff or championship games.

An interesting sidelight on football audiences is the audience composition that prevails Saturday vs. Sunday matinees.

Note following breakdown from Nielsen, which relates to the fall of 1960:

The Saturday distribution:

TIME	MEN	WOMEN	TEENAGE	CHILDREN
1-2 p.m.	24%	27%	13%	36%
2-3 p.m.	28%	29%	13%	30%
3-4 p.m.	31%	31%	13%	25%
The Sunday variation:				
2-3 p.m.	36%	32%	13%	19%
3-4 p.m.	36%	31%	13%	20%
4-5 p.m.	35%	33%	11%	21%

An outfit in Chicago calling itself the Print Promotion Program is trying to collect a fund of $750,000 for an all-out competitive battle against broadcast media.

Targets of the war chest appeal include, besides newspapers and magazines, paper manufacturers, ink makers, printers, unions, and space reps.

The prospectus the PPP is using sketches, among other things, the dollar growth of the combined air media vs. print in relation to all ad dollars.

Kraft (JWT) has bestowed that fresh bundle of daytime dollars (about 400,000 of them) on NBC TV, with the commitment extending from January through June.

It's the **first time** for Kraft in daytime tv network in several years.

Kraft's also been toying with the idea of a **second nighttime show.** It needs more exposure for its many product lines and brands, especially among working women.

TvB has assigned a full-time man—Bill McRae—to keep tv reps informed on what it's doing in matters of research and promotion.

McRae, who'll be New York-based, will also concentrate on trying to help the reps on sales problems involving specific data processed or collected by TvB.

Bill Colvin will be in charge of keeping the station members informed and happy.

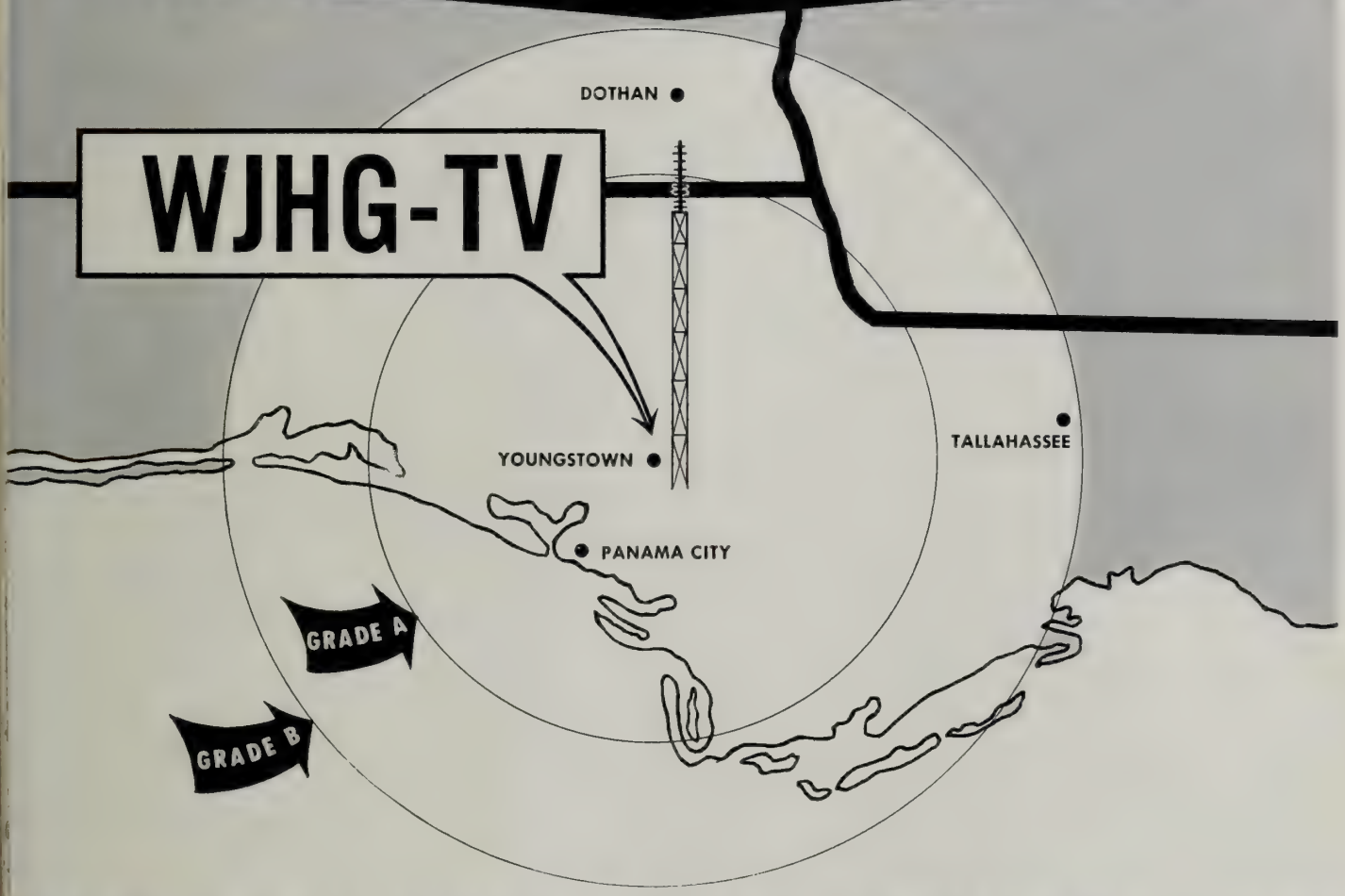
Taking the I October NTI as a source, the total number of advertisers using the tv networks at that point added up to 212.

In terms of the clock, 77 were on nighttime only, 73 in daytime only and 63 used both day and night.

The same source showed a total of **233 advertisers for the like period of 1960.** It could be that those in are spending a lot more than they did last year.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.

SERVING
PANAMA CITY • DOTHAN • TALLAHASSEE



NEW FACILITIES AS OF JANUARY 1961

✳1,000 FT. TOWER delivers ✳NBC PROGRAMMING
TO
✳480,700 PEOPLE in ✳77,090 TV HOMES

MAY BE BOUGHT IN COMBINATION WITH WALB-TV, ALBANY, GA.

A GRAY TELEVISION STATION

wjhg-tv
PANAMA CITY, FLA.
CHANNEL 7
NBC ABC

REPRESENTED NATIONALLY BY VENARD, RINTOUL & McCONNELL, INC. • IN THE SOUTH BY JAMES S. AYERS CO.



The Embassy of Austria

His Excellency Dr. Wilfried Platzer, Ambassador to the United States from Austria, and Mme. Platzer and their daughter, Sylvia, in the large Salon at the Embassy . . . another in the WTOP-TV series on the Washington diplomatic scene.

WTOP-TV 9
WASHINGTON, D. C.

Represented by TvAR

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

Photograph by Fred Maroon



FARMING IS VERY



in FRESNO

– where Beeline Radio KMJ delivers more for the money

Fresno County is the nation's #1 farm income county. How to reach this important market? With Beeline Radio KMJ, which delivers more adult audience and more total audience than any other station. KMJ leads in Fresno's 12-county Pulse Ratings *86% of the time.*

Throughout Inland California and Western Nevada, the Beeline stations deliver more radio homes than any other combination of stations — at the lowest cost per thousand.



Source: Nielsen Coverage Service Report #2 and April 1961, 12-county Pulse.

McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



'Everybody's Farm' owned by WLW, Cincinnati

New trends: farm radio/tv '61

Farm stations cock an ear to FCC Chairman Minow's urging of more public service programs—farms better equipped, incomes move up

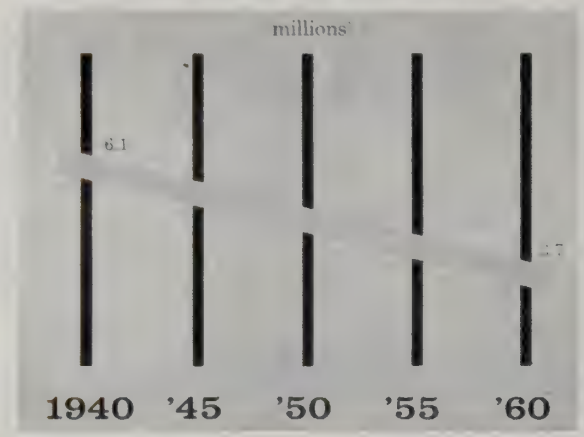
OTHER FARM FEATURES IN THIS ISSUE

The NATRFD story ..... Page 31
Farm case history ..... Page 38
Farm marketing basics ..... Page 40

This is the year that farm stations have an ear cocked to FCC Newton Minow's warnings anent better programing and more public service. Farm stations that may have tinkered with the notion of dropping or curtailing their farm departments quickly reconsidered when they saw Minow's index finger shaking in their faces, industry figures observed. Consequently, most farm program chieftains are beefing up their news and special events and stepping up their editorializing on the airlanes.

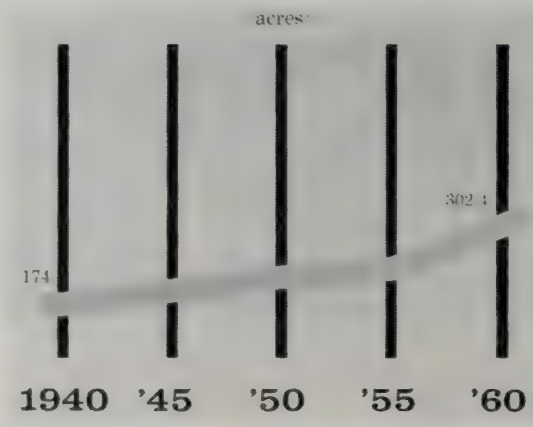
Farm figures zoomed in past 20 years

NUMBER OF FARMS



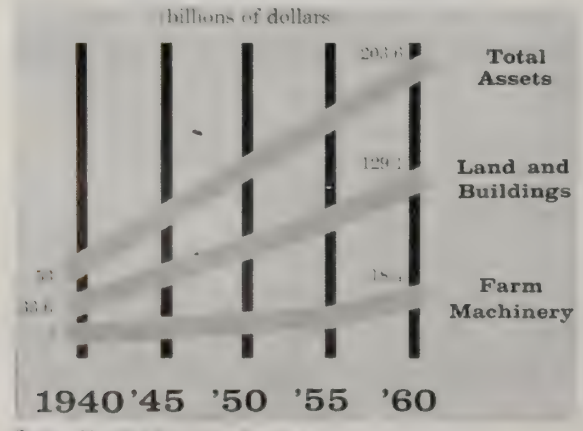
FARMING carries on as U.S.' biggest job and trend toward fewer farms which started in 1940, when there were 6 million farms, was speeded up between 1954 and 1959

AVERAGE FARM ACREAGE



AGRICULTURISTS note that trend to larger units of production which started with mechanical revolution took a big step forward between the period of 1954 and 1959

FARM INVESTMENT



Source: Meredith Publishing Company

FARM equipment investment jumped six times in last 20 years; land and buildings increased in value four fold in past two decades to a total of about $129 billion

Meanwhile, on the other side of the farm radio/tv coin, the bread-and-butter aspect of facts and figures is acquiring fresh attention as the Federal government winds up its flow of data from the agricultural census of 1959. The figures nail down more precisely the trends that have become clearly apparent during the past decade—particularly the decline in the number of U.S. farms and the fact that those remaining are sprouting larger and growing succulently richer.

The farmer today is no more a hayseed than the Madison Avenue organization man. Today's farmer is both poet and sound business man. He seldom forgets nature essayist John Burroughs' remarks: "There is virtue in the cow; she is full of goodness; the whole landscape looks out of her soft eyes." Nor does the farmer ignore those three elements so vital to increase the productivity of his acreage: mechanization, chemicalization and management. Said a shrewd, knowing Chicago advertising executive the other day: "The most important piece of equipment on a modern farm today is a sharp pencil."

With the aid of the pencil, power equipment and knowledge gleaned from radio-tv, the farmer's lot has improved vastly. The 10th annual farm report by SPONSOR reveals a striking canvas for the Sixties filled with high-income farms and fewer marginal farms, a record proportion of owner operators and more farm expenditures.

In short, it means more "agribusiness" for the farmer as well as advertiser. It adds up to a more than $40 billion rural market for consumer and agricultural products. Current statistics on farming are as cheerful as the rooster's crow by the dawn's early light. Since 1940, investment in farm machinery and equipment jumped six times—from $3 billion to $18 billion; land and buildings appreciated from $33 billion to $129 billion in two decades: average value for each farm zoomed 63% in six years and total assets catapulted from $54 billion, 20 years ago, to a staggering $204 billion last year. Gross income bounced from $11 billion in 1940 to $38 billion in 1960.

Advertising agencies are impressing their clients more and more with the magnetic news of farmer spending for goods and services to grow his crops and livestock—somewhere in the verdant region of $26 billion yearly. This, in addition to some $15 billion annually for the things that urbanites also purchase, such as clothing, food, drugs, furniture and appliances including such significant items on the top of the list as radios and tv receivers, the latter in color, mind you.

The number of farms with incomes of $5,000 and more vaulted from 126,000 in 1940 to an overwhelming 1,447,000 in 1960. In 1940, a mere 58,000 farms boasted of incomes over $10,000. Today there are 794,000 such farms in existence. Manufacturers of farm equipment also see a steadily rising sales curve. Since 1954 there are 9% more field tractors on 7% fewer farms; 6% more grain combines on 6% more farms; 15% more corn pickers on 13% more farms; 44% more forage harvesters on 40% more farms and 52% more pick-up balers on 51% more farms.

The farmer spends approximately $3 billion in new farm tractors and other motor vehicles, machinery and equipment every year. The farmer spends about $3.5 billion on fuel, lubricants and maintenance of machinery and motor vehicles each year. He spends more than one billion yearly on fertilizer and lime. Thanks to mechanization and automation, one hour of farm labor produces four times as much food and other crops than it did 40 years ago. The Department of Agriculture reports that crop production is 58% higher per acre and the output per breeding animal is an overwhelming 81% greater. And what about export trade? The Department of Agriculture reports that $4.5 billion in farm products were exported in the fiscal year 1960 and established a new record.

No longer is the farmer bogged down in frugality when it comes to improving his land and stimulating the mind of his family. Scooping feed to cattle and hogs, according to experts, will soon be a thing of the past. Mechanized feeding and watering systems with effortless push-button gadgets are here today. A large

TRFD goes afield for working knowledge



Typical of the present day television and radio farm director is Gordon Roth (r) of KCBS, San Francisco, who is seen out on the field widening his knowledge, in this instance, sheep raising. The TRFD is a thorough student of agriculture who travels thousands of miles annually in order to keep in constant touch with current farm conditions and his loyal audience. Majority of farm program directors, on a first-name basis with farmers, get first-hand reports on seeds, chemicals and hundreds of other processes the farmers use in their business to increase their huge productivity.

manufacturer of tractors and combines startled the farming world last week when he announced the marketing of special wafers of compressed hay for the cows of America and Canada. A machine will compress hay into hard wafers 2 inches by 2 inches, something the cows will undoubtedly moo over, and thus cut down the man hours by 25 to 40% for every ton of hay harvested. It will also cut tractor hours considerably. Currently, farmers bale their hay. The new machine also means less storage space for the hay.

The Keystone Broadcasting System, indubitably, fills a striking position in the American farm broadcasting system with its highly-specialized 1,100 affiliates serving as an umbrella for some 83% of the total farms in the land. Noel Rhys, executive vice president of Keystone Broadcasting System, told SPONSOR last week that farm programs have one of the most singular followings "for the very sound reason that no other national media furnishes the local farmer wherever he may be with the immediate vital statistics he requires in the conduct of his business."

Advertising budgets are getting bigger, according to Rhys. Year-in and year-out sponsors are upping their expenditures on farm radio stations, he observed. Among Keystone's new advertisers are such powerful figures in the industry as Massey-Ferguson, the world's largest makers of tractors and self-propelled combines, and Dow Chemical extolling its crab grass killer.

The Keystone stations, according to Rhys, are currently carrying some 16 farm specialty advertisers.

Though farm broadcasters are doing a noble job, it is the opinion of some experts in the field, that radio communications for farm businessmen can stand improvement. Donald Lerch, Jr., widely known agricultural communicator and former director of Agriculture for the Columbia Broadcasting System, has entered into negotiations with Keystone Broadcasting System to provide its stations with across-the-board five-minute radio programs "designed to meet the challenge which faces the nation's one million commercial farm businessmen who are striving to become more efficient and more productive,



RURAL and urban audiences find valuable news on the airlanes. Here N. J. Secretary of Agriculture Phillip Alampi, demonstrates cranberry production on Governor Robert B. Meyner's weekly program on WNTA-TV, Newark. 150 pound pumpkin was discovered through contest



FARM DIRECTOR is considered a unique breed in talent circles. Here is WSJS Radio-TV (Winston-Salem) farm director Harvey Dinkins (l) interviewing W. W. Johnson, assistant county agent for Davidson County, North Carolina, about important subject of raising pigs

and to make more money for themselves."

Keystone is presently seeking advertisers for the Lerch series of taped programs which, according to present plans, should get under way the first of next year. The Lerch idea is to incorporate two-minute 45-second news commentaries about practices involving a client's product into each program.

Lerch said his transcribed commentaries would sell the *practice*—the surrounding commercials would sell the *product.*

Numerous city radio and television stations in an effort to provide public service to all its inhabitants, which usually includes a goodly number of farmers in outlying areas, provides a bucolic touch that is not without its educational value. Typical of city broadcasters that reach out into the hinterlands is WNBC-AM and WNBC-TV. The flagship outlet of NBC, in the heart of Gotham, is currently providing a six-day-a-week (5:30 to 6 AM) service to farmers over WNBC-AM. Farmers tune to the station for their market prices on vegetables, fruit, poultry, eggs, etc.

"It's true that in the WNBC-TV listening and viewing area, the percentage of farmers is small," Peter M. Affe, station manager told SPONSOR, "but a station broadcasting in the interest of the community is aware that farmers and farming make up an important segment of that community, no matter how small their number."

With pride, Affe pointed out that there are eight farms with a total of 71 acres in the Bronx; 14 farms utilizing 15 acres in Brooklyn; 232 farms (7,406 acres) in Nassau; 60 farms (148 acres) in Queens; 68 farms (1,152 acres) in Richmond; 303 farms (25,388 acres) in Westchester; 8,347 farms (778,218 acres) in New Jersey and 3,282 farms (1,321,129 acres) in Connecticut. All told, 12,414 farms in the WNBC and WNBC-TV area—all within a very dry martini's gulp from 30 Rockefeller Plaza.

As a public service to the farmers in its area, WOR, New York, has been airing farm reports on its *Sunrise Serenade* Monday through Saturday from 5 to 5:30 a.m. and Sunday, 5:30 to 7 a.m. Reports are 15-minutes in length.

Farm advertisers tailor their messages to specific localities. Of the advertisers for example, using WSJS, Winston-Salem, Brown & Williamson Tobacco runs a decidedly fresh commercial campaign in the area. Directing its advertising to tobacco growers in the Piedmont Valley area, B&W uses an informational approach to farmers telling them of the types of tobacco they are looking for, best methods to grow the tobacco, information on the tobacco market, etc.

On the radio side, farm sponsorship is on the rise with a number of advertisers trying the field for the first time, WSJS execs said.

Today radio stations all over the country are adjusting their formats to allow for longer newscasts, editorial and greater public service, Bob Palmer, media supervisor at Cunningham & Walsh told SPONSOR. Palmer, who for the past seven years has been responsible for all media on the Agricultural Division of American Cyanamid Company, said that in this new atmosphere, "the radio farm director, who for years was considered a holdover from the old days, is looked upon as the first of a new breed of radio personality."

The resultant importance of the Farm Department to the total station operation will, in Palmer's judgment, provide the RFD with more of the tools necessary for his assignment such as clerical help (many RFD's still must write their own letters), mobile units and release from other station duties so that he may travel his area in search of program material.

"Farm radio today is better than it was seven years ago when I first entered the field, Palmer observed. "If the current trend continues, the next seven years should see farm radio come into its own as a primary agricultural medium."

Cyanamid is one of the largest agricultural advertisers. Last year, Cyanamid began a major radio effort described as the "Aureomycin Radio



NEW farm series of taped commentaries for Keystone Broadcasting System stations will be launched shortly by Donald Lerch, Jr., Washington agricultural expert and bdcstr.

Network" (not actually a network, but rather a group of 40 top farm directors from coast to coast).

Total advertising of major farm agriculture products, not including home sprays and insecticides, on tv in 1960 was slightly less than in 1959, according to TvB figures. Spot and network billing in 1959 came to $3,574,871. In 1960 it amounted to $3,449,914. With the exception of Massey-Ferguson, most farm agriculture advertisers put their money n spot tv last year. Massey-Ferguson allocated $1,667,499 to network v advertising and $50,000 to spot; Ford spent $40,437, network, and 73,000, spot; Consumers Co-Op, 50,300, spot; Ralston Purina, $157,-00, spot; Bercraft Corp., $176,400, pot; International Harvester, $304,-00, spot; Charles Pfizer, $73,500, pot.

The key to success for anything rom financing to fertilizers, pesti-ides to packaging, sidings to seeds, n farm radio is via the RFD route, n the educated opinion of toprung xecutives at the Gardner Advertis-ng Company. This agency, thor-oughly conversant with every aspect f farm broadcasting, is constantly e-evaluating the medium. Invariably, ts findings reveal that farm radio s an effective medium for its clients. The rural market is of vital impor-ance not only to Gardner's agricul-ural clients—which account for

(*Please turn to page* 48)

Rise in NATRFD members cheers farming's professional air group

Agriculture's indelible link with American consumers (reaching more than 100 million rural-urban listeners daily) is the highly-regarded National Association of Television and Radio Farm Directors. These are the knowledgeable farm broadcasters who perform as liaison between sponsor, his field personnel and distributors and, most importantly, his farming customers.

In 1960 more than 20 new members joined this organization, according to George Roesner, farm director of KPRC & KPRC-TV, Houston, and president of NATRFD. Roesner also told SPONSOR that to the best of his knowledge *no* broadcast station has discontinued farm broadcasting in that time. (It was not too long that the NATRFD had expressed concern about this problem to the FCC.)

"We of the NATRFD constantly learn of new advertisers in the farm field who have discovered the great advantage of this type of specialized programing," Roesner said. "With today's farmer having a higher investment per employee than any other businessman, the farmer is vitally interested in keeping up with the latest developments and techniques of his business."

"The farm broadcast listener is a devoted one. He pays attention to everything on the program. For this reason not only has an impressive list of new advertisers been added to the roster of advertisers but the continuing sponsors have strengthened their exiting schedules. The farm director's personal approach to his programs, his delivery of the sponsor's message, and his built-in 'believability' make him one of the most influential personalities on any station."

(*Please turn to page* 52)

FARM cartoonist Bill Ferguson shows the dominant role played by the NATRFD members



For more farm material see page 38

THE 40-SECOND BREAK RIDDLE

• Mediamen await distinguishable pattern on pricing, pre-emptibility, and length of notice before pre-emption

• Introduction of longer chain breaks during peak selling season seen as interfering with clarification

Timebuyers of the world, *unite!* If you want to buy a 40- or 30-second spot in those new 40-second chain breaks, you have nothing to lose but your marbles.

In time, no doubt, the seemingly endless variety of methods employed by stations in selling the newly-lengthened breaks will take on a distinguishable pattern, but. . . .

Take the plight of North Advertising media buyer Barbara Swedeen, for instance. She's just back, and still out of breath, from a nine-station expedition encompassing Chicago, Detroit, and Cleveland. What did she find? "Nine different ways of handling the 40-second breaks." These variations include price of 40's and 30's in relation to 20's, pre-emptibility, and length of notice provided prior to pre-emption.

This apparent confusion stems not only from the novelty of the 40-second break, but also from the co-incidence of its introduction with the peak fall spot tv buying season. With demand high for placement of the traditional 20-second announcements, the logical solution from most viewpoints has been to fill the slots with 20's back to back. Also, it is felt there was not enough time between announcement that longer breaks were coming and their actual introduction this fall to allow for production of unique-length commercials right away. At any rate it is assumed that when unfilled slots crop up in late fall-early winter, however, both seller and buyer of time will pay closer attention to the potential of 30's and 40's, and a more workable arrangement should evolve.

As for which of the newly-feasible spot lengths—30's or 40's—is more likely to catch on, there's opinion favoring each, and for a variety of reasons. The 40-second announcement gets the nod from Donahue & Coe associate media director Pete Dalton. As he sees it, the 40 is substantially longer than the 20, offering room for appreciably more copy, if needed, in prime time. The 40 constitutes a substitute for the minute, in Dalton's estimation, whereas the 30 may not be sufficiently longer than the 20 from a copy standpoint to merit paying much more than the 20 rate.

Harry Durando, D&C buyer, adds that in determining the worth of a 40-second spot, cost-per-1,000 in relation to the 20 is not a valid tool. If the 40 costs nearly twice the 20, and the 20's c-p-m is two dollars, the 40's c-p-m will approach four dollars, he grants, but hastens to point out that the 40's contribution is on the creative side. If the selling message needs the extra time, in prime listening hours, the 40 pulls its weight, states Durando.

On the other hand, many feel the 30-second length has the inside track. This viewpoint is to be encountered among officials of several leading rep firms, and client product managers, as well as agency people.

One agency account man, Conrad Roth at North Advertising, notes that many network tv advertisers already have 30-second commercials on hand which they readily can shift to spot, whereas production of new length commercials may require more time, money, and effort than the rewards would indicate to be worthwhile. On the negative side vis-a-vis 30-second spots, Roth notes that they may be difficult to place in desirable positions if they cannot pre-empt a 20-second commercial. But, if they're available where they'll deliver the audience you want, and you need the extra 10 seconds to tell your product story, they're a good buy at 150% of the 20-second rate, Roth feels.

Among the other factors cited as favoring 30's over 40's is the former's greater similarity to the accustomed 20 both as to length and price. Additionally, it is felt that more attention



40-SECOND SPOTS loom as minute substitute in prime time, says Pete Dalton, associate media director, Donahue & Coe agency



CONFUSION that timebuyers now face is spelled out by North Advertising's Barbara Swedeen. (See box on opposite page)

will be paid to 30's on the rationale that availabilities will be easier to find since they don't require a totally empty break, but rather can fit side by side with a 10-second I.D.

As for advertisers currently on the air with 40- or 30-second commercials in national spot tv, there's but a handful, though several are making inquiries. Gulf Oil is in several markets with 40's via Young & Rubicam. An official of that agency relates that prime time availabilities weren't too tough to assemble in markets below the 10 largest.

Another 40-second spot advertiser is a new product of U.S. Tobacco, Skis cigarettes, for which Donahue & Coe is running a test campaign in Cleveland. Because that project hit the air 2 October, in the height of the spot tv selling season, the first group of spots acquired for Skis was somewhat under par in terms of audience delivered, Pete Dalton of D&C points out, but he reports steady improvement in the spots' positions.

In the D&C media department it is felt that 40's are ideal for an introductory campaign such as the Cleveland push for Skis cigarettes. Vast exposure, such as prime time offers, is sought in order to acquaint as many people as possible with the new product, and the 40 seconds allow for the necessarily numerous copy points that accompany such an introduction, Durando explains.

Also welcome is the heightened opportunity to reach the trade with spots placed in prime time, thereby building their enthusiasm which, of course, is extremely helpful in putting over a new product. Before 40's became available in prime time, says Durando, it often was necessary to stick with fringe minutes in order to have enough time for all of the copy points, and this lessened the possibilities that members of the trade that would be called on to sell the product would see the commercials.

Among the advertisers who reportedly have been checking into availability of 40's are Kodak, Howard Johnson, and Arrestin products of Johnson & Johnson. Investigation of the 30-second spot possibilities has been conducted on behalf of Revlon, Anahist, and Colgate-Palmolive, with strong liklihood that all three will hit the air with spot 30's before the year is out.

Kenyon & Eckhardt is another agency which has been exploring the possible use of 30's and 40's in spot tv in the past few months. Thus far K&E has not found offerings in the new spot lengths attractive. According to v.p.-associate media director Brendan J. Baldwin, "Generally, stations are using their better-rated time segments to sell two 20-second announcements and making available for 30- or 40-second commercials times around shows drawing smaller audiences.

"Most stations charge 150% of the 20-second rate for a 30-second commercial and 200% of the 20-second rate for a 40-second commercial. At these prices," Baldwin asserts, "if one is to purchase any sizable num-

Station replies on breaks run gamut

Q. What length copy pre-empts what?

A. *All longer announcements pre-empt a 10*

A. *A 20 is pre-emptible by a 40 but not by a 30*

A. *A 30 is not pre-emptible*

A. *A 10 is not pre-emptible*

A. *A plan 10 is pre-emptible by a full-rate 10, a plan or full-rate 20, plan or full-rate 30's and 40's*

A. *A 20 is pre-emptible by longer copy only if the break's other 20 seconds are open*

Q. If I'm pre-emptible, how much notice do I get?

A. *Four weeks notice from date of order*

A. *Two weeks notice from date of order*

A. *After four telecasts*

A. *After two telecasts*

A. *After one telecast*

A. *Immediately*

Q. What are you charging for 30's and 40's?

A. *From 125 to 150% of the 20 for the 30*

A. *From 150 to 200% of the 20 for the 40*

A. *Some have incorporated plans into prime time since base rates were raised to accommodate 30's and 40's. (Minute used to cost same as 20)*

ber of markets, it is frequently more economical to buy into network shows which can produce better audiences in the spot markets than would be possible if you would purchase 30- or 40-second announcements in the same markets.

"We will continue to look for creative applications of this facility," says Baldwin in summing up his agency's outlook on the subject.

Getting back to the pandemonium encountered by Barbara Swedeen in her explorations of the 40-second break situation, it has been her practice to ask three basic questions. One takes in pre-emptibility, which process always has had its confusing aspects, the addition of two new spot lengths makes the old arrangement look like child's play.

No sooner had one station told her that I.D.'s are pre-emptible by all longer announcements, than another declared he would protect I.D.'s from all comers, i.e. they were not pre-emptible. Another stated that a plan 10 is pre-emptible by a full-rate 10, plan and full-rate 20's, and plan or full rate 30's and 40's.

As for 20's she found that they may be pre-emptible by a 40 (though probably not by a 30), provided the 20 to be pre-empted is lodged in a 40-second break in which the other 20 seconds are vacant. Some told Miss Swedeen that 30's and 40's would not be pre-emptible. Yet this is not universal since some stations have incorporated plans into prime time because base rates were raised to accommodate insertion of 30's and 40's. (Previously, the prime time minute was priced the same as the 20 in many instances.)

Once she determines that a particular spot or group of spots is pre-emptible, Miss Swedeen, naturally, wants to know how much she can count on before the pre-emption axe falls. Well, they may offer her four weeks notice from date of order. Or two weeks. Or four telecasts, or two telecasts, or one. Occasionally, she finds her spots are subject to immediate pre-emption.

As for prices, Miss Swedeen has encountered 40's ranging from 150 to 200% of the 20-second rate. She has come across 30's priced from 125 to 150% of the 20's.

RADIO AND PRINT AREN'T COPY CATS

Doyle Dane Bernbach ace copywriter tells why radio copy differs from print ad in projecting same message

On radio it often takes real-life situation type talk to equal impact of message related visually in print ad



Beside toiling on accounts like Rainier beer and Polaroid, DDB copywriter David J. Herzbrun also instructs copywriting at N.Y.U.

When Mark Twain said it—that the spoken English and the written English are two different languages—he wasn't about to be concerned with radio. Or, for that matter, radio copywriters. Nor could he possibly foresee that not too many years hence, his theory would be daily tested, and profoundly respected, by these same radio writers.

One of this clan is Doyle Dane Bernbach ace copywriter David J. Herzbrun who uses his own work on the Rainier beer (a Seattle product made by Sicks Rainier Brewing Co.) ads (print and its radio counterpart) to illustrate here how the written word differs from the spoken word in selling the same product (see photos next page).

"In print' says Herzbrun, "we have copy, illustration, layout, and typography." "In radio," he adds, "there are different materials: spoken words, sounds, music and the personality of human voices." The end products, he points out, will, quite naturally, differ enormously.

The Rainier beer ad campaign which involved the print and radio ads shown here ran in several Northwest coastal states (mostly Washington) to introduce the company's innovation: a cold pack can carrier.

In print the Rainier Beer sell was full-page ads in local newspapers and in the Saturday Evening Post regionally. The radio commercials were carried over area radio stations.

The message which Rainier beer sought to project via these ads dealt mainly with the convenience of handling the carrier case as a means explaining the "mystery" of the new cold pack process. There seemed, said Herzbrun, to be a bit of conjecture among consumers as to the working method of the innovation.

The approach to telling the same enlightenment story, however, is quite obviously, totally different. The print ad is blunt and the copy matter brief. The radio commercial, however, involves a true-to-life situation, with down-to-earth characters, and a sprinkling of ordinary-type humor.

Herzbrun explains it like this: "when it comes to the problem of explaining the cold pack method, I'd rather have two people, real-life kind of people, talking in ordinary, understandable terms."

To apply this same technique to print, says Herzbrun, would be extraneous. The picture in the ad tells the story, clearly and concisely. "It

would be cluttered and terribly involved" he says, "and unnecessary."

David Herzbrun who joined the creative staff of Doyle Dane Bernbach about a year-and-a-half ago, has since that time, worked mainly on the Polaroid account. He came to DDB from CBS Radio where he was advertising director. Earlier in his career he was copy chief at Sudler & Hennessey; senior promotion writer at Time, Inc.; and merchandising director, American Home magazine.

For the past five years, Herzbrun has been instructing adult night students in the art of copywriting at N.Y.U. (see *Agency Men Go For 'Moonlighting' Bit*, 25 September, 1961 SPONSOR).

How exactly does a copywriter tackle the problems of making the same sales pitch in print and radio simultaneously?

There is no such thing as a "set of rules," declares Herzbrun," just guides and principles each writer makes or adopts for himself."

"In writing for radio," Herzbrun says, "I always try to work visually. I imagine a scene, and try to find ways to make it come to life, either through the use of character voices or sound effects or both. These have to replace the visual elements available in print."

Apart from these obvious differences, says Herzbrun, there is a difference in the actual writing technique. Words that look fine in combination when you read them on paper often sound confusing or awkward when they're said aloud, he says.

One of the main differences, according to the DDB creative writer, is sentence structure. Example: printed copy often uses an incomplete sentence or a phrase instead of a full sentence.

In radio, says Herzbrun, this is apt to make the copy sound broken and spotty. The story has to flow smoothly and conversationally to make it easily understood as it is read.

There are other things to consider also, according to Herzbrun. He says "I have had to learn to avoid parenthetical phrases (I like them in written copy) but I have never found an announcer who can say a parenthesis."

"I've also had to learn to write

(*Please turn to page* 64)

It takes two entirely different tacks to tell same story in radio and in print

GEORGE: Ethel, don't sit there.

ETHEL (RHAPSODIC): Isn't it **beautiful** here?

GEORGE (FLATLY): Yeh, beautiful. Now get up.

ETHEL: What a lovely view!

GEORGE: Yeh. Lovely. Now will you **please** get up?

ETHEL (STUBBORNLY): Why? I'm comfortable.

GEORGE: Well, get **uncomfortable.** You're sitting on the Rainier Cold Pack.

ETHEL: Why not? It's strong enough.

GEORGE (SARCASTICALLY): You're not using your **head,** Ethel. I bought the Rainier in a Cold Pack because I like my beer **cold.** Now get up before you **hatch** it!

ETHEL (SWEETLY REASONABLE): Don't be silly, George. It's a Cold Pack, isn't it? They said it would keep the beer cold for **hours.** Refrigerate it like any 6 pack or 12 pack, they said, and your Rainier Beer **stays** cold up to six hours . . . without ice.

GEORGE: They didn't say to **sit** on it for six hours.

ETHEL: But it's **insulated!**

GEORGE (PATIENTLY): Ethel, the insulation is aluminum . . . and it works by reflecting the sun's rays and . . . and all that jazz.

ETHEL: I don't understand a word you're saying.

GEORGE: Forget it, Ethel, forget it. But you'll have to get up **anyway.**

ETHEL: Why?

GEORGE: Because I'm thirsty.

ETHEL: So am I! Let's have a Rainier.



Both hold 12 cold cans of Rainier. Both will stay cold for hours. Which would you rather carry?

Radio takes different tack in putting across same message projected by a magazine ad. In the Rainier beer ad, for example, in order to depict the carrying ease of the can carrier (shown above in the print ad by comparing old and new beer can toting methods) the copy writer put his radio characters in a picnic setting. The remainder of the radio copy is then devoted to clearing up another major sales point: the working method of the cold pack system.

Key market for advertisers: 10% of U.S. counties



Dark areas represent Nielsen's 296 "A" and "B" counties, in which are 65% of U.S. radio homes, two-thirds of nation's retail sales

NET RADIO'S NEWEST 'SELL'

Do you know how your audience for your network radio commercials is distributed by county size? It can be extremely important, urges NBC Radio

Well within memory of most agency radio/tv department heads, there was a time when network radio salesmen liked to talk "coverage" in the broadest possible terms. Salesmen, particularly those from the two senior radio networks, would pull out maps in which practically every U.S. county was shown to be covered by the network's full lineup of affiliates, according to the Broadcast Measurement Bureau.

Network radio pitches on Madison Ave. and other ad thoroughfares have changed considerably since.

Chiefly, the gap has narrowed between presentations being made by leading station reps and the radio networks—and not just in terms of package plans, rotating announcements, volume-encouraging discounts and announcement-carrier programing. Like the reps, networks today push their ability to reach a defined, targeted audience.

This trend is typified in one of the newest network presentations making the agency rounds, a Nielsen-based study from NBC Radio called "Money Markets." Instead of talking about what is going on in U.S. network radio on a broad basis, complete with blanket coverage map, the study is keyed to an examination of what's happening in slightly less than 10% of the nation's counties.

These counties—a select 296 out of the Continental U.S. total of 3,070—are those classified by Nielsen on a population density basis as "A" (500,000 persons and over) and "B" (100,000 to 500,000).

Their "overwhelming importance" in a radio advertiser's plans, according to NBC, is based on some solid *Sales Management* economic factors:

- Although representing no more than one out of 10 U.S. counties on the basis of a simple tabulation, these "Money Market" counties contain 63% of all U.S. homes.
- They represent an equal, and often greater, share of the U.S. economy. The 296 counties account for 63% of all U.S. automotive sales, 68% of retail sales, 67% of food sales, and 71% of drug sales.
- In radio terms, a comparable listening pattern is formed. The 296 counties contain 65% of all U.S. radio homes—and account for 65% of the total volume of U.S. radio listening.

The emphasis here is particularly interesting, even if not every client would agree with it. To establish its

point, NBC Radio is, in effect, saying that advertisers should *not* be concerned primarily with trying to buy a wired-for-sound map of the U.S., but rather to be concerned with their ability to reach listeners in the most major of markets—much the same basic pitch made by big reps though unquestionably, smaller markets are of critical value to many advertisers.

Having defined the "Money Markets," and having stressed their value to radio advertisers, NBC's presentation gets down to an examination of something of which most admen had never even heard until a few years ago: the percentage of cumulative audience for "representative campaigns" of major advertisers that occurs in the "Money Market" counties, as well as in the less-densely-populated "C" (30,000 to 100,000) and "D" (all others) counties.

It doesn't end there. The NBC presentation then turns to a measure of the "percentage of impressions delivered" in the key counties by the network radio campaigns of several top advertisers, the "per-announcement averages" of these same campaigns, and (on a more promotional level) "weekly share of audience in 'A' and 'B' counties for all four networks."

Although the information selected for the presentation is of a competitive nature and is being pitched to agencies in New York, Chicago and Detroit because the "A" and "B" counties are an area of strength for NBC Radio, there are some interesting radio advertising patterns on all four networks that can be seen.

Some examples at random:

- A Lorillard campaign of 60 announcements over a four-week stretch this spring on ABC Radio produced a total cumulative audience of 4,401,000 homes. This was distributed, on a county-size basis, in the following way: 1,928,000 unduplicated homes were in the "A" counties (43.8% of total cumulative audience) 942,000 were in the "B" counties (21.4%), 880,000 were in the "C" counties (20%) and 651,000 were in the "D" counties.
- A Pharmaco campaign of 62 announcements in the same four-week period on CBS Radio produced a cumulative audience total of 7,368,000. On the country-size yardstick, the distribution was 2,093,000 in "A" (28.4%), 2,601,000 in "B" (35.3%), 1,451,000 in "C" (19.7%) and 1,223,000 in "D" (16.6%) counties.
- A Liggett & Myers campaign of 104 MBS commercials in the above period produced a cumulative figure of 7,121,000 with distribution running: 2,329,000 in the "A" (32.7%), 1,866,000 in "B" (26.2%), 1,965,000 in "C" (27.6%), and 961,000 in "D" (13.5%) counties.
- An American Motors campaign of 80 announcements on NBC Radio during the four-week measured period produced a cumulative total of 8,357,000 of which 3,635,000 were in "A" (43.5%), 2,407,000 in "B" (28.8%), 1,329,000 in "C" (15.9%) and 986,000 (11.8%) in "D" counties.

What NBC is, in actuality, proposing is a new kind of network yardstick to go a step beyond others ("cost-per-1,000," etc.) already used as buying or efficiency guides by leading advertisers. Roughly speaking, it is this: Since approximately two-thirds of the population and two-thirds of product sales in the U.S. are concentrated in just 296 metropolitan-area counties, then a key measure of a network radio campaign today is primarily its ability to penetrate this market, and to score at least two-thirds of its cumulative audience and total commercial impressions there.

How did the campaigns cited earlier do on this new yardstick?

The Lorillard network radio score in the "A" and "B" counties on ABC was a combined cumulative-audience

(*Please turn to page* 70)

Network campaigns differ in ability to reach metro areas

Network radio advertiser	No. Anncts. in 4 wks.	Total cume homes (000)	% of cumulative by county size* "A"	"B"	"C"	"D"
GENERAL FOODS	26	3,016	**34.7**	**26.2**	24.0	15.1
GENERAL MILLS	19	4,401	**39.6**	**27.9**	17.7	14.8
PEPSI COLA	26	4,797	**29.0**	**31.8**	21.7	17.5
MENNEN	137	8,060	**35.0**	**25.7**	26.5	12.8
CHEVROLET	170	11,472	**40.0**	**30.9**	14.9	14.2
EX LAX	18	4,104	**47.3**	**31.2**	10.5	11.0

*Explanation of county size: "A"—over 500,000 pop.; "B"—100,000 to 500,000; "C"—30,000 to 100,000; "D"—all others. Note: Case examples were random-selected, represent all four radio networks. Audience data from A. C. Nielsen Co.

FARM RADIO/TV CASE HISTORY

PIONEER LIKES FARM SERVICE

Hybrid corn seed firm feels farm radio's value is based on sponsorship of service-type programs, prefers noontime show of either farm or world news



FARM DIRECTORS' off-air activities are a potent bonus to Pioneer. Above, Keith Kirkpatrick, associate RFD, WHO, Des Moines, tapes interview with European poultrymen at Pioneer poultry farm. (L to r) Kirkpatrick, Ernest Wutrich, Switzerland; Heinz Guericke, West Germany; Samule Burkhardt, Switzerland. Below, Maynard Speece, RFD, WCCO, Minneapolis (c), examines product development at Pioneer's Minnesota Corn Breeding Station with Steve Boelke (l), Harry Heinz, both supervisors. Pioneer sells over 2 million bushels of hybrid corn seed annually



Among the earliest, continuous users of farm radio, Pioneer Hy-Bred Corn Co. of Des Moines—the nation's first producer of hybrid seed corn—has been a proponent of the medium for almost 25 years. Pioneer began its year-round schedules in October, 1937, on WHO, Des Moines, eleven years after the company's establishment by Henry A. Wallace.

Today, through its agency, Milwaukee-based Klau-Van Pietersom-Dunlap—whose air media schedules include a number of key agricultural advertisers—Pioneer utilizes a broadcast mix of both radio and television, with commercial technique and sponsorship philosophies combining the traditional and the very new.

Last year, according to government estimates, about 14 million bushels of hybrid seed corn were sold; of this overall national production, one out of every six or seven bushels was Pioneer's. Evolving from a small beginning—Wallace's company (still run by the Wallace family) produced 605 bushels during its first year, 1926—to a leading position in two major agricultural fields (in 1940 the company established a new department, Hy-Line Chicks, to produce hybrid layers), the company directly attributes its growth to a "wholesome" business philosophy; a continuing genetic research program in which Pioneer spends around $1 million annually; and vigorous advertising and sales activity conducted as locally as farming itself.

Pioneer's advertising this year includes a radio budget SPONSOR estimates at approximately $100,000 for seed corn. An additional expenditure of about $60,000 is invested in Hy-Line Chicks radio advertising. Spot television campaigns—for both

hybrid seed corn and chicks, with schedules inter-changeable seasonally—receive another $50,000 annually. This advertiser is also heavy in farm magazines, spending about as much in print campaigns as it does in radio.

The noon hour has traditionally been considered a desirable time to reach the farmer via radio. And in Pioneer's case, sponsorship of noontime news is the backbone of its radio advertising, according to James L. Bradley, Pioneer's advertising manager.

"We feel that radio's value to us through the years is based largely on sponsorship of service-type programs," he says. "We prefer a noon news vehicle, either world news or farm news."

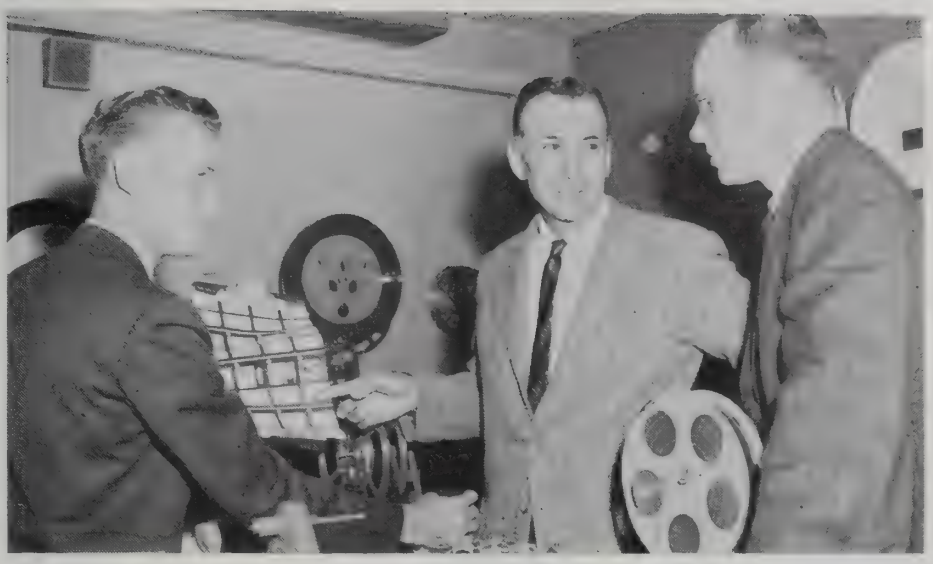
For this, five key radio stations in the nation's cornbelt are used on a year-round basis by Pioneer. They are: KICD, Spencer, Ia., WCCO, Minneapolis; WHO, Des Moines; WMT, Cedar Rapids; and WNAX, Yankton, S. D. Pioneer's 15-minute news programs are usually scheduled between 12:15 and 12:45.

"We know the farmer is listening then," says Bradley. "Noontime news programs produce just about the largest farm audience possible, and that's why sponsorship of these programs, 52 weeks each year, is such a vital part of our advertising strategy."

However, Bradley points out, the smaller, local stations are becoming increasingly competitive. Although no statistics are available at present, Bradley feels that the smaller farm stations are cutting into the large station audiences. And Pioneer's feeling about the growing influence of smaller stations is responsible for the spot underlay placed twice annually, on a regular, seasonal basis.

In the spring, during the seed corn buying and planting season, and again in the fall, when orders are placed, Pioneer buys eight to 10 weeks of spot on about 11 smaller stations throughout the cornbelt, scheduling commercials at times noncompetitive with its noon programming on bigger stations.

Selection of stations used in Pioneer's seasonal spot schedules is left pretty much to the company's farmer-



LACK OF PRIME TIME television shows with farm directors causes Pioneer to steer clear of TFD's. Above, examining tv commercials (l to r), Fred Crowl, radio/tv dir., Klau-Van Pietersom-Dunlap; James Bradley, Pioneer ad mgr.; Veryl Fritz, account executive, K-VP-D

salesmen. "They know better than we do what local stations are listened to most by farmers in their areas," Bradley maintains.

Pioneer's corps of farmer-salesmen is an important part of the company's marketing strategy. In its early days, during the depression of the 30's, Pioneer learned that farmers believed and respected what another farmer, especially a neighboring farmer, did or said, rather than a stranger attempting to sell them. So successful was this technique, that Pioneer has used it ever since.

Today almost all Pioneer Hy-Bred seed corn is sold direct to the farmer by farmer-salesmen: a farmer living at most, only a few miles from

(*Please turn to page* 65)

Pioneer's current radio/tv station list

RADIO

Major stations

WHO	Des Moines, Ia.
WMT	Cedar Rapids, Ia.
WCCO	Minneapolis, Minn.
WNAX	Yankton, S. D.
KICD	Spencer, Ia.

Spot radio 'underlay'

WKTY	LaCrosse, Wis.
KXGI	Fort Madison, Ia.
KBIZ	Ottumwa, Ia.
KDHL	Faribault, Minn.
KTOE	Mankato, Minn.
WJON	St. Cloud, Minn.
KBRK	Brookings, S. D.
KIJV	Huron, S. D.
KSDN	Aberdeen, S. D.
WDAY	Fargo, N. D.
KMHL	Marshall, Minn.

TELEVISION*

WOI-TV	Ames, Ia.
KEYC-TV	Mankato, Minn.
KROC-TV	Rochester, Minn.
KCMT-TV	Alexandria, Minn.
WMT-TV	Cedar Rapids, Ia.
KGLO-TV	Mason City, Ia.
KELO-TV	Sioux Falls, S. D.
KDLO-TV	Florence, S. D.
KPLO-TV	Reliance, S. D.
KSOO-TV	Sioux Falls, S. D.
KORN-TV	Mitchell, S. D.

*Stations being used in Fall 1961 and in Spring 1962.

Cotton and wheat farmers lead in net income

Net farm income, specified types of commercial farms

Type and location of farm	Average 1947-49	Average 1950-59	1959	1960[1]
	Dollars	Dollars	Dollars	Dollars
DAIRY FARMS:				
Central Northeast	3,815	3,898	4,236	4,061
Western Wisconsin	2,810	3,104	3,414	3,418
DAIRY-HOG FARMS:				
Southeastern Minnesota	3,934	3,886	3,632	3,858
CORN BELT FARMS:[2]				
Hog-beef fattening	10,343	7,737	6,591	5,422
Cash grain	8,802	7,923	5,698	6,780
POULTRY FARMS:				
New Jersey (egg-producing)	5,950	2,699	—1,335	4,462
COTTON FARMS:				
Southern Piedmont[2]	1,573	1,992	2,078	1,847
Texas:				
High Plains (nonirrigated)	6,402	4,646	6,961	8,072
High Plains (irrigated)	10,761	12,167	13,291	14,844
MISSISSIPPI DELTA:				
Small	1,923	1,838	1,996	1,759
Large-scale	20,465	22,247	27,151	23,774
TOBACCO FARMS:				
North Carolina Coastal Plain:				
Tobacco-cotton	3,208	3,323	2,624	3,491
Tobacco-cotton (large)	3,923	4,204	3,419	4,718
Tobacco (small)	2,354	2,655	2,256	3,010
SPRING WHEAT FARMS:				
Wheat-small grain-livestock	6,143	4,818	2,807	4,389
Wheat-corn-livestock	5,869	4,239	2,343	5,528
Wheat-roughage-livestock	5,160	3,741	1,468	5,628
WINTER WHEAT FARMS:				
Wheat	9,808	7,987	7,777	10,498
Wheat-grain sorghum	9,162	4,967	10,281	12,146
Wheat-pea	11,961	13,286	15,940	11,020
Wheat-fallow	13,468	12,518	12,468	9,643
CATTLE RANCHES:				
Intermountain region	8,665	8,884	12,547	9,573
Southwest	5,698	4,368	8,318	7,102

Source: U S D A. [1]Preliminary. [2]Revised.

PBC

is proud to be in Radio

What is the place of radio today — and how has it changed or been forced to change? The idea that radio has to be a juke box, with a noisy cheap musical format carrying nothing but advertising announcements and pandering to the lowest tastes of the juvenile and the immature, is just not true. There are many stations in many different types of communities, who program differently, and successfully, and whose operation is certainly more "in the public interest." P B C stations follow this kind of programming. *(Taken from comments by Herbert E. Evans, President, Peoples Broadcasting Corporation, to Federal Communications Commission.)*



PEOPLES
BROADCASTING CORPORATION
246 North High Street • Columbus, Ohio

WNAX, Yankton, S. D. **WMMN**, Fairmont, W. Va.
WTTM, Trenton, N. J. **WGAR**, Cleveland, Ohio
WRFD, Columbus — Worthington, Ohio
KVTV (TV), Sioux City, Iowa

A subsidiary of Nationwide Mutual Insurance Company, Columbus, Ohio

Farm Income Moves Upward in 1960

U. S. Cash Farm Income

	1959 (000)	1960 (000)
Cash receipts: live stock & products	$18,855,096	$18,905,324
Cash receipts: crops	14,290,809	14,840,368
All cash receipts from marketing	33,145,905	33,745,692
Govt. payments	681,517	693,087
Total cash receipts from farming	**$33,827,422**	**$34,438,779**

Source: U.S.D.A. Agricultural Marketing Service

Feed is Major Farm Expenditure

Specified Farm Expenditures

Category	1954 (dollars)	1959 (dollars)
Feed for live stock and poultry	2,246,945,007	2,565,989,698
Hired labor	753,065,728	811,585,944
Gasoline, other petroleum fuel, oil	766,238,035	851,113,338
Commercial fertilizer, other materials	(acres used) 64,432,512	(acres used) 73,372,496

Source: U.S. Dept. of Commerce

Farms are better equipped

Since 1954 there are . . .

9% more Field Tractors	on 7% fewer farms
6% more Grain Combines	on 6% more farms
15% more Corn Pickers	on 13% more farms
43% more Forage Harvesters	on 40% more farms
52% more Pick-up Balers	on 51% more farms

Source: Meredith Publishing Co.



Go First Class with KMJ-TV — and with first class ratings as confirmed by the new Fresno ARB survey of July, 1961.

KMJ-TV has more quarter hour wins throughout the week . . . from sign-on to sign-off . . . than any other Fresno station. This is true both for the Metro Area and for total homes. And KMJ-TV leads consistently in the number of adult viewers.

KMJ-TV movies lead the field. The afternoon movies Monday through Friday are the top rated daytime movies with an average rating of 15.0. The Sunday Cinema Special from 4:00 to 7:00 p.m. has a 22.0 and the Friday night Fabulous Films has a 17.0 rating.

*July 1961 ARB, Fresno.



. . . first TV Station in the Billion-Dollar Valley of the Bees

GO FIRST CLASS with KMJ•TV

FRESNO

CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY

SPONSOR ASKS:

WHAT ARE THE ADVANTAGES OF YOUR CENTRAL BILLING SYSTEM? (PART ONE)

Those replying to this week's question are:

- **John Palmer,** Broadcast Clearing House, Inc., New York
- **George W. Schiele,** Broadcast Billing Co., New York

John Palmer, *president, Broadcast Clearing House, Inc., New York*

1. BCH serves the best interests of the entire industry—agencies, representatives, stations and clients—without competing in any way with



BCH's method will increas agency profit by eliminating bulk of overhead

the services these individual segments offer each other.

2. BCH standardizes forms and procedures; BCH offers a completely standardized process including all forms and statements which result in a "one bill-one affidavit-one check" convenience.

3. BCH audit service certifies station performance and authenticates station bills.

4. BCH offers automated data processing by the largest and most experienced data processor in clearing house and banking industry fields—Bank of America.

5. BCH assures confidential handling of all data by appointing Bank of America as administrator and custodian of that data; all information will be treated with the same confidence and discretion as a personal bank account.

6. BCH guarantees proper handling of all funds and disbursements by appointing Bank of America as Fund Administrator of all BCH collections and disbursements; checks will be countersigned by a Bank of America officer.

7. BCH provides complete data on schedule that is compatible with existing accounting systems and adaptable to specific requirements of buying and billing.

8. The BCH plan was conceived and developed for the advertising industry by advertising men; BCH organizers and principals each have more than a dozen years of practical, working experience in agencies, stations and representative firms; technical procedures were researched, engineered and refined with consultation from statistical, cost accounting and automation systems specialists.

9. BCH is an independent company, with no affiliations or outside interests in the broadcast industry. It has no other services to sell or impose upon the industry. There are no possible conflicts of interest—BCH is concerned only with operating a clearing house.

10. The BCH system is *not* just an "idea," but a thoroughly checked, tested, and approved plan; it has been acknowledged as workable, practicable and feasible by industry leaders, Bank of America data processing research specialists, as well as the Management Services Department of BCH's C.P.A. firm, one of the country's largest and most respected.

11. BCH is the *first* to bring such a detailed and practical plan to the attention of the industry.

But this in itself is not enough. A clearing house purporting to serve the advertising industry must be ready and willing to provide the necessary implementation of their plan. This is what clearly differentiates BCH's plan from other method proposals. BCH recognizes the difficulty of implementing a new billing and processing procedure for spot broadcast, as well as a program of standardization. Therefore, BCH is willing and ready to provide the entire advertising industry—*at BCH's expense*—all forms to all parties necessary to bring about and establish a standardized system.

12. The BCH was designed to be a sound, basic plan to expedite the buying and selling of spot. It is *not* intended to be the ultimate system to encompass all facets of the spot industry. It has been formulated to be a simple, practicable concept that can readily get off the ground and then possibly grow to include additional services as genuine needs arise or become evident. We feel that this is far more practical than an attempt to start with a Utopian scheme unrealistically purporting to solve all at once the many complex problems of a complicated industry with one giant and possibly uncontrollable master plan.

13. BCH does not bill itself as being "all things to all people." BCH takes up where the buying and selling function leaves off. BCH attacks the processing problems of the buy—after the buy has been made. BCH attacks the paper problem—it does not interfere with the creative and vital person-to-person procedure of buying and selling. BCH recognizes a truth so basic as to be self-evident machines can never replace people because they cannot make decisions requiring judgment. The BCH system is geared to clear up the paper jungle only. It will never interfere with the human buying and selling function.

14. The BCH plan is efficient, balanced and economical. It is designed to eradicate the costliest and unprofitable aspects of the spot broadcast medium at a price that will provide a savings to the industry. It is not conceived to offer a bushel basket of costly and not proven secondary services to an industry already plagued with a cost-profit squeeze. It is intended to simply clear away the bulk of the overhead expense and thereby increase profits of agencies, reps and stations. It will add additional services later only as they become cost-efficient.

The savings that BCH makes possible add up to a built-in source of new profits for the industry—profits that are now being lost in the "paper jungle." This new source of profits costs nothing to tap. It simply trans-

fers *overhead* figures to *profit* figures.

Furthermore, BCH will provide all parties with detailed but simple and graphic manuals of operation—carefully outlining and explaining each party's function step-by-step.

The end result of untangling the "paperwork" problem is that all parties can concentrate on their primary tasks—buying, selling and broadcasting more effectively and more profitably.

George W. Schiele, *vice president, Broadcast Billing Co., New York*

Broadcasters and advertising agencies waste countless hours and dollars duplicating each other's efforts. The business cycle of spot tv—from offer and acceptance through invoicing and payment grew up with the industry. At many points in the process, station and agency walk in each other's tracks. With the Broadcast Billing Company facility handling much of the transaction for both buyer and seller, some of the work, and most of the headaches disappear.

The BBC offer is unique in every significant respect. Understandably, Standard Rate & Data Service, Inc. would not venture their money or their resources on a proposal until it met very rigid standards. The system that has been developed over the past four years and was first offered to the industry in late August, has met the basic pre-requisites of any sound central billing facility.



BBC's system does more than simplify billing —it increases appeal of medium

• It is comprehensive. Eventually, every station and agency will use the facility, but the offer of service is not predicated on this contingency. Any agency can immediately enlist BBC's service for their total spot tv *work* load, any station for its complete national and regional spot billing.

• It is adaptable: Realistically, BBC's source documents are those already available, and its report output is tailored to the client's own formats.

• The offer is completely credible. BBC is run by media professionals. It offers no "blue sky" services, guarantees confidential treatment of business records and is backed by the resources of an established media service company.

• No experimentation. BBC methods and procedures have been tested in actual operation, and clients pay nothing until the service has been successfully phased into their operation.

Curiously, spot tv's problem has not everywhere been correctly identified. Bill-pay headaches are less the product of the media's several millions of transactions per year than of inadequate communication between buyer and seller, less a question of *work volume* than of *system*.

We live in an exciting world of change. Scarcely a week passes without the announcement of an exciting new machine capable of great quantities of work at high speeds. There is, therefore, a tendency to oversimplify all business problems into machine solutions. In spot broadcasting, the problem is not quite that easily stated.

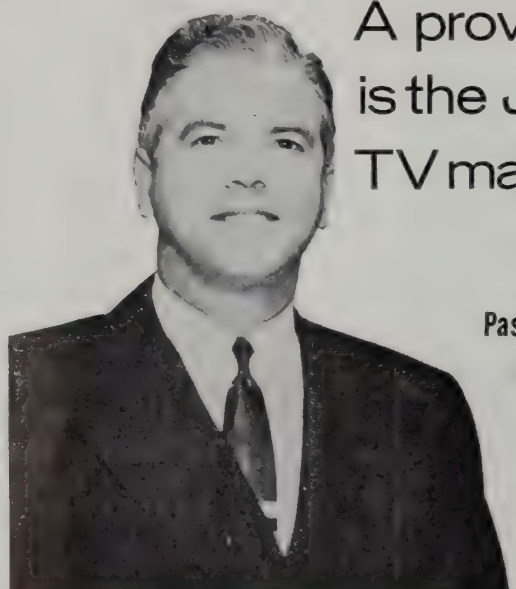
Our objective in establishing a central billing service is to provide a facility which will increase the appeal of spot television as an advertising media by minimizing agency costs and problems in servicing spot campaigns, and to introduce a new time element into the reconciliation of order with performance. Our ability to perform this service at a saving for both parties is predicated on more than just the economies of a high volume industry-wide machine operation. It entails, as well, the elimination of duplicated effort through our common performance of work for both and their mutual contributions toward the cost of doing the job.

In so little space it is not possible to detail the mechanics of how BBC organizes and maintains its master files, but we can state the effects of the service: stations can reduce overhead, minimize billings lost through the present time lag in resolving discrepancies, receive a complete array of sales analysis reports, and in concert with other broadcasters gain very real competitive advantages for the media itself. They gain this advantage because their support of the BBC facility makes available to agencies a complete reconciliation of purchase records with the claims for payment, preparation of estimates and advertiser pre-bills and the co-

(*Please turn to page* 71)

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Muncipal Association

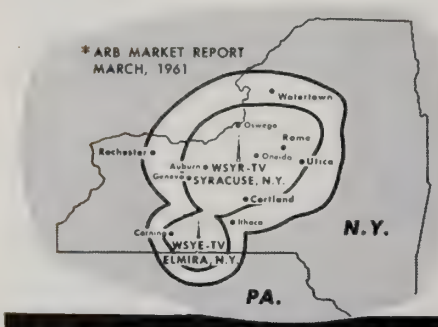
ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz 12 WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market

OVERWHELMINGLY
THE LEADER* IN THE SYRACUSE MARKET
WSYR-TV
DELIVERS 42%*
MORE HOMES THAN ITS COMPETITOR



WSYR • TV
NBC Affiliate
Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 18 ELMIRA, N.Y.
Get the Full Story from HARRINGTON, RIGHTER & PARSONS



Represented by
NBC Edward Petry & Co., Inc
WSM-TV Channel 4
NASHVILLE, TENNESSEE
America's 37th Television Market
(Based on ARB Homes Delivered: 6 P.M. to Midnight: Nov. '60, March '61 combined)

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive, New York, will open a campaign for the deoderant Poise in 30 to 40 markets. Starting date is 6 November and its scheduled for a five-week flight. Time segments: fringe minutes. Agency: Norman C&K, New York. Buyer: Al Silverman.

Liggett & Myers Tobacco Co., New York, is about to promote its L&M cigarettes in an eight-week flight. This campaign will use about 30 markets and is scheduled to start 5 November. Time segments: minutes, breaks, and I.D.'s. Agency: JWT, New York. Buyer: Gordon Johns.

Warner-Lambert Products, Morris Plains, N.J., is going into a rather lengthy campaign for Anahist. It will begin 15 November and extend through 31 March. Ther will be some 30 to 40 markets involved with time segments of night minutes and prime 30's. Agency: Ted Bates, New York. Buyer: Mary Ellis. Also, for the same company, a promotion for Listerine. This campaign will have an eight week flight in 50 to 60 markets. Time segments: prime breaks. Agency: L&N, New York. Buyer: Frank Sweeney.

Eastman Kodak, Rochester, N.Y., will promote its various film and camera products starting 26 November for four weeks. There will be 40 to 50 markets involved with time segments of prime breaks and fringe minutes. Agency: JWT, New York. Buyer: Polly Allen.

Lanvin Parfums, Inc., New York, has scheduled 24 November as the starting date for a promotion. It will go into 40 to 50 markets on a four-week flight. Time segments: night I.D.'s and some good breaks. Agency: North, New York. Buyer: Barbara Swedeen.

Proctor & Gamble. Cincinnati, has prepared a campaign for, its Duncan Hines layer cake. The promotion is extensive and will use over 60 markets from 6 November through the P&G year. Time segments: night minutes.

Ex-Lax Inc., Brooklyn, N.Y., will use day and night and fringe minutes and I.D.'s for a campaign scheduled to start 30 October. It will have a six-week flight in 20 to 30 markets. Agency: Warwick & Legler, New York. Buyer: Jim Kearns.

Coty, Inc., New York, will promote several products starting 15 November. There will be 20 to 30 markets involved for a four-week flight. Time segments: night I.D.'s. Agency: D-F-S, New York. Buyer: Bob Fitzgerald.

RADIO BUYS

The American Tobacco Company, New York, will promote Lucky Strike cigarettes with a spot radio campaign. The schedule calls for an immediate start with a 12-week flight. There will be some 15 to 20 spots per week in a group of 40 to 50 markets. Agency: BBDO, New York. Buyer: Hope Martinez.

On the street where you live there's one favorite troubador. In Cleveland it's WHK. Our serenade now charms more fair ladies, and men, than ever before.* As a matter of fact, WHK now out-troubs all other Cleveland troubadors in the morning as well! Before you plunk down your ad dollars in Cleveland, listen to Jack Thayer, Vice-President and General Manager,



WHK CLEVELAND

A Metropolitan Broadcasting station

National Rep.: John Blair & Co.



Earresistible

* HOOPER, AUGUST-SEPTEMBER, 1961.

(*Continued from page* 31)

12% of the agency's total billings—but to those companies dealing in consumer products. Clients' products and services represent categories which account for 34% of a farmer's total dollars and 58% of the dollar he earmarks for production alone. And if such non-discretionary farm expenses as wages, rent, interest and taxes, are excluded, Gardner clients represent product categories accounting for 70% of a farmer's total production dollar.

With more than 50% of its billing in broadcast, it was natural that Gardner would turn to farm radio as an effective salesman. But variance in clients products, sales appeals and marketing strategy results in a range of farm radio billing from less than 1% of one agricultural advertiser's budget to as much as 50% of another's. Elanco, a Gardner client, is using farm radio for the first time in several years to help introduce a new poultry antibiotic, Tylan, in the eastern and southern United States.

Here are other radio buys of Gardner clients: Granite City Steel is continuing to promote Strongbarn on farm radio; Northrup King is using RFD programs and farm tv, both in the United States and Mexico, to help sustain brand awareness and create preference for Northrup King seeds, particularly in introductory areas; Monsanto is depending on farm radio for dealer tie-in, co-op, merchandising and intensive peak advertising for extra sales push; Ralston Purina, is supplementing its year-round use fo RFD shows with a region-wide campaign featuring Burl Ives in a series of one-minute spots. Purina also plans to adapt the transcribed commercials for use by more than 600 dealers who use local radio on their dealer co-op programs. Ralston Purina Company's Purina Feeds Division—a Gardner client for more than 50 years, indeed a remarkable accomplishment in the advertising profession—has been one of the nation's top agricultural users of farm broadcast media. Former sponsor of *Grand Ole Opry* on both radio-TV, Purina now uses the talents of 25 top radio farm directors, and encourages salesmen to work with the broadcasters.

Much of Gardner's current philosophy of farm broadcasting is based on a comparatively recent study it made in cooperation with a number of RFD's in the rural markets. Largely responsible for following through on the findings, were Robert R. Riemenschneider, vice president and media director, and Warren B. Wiethaupt, media group supervisor.

"Our farm broadcast recommendations," Wiethaupt told SPONSOR, "depend, of course, on advertising objectives, the area of the country involved, timing requirements, availability of rural farm directors and kind of sell deemed advisable. Often circumstances dictate the use of prerecorded e.t.'s with a jingle or other memorable device for impact."

Wiethaupt recalled that several years ago when Gardner first introduced Stilbosol, a new beef cattle feed additive of Eli Lilly and Company, the agency turned to radio primarily to help the farmer learn how to pronounce and identify the product name. Wiethaupt said the agency's strategy is generally expressed in terms of the marketing goal to be realized; the role of advertising in achieving this goal and the specific implementation from a creative and media point of view.

"From this, we then build the specific media program best calculated to achieve the goals," Wiethaupt explained. "But first of all, we have to have a full grasp of the capabilities of each medium available." Among the major capabilities of farm radio uncovered in the report: specialized farm programing, frequency, believeability, local adaptation of message, extra-curricular sell, inquiries, instancy, prestige, warmth, listen and work, enjoyable experience, dealer meetings and numerous other advantages attached to farm radio and its potent-packed RFD's.

No contemporary appraisal of farm broadcasting can be complete without a glance at network airing of this important aspect of American civilization. In the opinion of many farmers and others concerned with agriculture, the networks are not doing anywhere near the stalwart job they performed years ago. Today, the networks are down to the barest minimum in this phase of programing. In the old days the networks went so far as to have directors of agriculture on their staffs and permitted them a dominant role in the planning of broadcasting patterns. For example, the aforementioned Lerch was chosen by Edward R. Murrow as director of agriculture of the Columbia Broadcasting System, a post Lerch held for three years.

Perhaps the most celebrated of network farm programs was the *National Farm and Home Hour* on the NBC Radio Network which started in October, 1928 as a daily full-hour feature with major farm news and entertainment. During the 1940s the *National Farm and Home Hour* became a 30-minute Saturday program. Allis-Chalmers Manufacturing Co., makers of farm implements, was its sponsor for many years. The program, after winning numerous honors and establishing a flock of broadcasting "firsts" faded from the airlanes in July, 1960.

What is the current situation regarding farm broadcasting on the major radio networks? The celebrated *National Farm and Home Hour* was replaced with a 15-minute program entitled *NBC Farm Review* (produced by John F. Lewis), a 15-minute segment of *Monitor* on Saturdays from 8:30 and 8:45 a.m. It is repeated on Sundays from 11:15 to 11:30 a.m. with Richard Harkness hosting.

"We think the *NBC Farm Review* discusses agriculture in terms of general application to modern American Society," Lewis told SPONSOR. "And we believe consumers and marketers should be aware of their own relationships to farming. Agriculture is *the* modern American success story. It has brought us all tremendous benefits never before realized as possible. It is a living, exciting story that needs telling. If NBC can present and the listener can grasp this concept, the 'farm problem' of the U.S. may be nearer solution."

The American Broadcasting Company present one regular program aimed at farmers. It is tagged appropriately enough, *The American Farmer.*

If farm advertising sprouting more and more on individual stations? The answer is, most assuredly, yes, based on reports from station reps and sales departments of stations, big and small. An example is the WLW (Cincinnati) Farm Department. Bob Miller, director of agricultural activities for Crosley Broadcasting Corp., and past president of the National

Media people: what they are doing and saying

TIMEBUYERS' CORNER

Timebuyers' Corner, a new weekly SPONSOR *department, features the personalities who make up the agency media business—buyers and media directors alike. What they are doing and what they are saying is reported here. The present coverage will be expanded in the next few weeks, with a complete run-down on agency media people throughout the country.*

NEW YORK: There are at least 10 buyers presently seeking rep jobs, with one buyer giving parties for reps to gain favor. . . . Jane Podester, who was with McCann-Erickson, is NC&K's most recent addition in its media department reshuffle . . . Several buyers at a Philadelphia agency, which lost its major broadcast account, have been checking job availabilities in New York.



Jerry Rettig of Grey Adv.

Jerry Rettig of Grey Advertising is among a number of media people who have returned to Manhattan recently because of time-consuming travel. Rettig says: "My home was only 30 minutes from New York—by phone." . . . Ted Brew switched from BBDO to Adam Young's radio sales staff . . . Frank Moran, formerly of Y&R, has joined Ted Bates, where he'll work on the Boyle-Midway div. of American Home Products.

Doug Humm of Hoyt, lunching at the Pen & Pencil with station men, told the story of the headhunters who listened to a missionary's short-wave set and heard the Vermouth commercials from a New York station. "Civilization triumphed," Humm said. "They now stuff the shrunken heads with pimentos and put them in martinis."



Sandy Gasman of C. J. LaRoche

Ted Bates is one of the agencies which realizes the importance of bringing buyers in on client presentations. Last week it sent John McCormack to Louisville to meet with the Brown & Williamson people . . . Sandy Gasman of C. J. LaRoche has been busy this month placing schedules for Disney's Greyfriar's *Bobby* film . . . At D-F-S, Sever Toretti's still working on the test schedules for Litemilk, a new Borden product.

Johnny Johns of FR,C&H starts her Miami vacation this coming week . . . Maria Carayas' impressive handling of broadcast for Mayor Wagner's campaign has made the former Kudner buyer one of the most valued members of his media team . . .

(*Please turn to page* 51)

WHAT ARE YOUR PHOTO REQUIREMENTS?

QUALITY–

Do you get top quality? yes ☐ no ☐
(Our excellence is "known by the companies we keep.")

SERVICE–

Do you get the service to meet newspaper and magazine deadlines? yes ☐ no ☐
(Our ordinary delivery is 24 to 36 hours—one hour on request.)

DEPENDABILITY–

Do you have photo coverage at a moment's notice whenever the occasion arises? yes ☐ no ☐
(We have a staff that is large enough to cover simultaneous assignments—and in a hurry.)

RATES–

Do you pay a reasonable fee for your photographs? yes ☐ no ☐
(Our rate is $22.50 for a minimum assignment of three negatives.)

COLOR–

Do you pay as little as $2.00 for quality 8x10 Ektacolor (Type C) prints? yes ☐ no ☐

If ALL "yes" boxes are checked, chances are 100 to 1 you are using

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19
212 CI 6-3476



If you have even one "no" box checked, be sure to call us (no obligation) for more details.

Association of Television and Radio Farm Directors told SPONSOR that commercially WLW and WLW-T now possess the heaviest schedule of farm broadcasting on record.

"The testimony to the effectiveness of advertising on WLW farm programs is the new business and the renewals of long-time clients," Miller said.

Miller revealed that International Harvester had just renewed its schedule on WLW for another 52 weeks, with six spots a week. New Idea is another 52-week advertiser. New advertisers since last January include such firms as Massey-Ferguson, McCulloch Chain Saws, Keystone and Doane's Agricultural Service, Inc., of St. Louis. Regional advertisers include Henry Conklin and Sons, and Ohio Farm Bureau Co-op. Agrico has been a client of WLW for more than 25 years.

In order to keep the farmer informed of the latest agricultural developments, a number of broadcasters operate their own farms and use the grounds for originating specialized programs and special events. Advertisers and ad agencies regard such projects as particularly noteworthy. Among stations engaged in such endeavors are WLW with its *Everybody's Farm* at Mason, Ohio, 20 miles from downtown Cincinnati. and WAVE-TV, Louisville, Ky., with its experimental farm some 13 miles from the WAVE-TV regular studios.

Mature, comprehensive, efficient are words frequently applied to the radio and television service of the United States Department of Agriculture by the farm/radio/tv directors of America. Few stations in America, according to the knowledgeable members of the NATRFD, could do as well as they are doing, without the first-rate assistance of the information department of USDA.

Layne Beaty, chief of the Radio and Television Service of the USDA, told SPONSOR last week that the department's services to stations, farm directors and department and other personnel who appear on radio and television farm programs are being increased constantly.

To make the public aware of the ever-changing aspects of a vital part of the economy—agriculture—Beaty's department is currently dispatching its tv package to some 215 users; the Consumer TV Package, 240; Video News Bulletins, 155; and TV films are loaned regularly to 345 users. Also, Beaty revealed that Agri-Tape has 181 subscribers; Agriculture USA has 84, and the Tape Library Service, 800. The RFD Letter also goes to some 800 subscribers, Beaty said.

How do some of the major research organizations regard present-day farm radio-listening? Dr. Sydney Roslow, director of Pulse, Inc., told SPONSOR that farm radio tune-in is not too different from that in metropolitan centers. Dr. Roslow said some small differences are observed in slightly higher tune-in around 7 a.m. and Noon and in slightly lower tune-in during late night. "Even though there are special farm service and farm information programs for farm homes, generally the popular programing in the metropolitan centers is also the popular programing in the farm areas," Dr. Roslow observed. "Thus the pattern of tune-in and listening preferences except for specialized farm programing resemble those observed in the total population.

On the other hand, Dr. Roslow pointed out, because of the dispersal of farm homes, their radio service normally comes from widely scattered areas. Thus a so-called farm station usually has significantly higher ratings among farm homes than in the metropolitan center as a result of the different competitive station situation as well as a result of specialized programs, Dr. Roslow said.

A brilliant future is ahead for farm broadcasting, in the opinion of Ralph F. Glazer, CBS Radio Spot sales manager of the New York Office. He said a number of stations with farm programs were upping rates and advertisers were increasing budgets. Reynolds Metals, it was reported, was increasing its business on farm stations. "We're talking to a more sophisticated group today," said Glazer. "The farmer has more money and is aware of the better things in life. The farmer can't view tv during the day. From sunup to sundown he is mobile. He isn't a sedentary creature. Radio is vital to him and he has it all over the farm. Our stations believe in giving him as much service as possible. Moreover, the farm director today is far more important than ever." Glazer cited CBS Radio Spot Sales stations' farm directors as notable in their specialized field. They include Lou Webster, WEEI, Boston; Hugh Ferguson, WCAU, Philadelphia; Eddie Gallaher, WTOP, Washington; Gil Stamper and Grady Cole, WBT, Charlotte and Bill Mason, WBBM, Chicago.

Farming is big business, Glazer maintained. He pointed out for example that farm operators are the biggest customers the oil industry has. With spot radio, Glazer declared, the farmer gets the specific information he needs for his specific operation.

"Radio's mobility makes it an exciting, all-day medium for farm advertisers," Kevin B. Sweeney, president, Radio Advertising Bureau told SPONSOR. "Many of the more than eight-million transistor sets sold annually wind up down on the farm. Farmers hang transistors on tractors and harvesters; have radios in barns to soothe the livestock; listen in cars, trucks, station wagons. Many farm families listen to radio in kitchen, bedrooms, etc. All these places, of course, are points of direct use for farm and related equipment—places where radio commercials sell the new product when and while the need for it is glaringly evident. No other medium hits this point of farm use with any consistency.

"Radio provides the farm family with the vital time and weather information they must have to run their business effectively. Farmers, an affluent, influential segment of our society, look to radio as a constant companion, and a daily trade journal. Radio, always an important factor in farm advertising, will continue to grow right along with the farm market."

It is as plain as chew tobacco that farm broadcasting is indispensable to the man of the earth. Farm leaders have observed: "If we didn't have radio now we'd just have to invent it." Informed agricultural savants have noted that a radio receiving set is to the American farmer what a Dow-Jones ticker is to the stock broker.

The farmer, as producer and consumer, is a superb prospect for the broadcast advertiser. Economic signs do indeed point to the his continued growth and emancipation from drudgery and back-breaking servitude.

TIMEBUYERS' CORNER (*Continued from page 49*)

Bernie Schossman moved from B&B to Papert, Koenig, Lois, becoming a media supervisor.

An attractive young woman in mink and walking two French Poodles and a Great Dane greeted a rep, in clipped British inflections as he came out of Sardi's East. He barely recognized the ex-BBDO buyer with her new attire, voice and demeanor. She spoke to him for a a few moments, allowing her barking poodles to jump on him and tear his pants cuffs. Then, having established that she had an East 64th street townhouse and spent the summer on the Riviera, she departed.

The rep was unimpressed. "She looked," he said, "like an act at the Palace."



At Ratazzi's Young TV's Bob Burke hosts Bates' (l) Frank Morello and (r) Bob Decker

Joe Burbeck of Compton flies to Bermuda this Thanksgiving to play golf . . . Ferrill Robinson was made media group supervisor at Gardner Adv. . . . Ted Bates' Perry Seastrom is vacationing . . . Joe Sullivan joined BBDO, leaving Compton . . . Beth Black of Donahue & Coe said to a rep who phoned: "I'm so busy I can't get an appointment with myself."

Inez Aimee of Dunnan & Jeffre, sitting with reps at the Pulse Man of the Year luncheon, made a unique proposal to help stations get more business. Give buyers green stamps . . . Jim Luce has been appointed media director of JWT's Detroit office, and he'll be in charge of all media planning on Ford and Champion Spark Plug . . . Mike Cambridge at SSCB is buying radio schedules for Pall Mall, in select markets.

Elizabeth Griffiths of FR,C&H, at the Press Box with a rep, spoke of a rep firm whose traffic department is notorious for somewhat odd young women. "One of them spends a good part of the day filing her nails," Miss Griffiths said. "Not that there's anything unusual about a girl filing her nails—but alphabetically?"



GIANT MARKET IN THE SOUTHEAST

2.1 million People
$2.8 billion Incomes
$1.8 billion Retail Sales

Compare it with Birmingham, Miami, and New Orleans, "The Giant's"

GREENVILLE-SPARTANBURG-ASHEVILLE MARKET

Contact us or our Reps. for facts, availabilities and assistance

sold by AVERY-KNODEL

NBC CHANNEL 4 WFBC-TV GREENVILLE, S. C.

WTRF-TV STORY BOARD



"Watch it!"

WATCH that lion! The mother lion opened her eyes lazily and saw her young son chasing a hunter around and around a tree. "Junior," she called, "don't play with your food." (How's that for Grand Forkful Lion's? Thanks to Simmons Ad Agency's E. E.!)

WATCH wtrf-tv

WATCH that line. A football game is one place it pays to kick when things aren't going well!

WATCH Wheeling

WATCHing the gals! Promotion Man Jim "Watch Seven Day and" Knight says, "No wonder Marilyn Monroe's voice comes out so well, look where it's been!"

WATCH Seven

WATCHing cash? Don't hedge . . . if you're short of cash just lay your (credit) cards on the table!

WATCH wtrf-tv

WATCH him go! Stacey Franks, Warner Brothers hopeful, says he knew he was meant for Hollywood the day he had to explain to his cronies that "High Noon" was not a three martini lunch!

WATCH Wheeling

WATCH it! Strategy overheard: "Let's face it, men. We have to go along with this modern age. Which would you rather do—come home to find the refrigerator on the blink or come home to find the iceman out of order?"

WATCH Seven

WATCHing audience? WTRF-TV has it and that's why alert advertisers make it a point to schedule Wheeling to reach the buying public in the Wheeling-Steubenville Industrial Ohio Valley. George P. Hollingbery will be happy to give you the specifics. Give 'em sell-on-seven, George!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

NATRFD

(*Continued from page* 31)

There is no question in the minds of the more than 600 members of the NATRFD that the future of farm broadcasting is as broad in scope as the future of the nation's most basic industry, farming, in Roesner's opinion.

Bruce Davies, farm director of KFAB, Omaha, and CHATS editor of NATRFD, told SPONSOR that NATRFD's prestige has mounted in spite of those who would tear down everything good about tv and radio. The community acceptance and approval of the tv/radio farm director is measured by a constant demand for his 'off-air time' in civic affairs and positions of trust in state, regional and national endeavors. This is a tribute to every member of the association.

"It's hard to find a harder working, more dedicated group of men than the nation's agricultural broadcasters," Donald Lerch Jr., agricultural and public affairs expert and associate NATRFD member said last week. "However, their success depends primarily upon the advertiser and how well he is able to understand their problems and opportunities."

It was Lerch's opinion that advertisers using farm broadcasting profit most when they "have skilled agricultural communicators in their own organization working with the boys who face the microphones and cameras."

"During my meetings with agricultural broadcasters from coast to coast, it's been my observation that they profit most when they receive enlightened supervision from their management and creative, authenticated material from advertisers," was Lerch's conclusion.

"Believability" is the recurring words in agricultural circles when one speaks of the farm director's messages. The farm director is on the constant go—and today, more than ever, his horizons have widened considerably. No longer is his parish a small one. He's a traveller to wide and distant fields. The list of farm directors who have studied farming methods overseas is an impressive one, indeed. A highlight in the career of Harry Martin, conductor of the *Farm Feature* on WFBM-TV, Indianapolis, was a recent trip to Europe, including Russia. Martin was tour leader of a group of Hoosier farmers and farm business leaders making the trip.

Don Tuttle, farm director of WGY, Schenectady, N.Y., was invited to join in former Secretary of Agriculture Ezra Benson's press tour of Europe and the Middle East. John McDonald, farm director of WSM, Nashville, made a study of South American farm countries. Jack Crowner, WAVETV, Louisville farm broadcaster, represented the United States as an international farm youth exchange student in New Zealand. These are but a few of the farm broadcasters who have travelled far and wide. Murray Cox, WFAA, Dallas, recently returned from a tour of the Caribbean and South America. WFAA tours have taken Texans to all parts of the United States, Europe, Canada, Cuba and Hawaii. Last year Cox led 130 Texans to Europe. Harold "Smitty" Schmitz of KFEQ-KFEQ-TV, St. Joseph, Missouri, took a group of farm people from Missouri, Iowa and Kansas to the Hawaiian Islands.

Typical of the men who have brought much light and information to the subject of agriculture is Phillip Alampi, past president of the NATRFD and presently New Jersey Secretary of Agriculture. He's a graduate from Rutgers with a degree in agriculture. He was also elected to Phi Beta Kappa and Alpha Zeta, national honorary agricultural fraternity.

Alampi inaugurated a farm radio program on WJZ, (now WABC) New York, in 1946 and eight years later transferred to WRCA and WRCA-TV (now WNBC and WNBC-TV) also in New York, where he conducted farm and garden radio-tv programs. In 1955 he received the American Farm Bureau Federation award for the most outstanding interpretation of agriculture to the American public.

Alampi told SPONSOR that as a former radio-tv director of agricultural programs, he naturally possessed somewhat partial views on the subject of public service programming for farmers.

"However, many of my good

(*Please turn to page* 70)



The Third World War BEGAN IN 1848

"The future is with us, for we are confidently marching forward long the only correct path, the path charted for us by our teacher, great Lenin."

— N. S. Khrushchev, Report of the Central Committee, 20th Congress, CPSU

Karl Marx, the theoretician, wrote the **Communist Manifesto** in 1848. But it took Lenin, the man of action, to breathe life into Marx's words . . . and thus set in motion Communism's confiscations of human liberty.

Lenin's action plan for world conquest is cloaked today by Communism's monotonous surface cant of "peaceful coexistence."

Lenin said:

"As long as capitalism and socialism exist, we cannot live in peace: in the end, one or the other will triumph — a funeral dirge will be sung either over the Soviet Republic or over world capitalism."

And . . .

" . . . force alone can settle the great problems of political liberty and class struggle, and it is our business to prepare and organize this force and to use it actively, not only for defensive purposes, but also for the purpose of attack . . . "

— Selected Works, V. I. Lenin, Vol. X, pg. 297 and Vol. III, pg. 54, Moscow, 1935.

"Lenin meant what he said without equivocation. What he said, what he believed, and what he practiced, in my opinion, constitute 'Leninism.' And I, for one, find no reason to doubt the word of Nikita S. Khrushchev when he asserts that the injunctions of Lenin must be the guide to all Communist activity."

— J. Edgar Hoover
Director, Federal Bureau of Investigation

We can answer the Communist Line only if we know what it is. Through these ads, and the prime time announcements on WKY Radio and Television, we're telling a few facts about Communism.

Maybe this isn't the way to sell time on a radio and television station. But then in Russia there isn't any time to sell. The government owns it all.



Prime Communicators to 1½ Million Oklahomans

WKY

RADIO AND TELEVISION

DIAL 930 • CHANNEL 4 NBC

OKLAHOMA CITY

The WKY Television System, Inc. ■ WTVT, Tampa-St. Petersburg, Fla. ■ Represented by the Katz Agency

Capsule case histories of successful local and regional television campaigns

TV RESULTS

BEER

SPONSOR: Schafer Distributing Company, AGENCY: Direct

Capsule case history: The Schafer Distributing Company of Little Rock, South Carolina, distributes a number of products including Country Club Malt Liquor. Its president, Alan Schafer, selected WBTW-TV to begin telling the story of Country Club with eight one-minute announcements each week. While all other beer sales throughout the state suffered from the fall seasonal drop, sales of Country Club Malt Liquor in the distributor's area went up. Then the advertiser increased his television schedule to 12 spots each week. Sales rose to 300% more than before television. At the end of the first year's campaign, Country Club sales were 500% higher. Schafer again increased the schedule, this time to 20 spots per week, and the sales curve is still moving upward. No other station or medium was used except point-of-sale support, "All my retail outlets are within the coverage of this one station," Schafer said. "It would take many newspapers to cover this area."

WBTW-TV, Florence, S. C. Announcements

TOYS

SPONSOR: M. W. Kasch Company AGENCY: Advertising, Inc.

Capsule case history: Captain Caboose of WBAY-TV, Green Bay and the *Popeye Cartoon Theatre* program, is a favorite of the kids, of the M. W. Kasch Company, famous for Skipstick and many other toys. This company is running 950 60-second spot announcements during 1961 on WABY-TV. Most of these announcements are placed on the children's show, which the station schedules from 4:30 to 5:55 p.m., Monday through Friday, and some are during the nighttime hours, and on the women's program. The sponsor uses a full year-round schedule of spots, and is exclusively on WBAY-TV in this market. Robert Block, of Advertising, Inc., reports that more merchandise per dollar of television advertising cost is sold in Green Bay by M. W. Kasch than in any other market. He says, "The tremendous results that we gained in Green Bay are way out of proportion with the low expenditure for our WBAY-TV budget." The agency further said that the M. W. Kasch Co. plans to increase its budget on the station for 1962.

WBAY-TV, Green Bay, Wisc. Announcements

MORTGAGE LOANS

SPONSOR: First Fidelity Mortgage Co. AGENCY: Direct

Capsule case history: The First Fidelity Mortgage Company advertised its mortgage loans on KNOE-TV, Monroe, La. The company sponsored *Award Theatre,* a 30-minute syndicated program, on alternate weeks on a major-minor basis. They purchased this anthology for 13 major and 13 minor weeks for a 26-week period, at a cost of $600 per month, totaling $3,600 for the entire campaign. The station schedules this program Tuesdays, 8:00 to 8:30 p.m. In 1960 the firm put out eight million dollars in mortgage loans. As a result of its new business campaign, they had a 40% increase in mortgage loans, totaling 11 million dollars up to now, and they expect to go over the 12 million dollar mark by the end of the year. At renewal time, the firm advised the station that because of the tremendous increase this campaign gave them, they found themselves with more mortgage loan business than could be handled. They now have taken a hiatus, picking up the show again in January.

KNOE-TV, Monroe, La. Program

TIRES

SPONSOR: Tennessee Farmers' Cooperative AGENCY: Agricultural Adv. Assoc.

Capsule case history: "Tennessee Farmers' Cooperative sold more tires this year than in any previous year," said William Pease, president of Agricultural Associates, the agency which represents the co-op, "and most of this success can be attributed to the advertising which ran on WTVC-TV, Chattanooga, during May and June of this year." The promotion consisted of fixed minute announcements adjacent to the 6:55 *p.m. Edition,* Monday through Friday news show. The Tennessee Farmers' Co-op operates stores in Cleveland, Athens, Dayton and Rockwood, Tenn. None of these cities is closer than 35 miles to Chattanooga but sales in each city rose significantly. William Pease reported to Joe Windsor, commercial mgr. the station: "We were certainly pleased with the results. Managers of the retail outlets in the valley counties have been most enthusiastic about your coverage, and WTVC-TV certainly played an important part in the success of the promotion."

WTVC-TV, Chattanooga Program



SIOUX CITY LOOKS TO KVTV FOR THE WEATHER...

And for leadership on the local scene in news, sports and public affairs programming. The KVTV weather ball is symbolic of the station's leadership in Sioux City.

KVTV's leadership in programming and interest in the viewers viewpoint are highly rewarding. Viewers' confidence in KVTV makes our commercials most effective . . . as a result, they buy our advertisers products—en masse. Isn't this what you're looking for? Your Katz man can put you in touch.

KVTV

CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES BROADCASTING CORPORATION

KVTV	Sioux City, Iowa
WNAX	Yankton, South Dakota
WGAR	Cleveland, Ohio
WRFD	Columbus-Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

NOW!
BIGGER THAN EVER!
CH. 9

- 450% BIGGER INCREASE
  in number of TV homes per quarter hour, 9 AM to Midnight, than the other Columbus station!*
- NOW #1 NIGHT-TIME STATION . . .
  leading in 56 out of 108 quarter hours between 7:30 PM-11:00 PM, Monday through Friday; 6:00-11:00 PM, Sat.; and 6:30 to 11:00 PM Sun.*

*(MARCH '61 ARB)

Call The Man From Young TV!

WTVM
CHANNEL 9
COLUMBUS, GA.

We'd like to be the cream in Doug Humm's Coffee

Dear Doug: Your copywriters at Charles W. Hoyt insist that since your client's coffee is better black, it's better every way.

The logic is crushing.

So is our logic at WHIH. We maintain that if you want to talk up coffee in the Tidewater, you'd best tell your story over a radio station that people really listen to.

WHIH, for example . . . where the news is hot, the music cool and the public service programming grown-up and important.

Granted, we're the newest station down here, hence temporarily embarrassed for case histories as long as your arm. But we're also the *freshest* station. And after all, Mr. Humm, isn't that the name of the game? Would you have your coffee or your commercials (or your media) any other way?

WHIH
FORMERLY WLOW
TIDEWATER, VIRGINIA
AN ELLIOT STATION
Representatives: Avery-Knodel

ing tape-recorders, and more of them are taping records right off the air, thus eliminating the necessity to purchase those records.

Straw Four: The fastest-growing phase of the Muzak type service business is in new apartment houses, where continuous music is piped into the elevators, and even onto one of the channels in the tv set in an apartment. The result here is that the public increasingly hears music wherever they go, so that the need to buy records is gradually diminished.

Straw Five: As stations drop Top 40 and other current popular hit formats and switch to "good music" formats (and this seems to be a growing trend) they ignore more and more the pleas of the record companies to play current singles and albums which the record companies are trying to promote at the moment. They play a greater number and ever more varied items from catalogs, and they play no one item enough to make a solid promotional impact, from the record company viewpoint, on the listening public.

Straw Six: An increasing number of fm stations, and now fm stereo stations give the best record-music customer an overwhelming and never-ending opportunity to hear the finest records, exquisitely reproduced, and consequently lessen the need for the record-music fan to purchase the records.

It is quite obvious and easily understandable that when, as, and if the record industry or any large portion of it comes to the conclusion that the form of record programing on radio stations is such that the performance of the record on the air has no appreciable promotional effect—i.e., that no individual records are played consistently enough or identified in such a way as to help interest the listener in purchasing the record—when that day comes the record companies will obviously be reluctant to supply stations with free records or records at low cost.

May stop give-aways in self-defense

When, as, and if the day comes that the practice of taping records off the air becomes widespread—when, as, and if the day comes when people are getting so much music piped at them in so many forms and places that they stop buying records—when such conditions develop the record companies will obviously have to take steps in sheer self-defense.

Veteran broadcasters and record men both remember the activities of the National Association of Performing Artists. I think it was in the late thirties and early forties. Their group—headed by an attorney named Maurice Speiser, and consisting of such music stalwarts as Paul Whiteman, Fred Waring and many others—made a very strong effort to get legislation introduced in many states. The intent of the legislation was to forbid radio stations to play phonograph records unless special performance fees were paid to the artists whose records were being used.

NAPA's efforts were not too successful, but this is another day and another time. And who is to say that five or ten years from now—if the record industry is provably hard-pressed by circumstances—that the efforts of a modern-day NAPA, and/or similarly motivated record groups, could not achieve laws making it necessary for broadcasters to pay substantial fees for playing records.

As I said earlier, with a $480,000,000 1960 under its belt nothing startling is likely to happen tomorrow, but in 1970 who knows?

Rt 4
Heflin Ala

Dear Staff of Radio Station WSB,

I have a habit of telling anyone that does something I like, and I have benefitted from your news broadcasts. I am confident when I turn the radio on, I know there will be news in abundance.

I also know I won't have to listen to such as "rock and roll" until I hear a scrap of news.

I really appreciate the clean music you play and the news is not given in rushed scraps. I also enjoy "Emphasis", it's really educational.

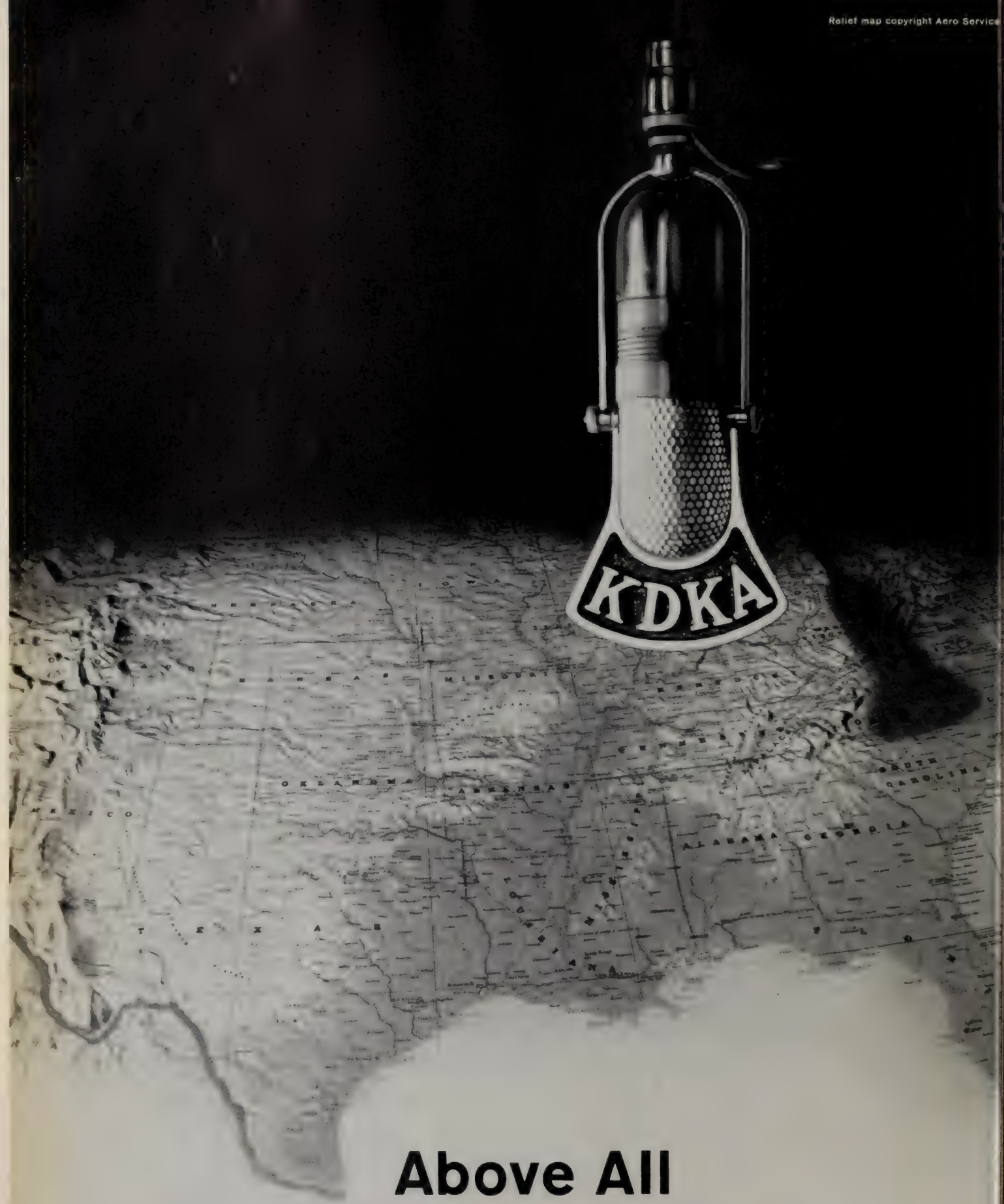
We have 7 children and so far we haven't heard anything on your station that we don't want them to hear.

Please accept my appreciation, and my apology for writing for I'm sure you must receive many letters such as mine and I'm sure you are all very busy.

Thanks again for your service that is so rare today in radio + TV.

Sincerely
Mrs. Curtis Gay

Thank you Mrs. Gay . . . **WSB RADIO** Atlanta



Above All

No radio station anywhere in America delivers so many homes per average quarter-hour as KDKA in Pittsburgh!* To sell Pittsburgh best, use the nation's first radio station.

KDKA-Radio
50,000 WATTS CLEAR CHANNEL

REPRESENTED BY AM RADIO SALES
WESTINGHOUSE BROADCASTING CO., INC.

*Source: NSI Radio Reports, June-August 1961, 6 a.m.—12 midnight, Sun.—Sat.

WASHINGTON WEEK

30 OCTOBER 1961
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FCC chairman Newton Minow has felt the heat from broadcasters, following his "vast wasteland" speech: however, it has only "reinforced" his views, the chairman told the convention of educational broadcasters here.

In a hard-hitting keynote speech, Minow also virtually warned the educators that they can't hope for further FCC actions looking toward changing commercial channels to educational, as is proposed with one vhf channel each in the New York and Los Angeles markets. The **educators must rely on uhf,** he said, adding that they should be putting "heat" on Congress in behalf of a bill to require that all tv sets be capable of receiving all channels.

Minow had flowers and brickbats for commercial tv, indicating he was serious when he said the attacks on him haven't changed his course. He lauded the "technical perfection" of tv, but said "the true bill against commercial television is not that it does not know how to reach the heights, but rather that it **does not make the attempt often enough."**

He said tv should "provide entertainment, and lots of it," conceded that unlike educational tv, the commercial variety must depend on sponsorship, but then spoke of "a massive minority—millions of Americans each week—who want to escape from escapist programing, who demand that television **light up their minds as well as their screens."**

In brief, **Minow sounds tougher than ever.**

The filing deadline for the FCC's clear channel proposals (to duplicate on 13 of the 25 clears) brought out sweeping opposition from the stations occupying the channels at the present time.

Clear Channel Broadcasting Service, association representing the independent clear channel stations, summed up with an argument to the effect that 20 of the present clears, permitted to increase power from the present 50 kw maximum to 750 kw, will **give all America a choice of four nighttime services.**

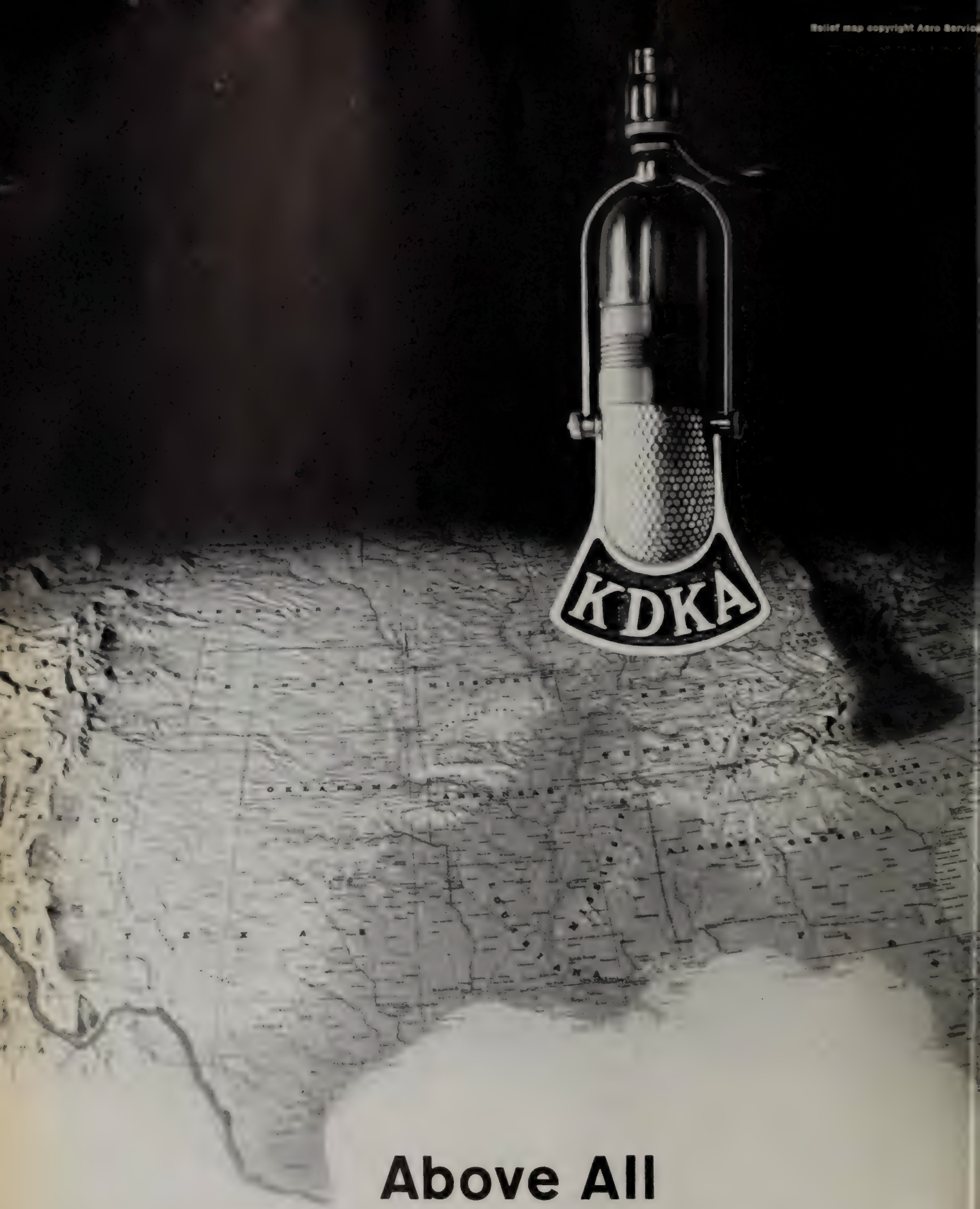
CCBS asked that a final decision be delayed until Congress has a chance to act. Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, had issued such a request just before the FCC came out with its proposal. Now Senate Commerce Committee hearings are also promised for next year.

CCBS said duplication on the clear channels would result in interference, and would otherwise be **ineffective in bringing radio to underserved areas.** Westinghouse added that the FCC is doing things backwards in putting off a decision on higher power for the present clears, while ordering new stations on the frequencies. It argued that **higher power should be tried first,** and only if it fails should new stations be considered.

FCC commissioner Frederick Ford has introduced the question of whether a station which is losing money can be held to high programing standards: he did so indirectly in a speech to the Kentucky Broadcasters Association.

This question, and the topic of his speech—whether there are too many am stations on the air—has been agitating the FCC for some time. There has been some sentiment, but a long way from a majority, **for an end to new am grants.** The other side of the coin, but also a long way from a majority, has been a thought that there could be a **double programing standard for profitable and unprofitable stations.**

(*Please turn to page* 61)



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What's happening in U. S. Government that affects sponsors, agencies, stations

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SPONSOR HEARS

30 OCTOBER 1961
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SPONSOR
PUBLICATIONS INC.

Even though Clifford L. Fitzgerald has turned over the presidency to Chester T. Birch, a senior v.p. whose future at D-F-S it might be of interest to watch is that of Gordon H. Johnson.

His position as the aggressive, resourceful **ruler of the General Mills account** has, it might be said, been strengthened by the exit of the Liggett & Myers business.

Johnson, the tv networks will tell you, is one of the sharpest and shrewdest traders it's been their lot to deal with lately. If he knows anything, he knows **the intricacies of tv.**

The local rating services, in the process of competition among agencies, have been slipping in the mires of rate-cutting.

Unaffected is the ratecard itself. The device: setting the agency's air billings at a reduced figure, which automatically lowers the monthly fee for the service.

Illustration: say the agency bills $10 million in air billings; the **billing category is simply lowered to $5 million.**

Observations about the current tv scene garnered along Madison Avenue:

- The togetherness bit in tv situation comedies has become so **overdone and cloying** that it could ruin the medium.
- Causing ironic amusement are those producers of tv series who **profess deep concern** over the medium's dubious program quality but **identify themselves** in actual production with the type of fare they deplore.
- Those who inveigh against old-fashioned corn in entertainment on the theory that audiences have become more sophisticated can't help but be **confounded by such clicks** as the Lawrence Welk show and now Sing-Along.

Disregard that rumor about a kingpin spot radio agency setting up a man in Boston so as to take advantage of the local rate.

The denial comes from the agency's treasurer who says that the only out-of-New York representation in which his organization is interested is Hollywood.

Apparently the 15% commission is as strongly intrenched as ever in client-agency relations.

A year has passed since Ogilvy, Benson & Mather revealed that it had taken the Shell Oil account on a strictly fee basis, but, in the interim, **no important account switches** have entailed a similar arrangement.

They're even supersensitive about status recognition in the research field.

An executive of a rating service balked at appearing on a RTES panel to which he had been invited because of the order of appearance.

He felt that the panel guests should have been ranked **according to the alphabet.**

Quipped an agencyman on the panel committee: "Perhaps we should have ranked them according to **sets-in-use.**"


REACH
MORE
MANUFACTURERS
IN THE
TEXAS
HOT SPOT
In the Beaumont-
Port Arthur-Orange
market over
200,000 people are
directly connected with
some form of
manufacturing.
Their average
effective buying income
is more than $7,000
per family.
You reach them and
a total of 750,000
prosperous Texans
and Louisianans
in this manufacturing,
petroleum, petrochemical,
lumbering, shipping
and agricultural–rich
Hot Spot only through
KFDM-TV
Peters-Griffin
-Woodward
KFDM-TV CHANNEL 6 RADIO 560
BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

Advertisers

Campaigns:

• **McCulloch Corp.** (F&S&R), power tool maker, has individually contracted 100 tv stations from coast to coast for a 26-week showing of a half-hour serial entitled *R.C.M.P.*, the story of a Royal Canadian Northwest Mounted Police detachment. This promotion is the company's first sponsorship of national tv.

• **Mogen David** (Edward H. Weiss), in addition to becoming Jack Paar's first wine sponsor this fall, will use filmed commercials for a tv spot campaign in 65 selected markets. The company looks forward to some one billion consumer impressions during the peak selling season.

• **General Foods** for a new group of Birds Eye products (Y&R) will open an introductory campaign with 27 to 40 tv spots per week in eight major New England and New York cities.

Barton's Bonbonniere has bowed into tv by way of an NBC package.

Starting 6 November, the retail candy chain will inaugurate a series



OPRY'S CUTIES—Bringing out best smiles for tenth annual Country Music festival (2, 3, 4 November) are (l-r) cousin Minnie Pearl, Wilma Lee Cooper, Skeeter Davis, June Carter, Kitty Wells. WSM, Nashville, gives festival each year in honor of 'Grand Ole Opry'



HAPPY BIRTHDAY—WABC, N.Y., held its 40th birthday party at Freedomland. More than 24,000 people turned out to offer their good wishes—admission fee was only a birthday card

PREMIERE of 'Bus Stop' over WLW-I, Indianapolis, was celebrated by offering pedestrians a free ride on a city bus. Bus touted the show's premiere via sign on the side



BLUE RIBBON BELLE gave first place ribbons to three winners of Iowa State Fair contests held by KIOA, Des Moines. One ribbon was for oldest coffee pot in use



of spot commercials aimed at local audiences.

The spots, produced by the company's agency, DDB, will use minutes and 20's.

Acquisition: V. La Rosa & Sons has added an entire line of Italian style cookies, breadsticks and biscuits which will be marketed nationally.

PEOPLE ON THE MOVE: John L. Bate elected president of Pepsi-Cola Metropolitan Bottling from v.p. in charge of the western division at the same company . . . **Doyle W. Lott** to manager of advertising, sales promotion and training for Dodge truck . . . **Gwen White** to advertising manager of the Kendall Company's textile division . . . **Norman M. Goldring** to director of marketing for Stern, Walters & Simmons, Chicago . . . **Horace Notte** has been appointed advertising manager for Krueger brands . . . **Gerald Kornfield** to advertising manager for Exquisite forms Brassiere.

Acquisition: A proposal calling for the acquisition by Shulton of all the assets of Aerosol Corporation of America in exchange for Shulton stock has been approved by the board of directors of both companies. The transaction is subject to approval of the stockholders of Aerosol who would receive 30.769 shares of Shulton common stock.

Agencies

Agency appointments: Zipco, a new zipper firm, to **Sorin-Hall,** Washington, D.C. . . . Fels & Company ($4 million) to **Manoff** from Aitkin-Kynett . . . Middle South System Companies, American Coffee Company, and the Society of Independent Gasoline Marketers of America, all in New Orleans, to the **Knox Reeves-Fitzgerald** agency . . . Bristol-Myers for its Ban deodorant and Ipana tooth paste in Canada to **Ogilvy B&M** (Canada) Ltd. . . . Tenax for its Clesco division to **Metalis & Lebow** . . . Long Island Railroad to **Gamut** agency, Garden City, N.Y. . . . Lester Bros. for Lesco home division to **Zimmer-McClasky-Frank,** Richmond. Va.

PEOPLE ON THE MOVE: Leonard A. Schindler to v.p. in charge of new business for the **James Jeffords** agency in Milwaukee . . . **Edward F. Cauley** to v.p. and account supervisor for the Kings Men account at Edward H. Weiss and Company from Listerine and Coty at



UEST OF HONOR, FCC Comm. Robert E. Lee (seated, 2d l) iven by KBOX, Dallas, for Dallas Brdcst. Execs. Attending, all Dallas, ere (standing, l-r) Ray Huffer, KERA-TV; R. G. Terrill, KSKY; Lee egall, KIXL; John Coyle, KVIL; Durwand Tucker, WRR; J. M. lorony, Jr., WFAA; (seated l-r) Bob Keefe, pres. Assoc. of Brdcst. xecs of Texas; Lee; Joseph Wolfman, KBOX; Clufe Tembert, KRLD

V—THE TALK OF RADIO—WCAU, a Philadelphia station, chose o talk about the much criticized medium on 'The Talk of Philadelphia' cently. Discussing the question were (l-r) Moderator Ed Harvey; ay Welpott, v.p., gen. mgr. WRCV-TV, Phila.; John A. Schneider, p. CBS, gen. mgr. WCAU-TV; George Koehler, mgr., WFIL, Phila.



SILVER ANNIVERSARY for weather program was the occasion for the luncheon given to meteorologist E. B. Rideout (r) who gives the weather news on WEEI, Boston. Harvey Hood, pres. H. P. Hood & Sons, sponsor of the five minute weather report (l), Thomas Y. Gorman, WEEI gen. mgr., watch as Arthur H. Hayes (c) presents silver tray



BIG RESPONSE—WJBO-AM-FM, Baton Rouge, ran a contest to prove good music net affiliated station could get audience participation—500,000 people responded from as far away as New Orleans



BBDO . . . **Edward E. Spitzer** to v.p. and account supervisor at Papert, Koenig, Lois from Doner . . . **J. J. Kelleher, Jr.**, to manager of the Miami office of JWT . . . **Robert A. Johans** to tv-radio producer at Gardner from Roman . . . **Jack Manning** to Norman, C&K as an account executive for Colgate-Palmolive household products . . . **Edwin Cox**, chairman of the executive committee at K&E, will retire 1 November after 28 years with the agency . . . **Fred J. Hatch**, senior v.p. at MacManus J&A, to company officer in charge of American Oil and Standard Oil (Indiana) . . . **Samuel Dalsimer** to executive v.p. at Grey . . . **John Crichton**, editor of advertising Age, to president of 4A's . . . **Richard H. Pell** to assistant account executive at Donahue & Coe . . . **William F. Craig** to the tv-radio department of Y&R . . . **Eric L. Miller** to account supervisor at K&E.

This 'n' data: Executives from ten of the 13 agencies serving the nation's local service airlines exchanged marketing information at a workshop and seminar meeting in St. Louis. The idea was originated by Katzif-George-Wemhoener agency in St. Louis in a spirit of co-operation between the non-competing lines.

New quarters: Ketchum, MacLeod & Grove has moved to the Diamond National Building at 733 Third Avenue, New York.

New v.p.'s: Duane Ragsdale, the account executive on Gleem toothpaste, has been elected a v.p. at Compton.

Affiliation: Metlis & Lebow Corp., New York, has concluded an agreement with the **Stahl, Lewis & Patton** agency in Los Angeles.

Tv Stations

Ideas at work:

• **KDKA-TV**, Pittsburgh, has invaded 13 area communities by train, plane, bus and car to promote its *Seven Wonderful Nights*.

• **WPIX**, New York, last week distributed an elaborate illustrated brochure listing its broad assortment of tv film and other programing. The brochure, called *New York's Prestige Independent with the Network Look*, speaks of the various advantages the station's format offers advertisers, particularly in the minute commercial area.

Frank Browne, formerly sales manager for KTTV, L.A., program sales, has been named Midwest sales manager as the station opens a new Chicago office.

The station's Chicago office comes about a year after the opening of New York offices. The announcement of these developments was made last week by John R. Vrba, KTTV v.p. in charge of sales.

Kudos: WTIC-TV, Hartford, has won the 1961 Spotlight On Dairying award of the National Milk Producers Federation for the station's RFD #3. The award is presented annually for the best tv farm program on a dairy subject. WTIC-TV's program tells the story of the New England Green pastures Contest from its beginning in 1948 . . . **KDKA-TV**, Pittsburgh, was the recipient of the Annual Plaque Award of the Federation of Radio-Television Service Association of Pennsylvania for "the station's unselfish and untiring efforts in behalf of all independent Servicemen and Service dealers in the state . . . **A. James Ebel**, v.p. and general manager of KOLN-TV and KGIN-TV, Lincoln, Neb., has been elected president for 1962 of the Lincoln Chamber of Commerce.

Sports notes. WGN-TV, Chicago, will telecast live on Saturday nights 11 professional basketball games.

PEOPLE ON THE MOVE: John A. Carrigan to account executive at NBC Cpot Sales, central division, Chicago, from Radio-Tv reps. . . . **Donn Shelton** tv promotion manager at WITI-TV, Milwaukee . . . **Carl Mevers** to sales staffer at WNBC-TV, New York, from Jack Masla & Company.

New quarters: WLUK-TV, Green Bay, Wis., has moved its entire operations to its Green Bay address from Marinette.

Financial report: Storer Broadcasting Company reports net earnings for the third quarter of 1961 at $702,584 or 28.4 cents per share. For the first nine months of 1961, Storer's earnings amounted to $2,735,085 . . . **Taft Broadcasting Company** declared a quarterly dividend of ten cents per share payable 14 December to stockholders of record on 15 November.

Joiners: Four new tv stations have joined **TvB** of Canada. The stations are: CHEX-TV, Peterborough; CKGN-TV, North Bay; CKWS-TV, Kingston, and CKNX-TV, Wingham.

Radio Stations

Jot this one down as something different in exploiting a communal holiday observance.

D.J. Dick Rice, of WOWO, Fort Wayne, Ind., is giving away regular household brooms on Halloween Night. And to turn the event into public service he bought the load of brooms from the Blind Association.

WSM, Nashville, will hold its tenth Annual Country Music Festival next week.

Robert Cooper, general manager of the station, and manager of Grand Ole Opry, announced the final plans and the beginning of registration set for 2 November.

This also marks the 36th birthday of Grand Ole Opry.

Formal application for transfer of the license of radio station WMGM, New York, from Loew's Theaters Broadcasting Corp., to Storer Radio, Inc., was filed with the FCC last week.

The contract for the purchase of WMGM, announced last week, lists a total consideration of $10.95 million. It calls for $3.18 million to be paid upon the transfer of the station, with the balance to be paid in equal installments within a five year period.

Ideas at work:

• **WSB**, Atlanta, Ga., filled a box



BUYERS OF THE YEAR

These two companies have just made the most productive buy in Southern California television. The buy's productivity is rooted in twelve years of KTTV service to Southern California.

Beginning Jan. 2, 1962, they will sponsor the KTTV Special Events package:

More than 100 hours of scheduled events (Rose Parade, Santa Barbara Fiesta, Easter Sunrise Services, etc.), provocative local and national documentaries—and KTTV's nonpareil coverage of fast-break news stories like floods, robberies, fires, accidents. Real, living television that eclipses anything from make-believe land because (a) you know it's happening as you watch, (b) you don't know what'll happen next.

Liggett & Meyers and Great Western Savings and Loan Association have made the buy of the year, the year of television's Renaissance of Local Vitality.

KTTV • TIMES-MIRROR BROADCASTING COMPANY • 5746 Sunset Boulevard • Los Angeles 28, California

REPRESENTED NATIONALLY BY BLAIR-TV

KTTV

with money and brought 10,000 people over to guess the amount. The secret: the box contained $19.22 for the year the station began broadcasting—there were seven winners.

• **WGAN,** Portland, Me., has come up with a new term to define its music format: Rainbow Music. It's defined as not only familiar but a pleasant sound.

• **KABC,** L.A., which launched its news and conversation format 1 August will expand the format 30 October to a full 18 hours daily.

• **KISN,** Portland, Ore., introduced its luncheon personality Ken Chase from a "mystery cage" at the Portland Zoo. He came out from mist the animals along with a group of models and entered a new Thunderbird.

• **WCSC,** Charleston, S. C., has made plans to begin a music education program entitled The Magic of Music. The program will have a 15-minute morning slot once a week.

PEOPLE ON THE MOVE: **Irvine B. Hill** to account executive for WTAR, Norfolk . . . **Richard Lund** to account executive at WTCN, Minneapolis . . . **William (Bill) Shela** to sales manager at KAYO, Seattle . . . **C. L. (Chick) Doty** to assistant to the president at WONE, Dayton . . . **Sid Fruchter** to station manager at WNCN-FM, New York, from account executive at the same station . . . **John W. Nelson** to sales staffer at radio station WWJ, Detroit . . . **Lewis P. Birchfield** and **Reynold Fischman** as regional managers at RAB . . . **Harry Mooradian** to sales manager at KRYS, Corpus Christi, from KZTV, same city . . . **Frank J. Honoski** to national sales rep and **Charles Hilton** to director of music at Communications Industries Corp. . . . **Jack Lee** to general manager at WPRO-AM-FM, Providence . . . **James E. Necessary** to local sales manager at KTVI, St. Louis . . . **A. Boyd Siegel** to the presidency of Washington Broadcasting Company . . . **William E. Miller** to assistant sales manager of WBZ, Boston, from account executive at AM Radio Sales Co., Chicago.

Kudos: WASI, Cincinnati, was appointed the "official new car station of Cincinnati" by the Cincinnati Automobile Dealers Association's executive board in recognition of the station's promotion of all 1962 model cars . . . **WBAL,** Baltimore, received the highest award of the Post Office Department for public service. The station over the years has consistently informed postal empolyees of the department's plans and proposals . . . **Bill Thompson,** director of public relations for **KGBS,** L.A., has been appointed a member of the public information committee of the Los Angeles county branch of the American Cancer Society.

New division: Tele-Broadcasters Inc., owners and operators of KALI, L.A., KOFY, San Francisco, KUDL, Kansas City, and WPOP, Hartford, announced the formation of a new division, **Tele-Radio and Tv Sales, Inc.** The new firm will specialize in national representation of Spanish radio and television stations throughout the U.S.

Fm

The FM Broadcasting System, Inc., met with advertisers and agencies in New York, Chicago, and Detroit, last week, to introduce the new FM buying concept of "mas and class."

The network now includes 34 fm stations in the top 24 fm markets and has a total FMBS network penetration of 44%, with a projected coverage of 71.4% of the national total fm homes.

John Hartigan, national sales manager of the national Chicago-based company, a subsidiary of Keystone, has spent the past four months reorganizing FMBS with the assistance of Charles Kline, president of FM Unlimited. The system's projected coverage will include 9,278,309 homes.

Hartigan says that the average consumer spendable income per household is up to $7,763, and that the total retail sales add up to $84 billion annually.

WEFM, the Zenith Radio Corporation station in Chicago, will expand its regularly scheduled stereo fm broadcasts.

This will include 52 hours per week and there will be four hour-long stereophonic concert music programs.

Networks

ABC's overseas tv operations has added a new link in the Philippines.

The Republic Broadcasting system, whose tv station DZZB-TV, Manila, is scheduled to begin full-scale tv operation in the near future, has signed an agreement by which programing, engineering and sales assistance will be supplied by ABC.

Anent specials: NBC News states that it aired 16 hours and 15 minutes of special NBC-TV programs during the third quarter of 1961, bringing the total for the first nine months of the year to 49 hours and 30 minutes.

National Arbitron's survey of the top 10 network programs gave Bonanza (NBC) top honors with the rating of 28.6.

Moving up from 10th place with a rating of 28.3, was the *Red Skelton Show.*

The following is a listing of the top 10 network programs for the week of 15-21 October.

Bonanza	28.6
Red Skelton	28.3
Perry Mason	28.1
Wagon Train	26.6
Route 66	23.7
Dr. Kildare	23.1
Candid Camera	23.0
Dick Powell	22.7
Sing Along With Mitch	22.6
Gunsmoke	22.5
What's My Line	22.5

PEOPLE ON THE MOVE: **Marvin V. McCormick** to director of business affairs for NBC o&o's and NBC Spot Sales from treasurer-controller of the Virginia Metal Products Inc. . . . **Robert Wogan** to director of programs at NBC Radio Network.

Representatives

Katz Agency has invited its radio and tv stations—those who are attending the Broadcasters Promotion Association Convention in New York—to a get-together

at the rep firm's New York headquarters.

The promotion managers and Katz Agency Personnel will meet for an informal exchange of information at 2:30 p.m., 8 November.

Rep appointments: WVUE-TV, New Orleans, to Edward Petry & Co. . . . **KICU-TV,** the new tv station in San Francisco, to Sandeberg/Gates for the West and to Weed & Company for the rest of the country.

PEOPLE ON THE MOVE: Boyd A. Rippey to account executive in the San Francisco office of Forbett, Allen & Crane from Pacific coast manager of Weed . . . **Frank J. McNally** to the new national sales division of RKO General as a radio sales executive from account executive with Headley Reed . . . **Warren A. Shuman** has been appointed to the position of general manager of Tele-Radio and Tv Sales, Inc.

Film

Trans-Lux Tv Corp., has been named exclusive world-wide distributor of Frontiers of Knowledge.

The half-hour series is currently being produced as specials on a one per month basis.

Project III Enterprises has announced the signing of producer Owen Crump in the first phase of an expansion move.

New plans call for the development of six video properties, three hour-long series and three half-hour series.

Merchandising note: MGM's *Father of the Bride* series will be sponsored by a wide range of retail items from wedding gowns to formal wear to home fabrics. Licensing arrangements have been made with several manufacturers through the Weston Merchandising Associates.

Sales: Pay-Less Self Service Shoes, a Texas chain, signed in two separate Texas markets, KZTV, Corpus Christi, and KTBC, Austin, for **ZIV-UA's** *Everglades.*

PEOPLE ON THE MOVE: Harry Lange to v.p. of Fred Niles Communications Centers, Inc. . . . **John Mallon** to administrative assistant to v.p. and general manager Henry Traiman, at Gerald Productions, Inc.

Public Service

Lawrence C. Gumbinner Advertising Agency, New York, will launch extensive public service campaigns devoted to accident prevention and safety on behalf of U.S. Department of Health, Education and Welfare.

The campaign will feature seven 15-minute films produced for tv and a substantial number of tv and radio public service announcements.

The program was announced by Paul Gumbinner, v.p. of the agency, which is contributing its services in the public interest without fee.

The Advertising Council, New York, has issued a bulletin listing current public service themes of interest to advertisers, networks and stations.

The themes are listed chronologically and a full description of the services is presented as suggestions which may be of help in building programs. They include departures into such areas as Alcoholism Information Week and Human Rights Week.

Sales: WJW-TV, Cleveland, has been joined by the Ohio Bell Telephone Company for the sponsorship of a series of 5-minute broadcasts entitled Moscow Tonight. The programs will continue for as long as the Soviet Party Congress convenes.

PEOPLE ON THE MOVE: James H. Grant will become public affairs director for WTCN stations in Minneapolis as of 1 November. He has been director of projects and planning for the WFBM stations in Indianapolis.

Public service in action:

• **WEEI,** Boston, due to unprecedented response to its documentary Civil Defense: How Serious the Challenge? will re-broadcast the program.

• **KTLN,** Denver, has taken a strong editorial stand against the city's handling of the police scandal. Two news editors and the program manager had their lives threatened and have gotten permits to carry arms. In spite of these threats the station is continuing its attack on the city administration to clean up the police force.

• **KDIA,** Oakland, Cal., has launched a new series of public series broadcasts dealing with problems inside the bay area negro communities which it serves. The 14-program series will follow the same format as the station's award winning Last Citizen series in 1960.

• **WDSA,** Philadelphia, has organized several charities as an auxiliary welfare agency for the city's large negro community.

• **WKST-TV,** Youngstown, O., donated a film camera, tv receivers, monitors, and transmission line air compressors to the science department of Struthers Senior High School, Struthers, O.

Trade Dates

Kenneth A. Cox, chief of the FCC's Broadcast bureau, will participate in the NAB's seventh fall conference of 1961 to be held in Minneapolis 15 November.

The one-day meeting is scheduled for the Leamington Hotel. Cox will take part in the afternoon round-table discussion of the FCC's program and program-logging requirements.

The American Women in Radio and Television will hold their annual convention in Chicago 3 to 6 May at the Sheraton-Chicago Hotel.

AWRT president Montez Tjaden, director of publicity, promotion, and public relations for KWTV, Oklahoma, announced that Dene C. Raterman had been named as general chairman of the convention.

Other trade dates: The Middle Atlantic Regional Industrial Advertising Conference will be held 16 November at the Marriot Motor Hotel in Philadelphia . . . **The Nebraska Broadcasters Association,** 20 and 21 November at Grand Island . . . **New York State Broadcasters Association** 1962 Legislative Dinner, 6 March in Albany.

NATRFD

(*Continued from page 52*)

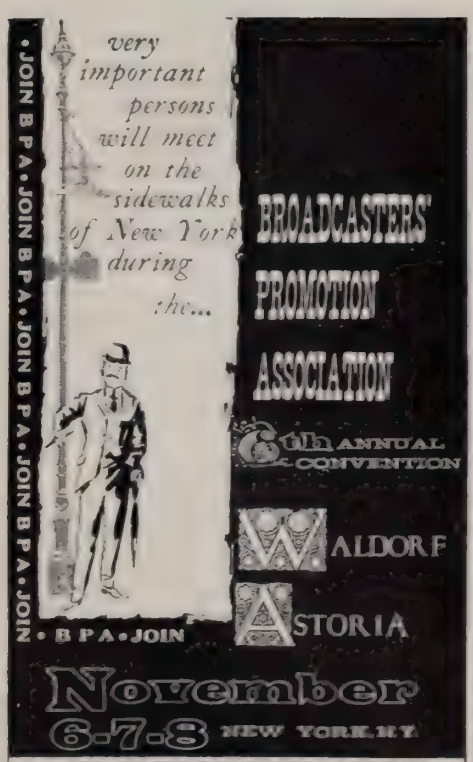
friends in radio and tv agree that the agricultural audience is being given short shrift by too many broadcasters," he maintained. "That in no way is it intended to detract from the splendid agricultural services being rendered by both radio and television in many areas, especially where there are relatively large rural audiences. From experience, I can say that, even in a state like New Jersey with its six million urban residents and only 100,000 living on farms, there is great interest in agricultural programs."

It is Alampi's contention that agriculture is a rich lode for program material. "There's mystery in how a baby chick develops and hatches or an ear of corn is formed, romance and beauty to be found in orchards and fields, humor in the antics of animals, life and action in the performance of the skills and labors of the true husbandman, adventure in the success stories of farm families, inspiring sermons and editorials in the way of life of the farmer," Alampi emphasized.

"Maybe, like some personal obligations, this has come to be regarded as a chore and a bore," he continued. "Let's try good, lively, interesting programming for agriculture, the kind that requires hustling, skull exercise and a budget adequate for the purpose—and the kind that merits prime time, the kind that can produce a profit for the station. There is no good reason why agricultural or other public service programs should not be commercially sponsored."

The key role played by farm directors is best reflected in a recent study made by NATRFD. It claimed that 28% of radio's income was attributed to farm department. Approximately 25% of the gross income of tv stations was derived from the efforts of farm directors, according to the report.

But, above all, the report showed that the farm directors "do a whale of a job servicing listeners and sponsors by attending meetings, giving talks, helping promote worthwhile activities, visiting dealers and users of sponsor products, etc."



BROADCASTERS' PROMOTION ASSOCIATION
% P O Box 9736, Cleveland 40, Ohio

Send today!

Please rush me more information about BPA

Name_____

Company_____

Address_____

City_____ State_____

COPY CATS

(*Continued from page 35*)

for breathing," he adds. "Radio sentences have to be short so that the announcer doesn't have to break them to get some air."

The exceptions to this, according to Herzbrun, are times when a special effect is sought, like in the Rainier commercial. "I have Ethel saying a very long sentence, about halfway through. She is supposed to get excited and breathless and the long spiel helps her create the effect."

(The voices of Ethel and George in the taped commercials are done by Ted Brown and The Redhead—his wife Rhoda—of WMGM, N.Y.C.)

Says Herzbrun: "above all, I try to avoid deliberate phrase-making in radio; even phrases I've used and loved in print." Sound natural, he advises. And he dosen't mean an avoidance of wit; just verbal stunt-flying wit.

From the way beer drinkers around the Seattle area seem to be taking to the Rainier brew, Herzbrun apparently, is having no difficulty getting his message across.

NET RADIO'S "SELL"

(*Continued from page 37*)

percentage total of 65.2%—about par for the course. The Pharmaco campaign pulled a slightly sub-par 63.7% (although in all fairness it should be noted that a General Mills month-long drive of 19 CBS Radio announcements drew a cumulative total in NBC's study of 67.5%). The Liggett & Myers campaign drew a modest 58.3% (roughly the average of two other campaigns on MBS for Ex Lax and Mennen). The American Motors campaign pulled a combined cumulative figure of 72.3% on NBC—a strong showing for American Motors in light of the fact that 63% of U.S. auto sales are concentrated in these counties.

NBC Radio officials are quick to point out however, that these 296 key counties can't be isolated within NBC network facilities. (Said one sales-development executive at NBC: "We're not in the business of building spot radio station lineups or splitting networks.") The same holds true of other radio networks.

And, far from discouraging the use of spot radio, the new NBC study indirectly encourages it. As the NBC sales source put it: "If your network radio campaign isn't delivering properly in the 'A' and 'B' counties, you should either reinforce it in key markets with spot radio—or switch networks."

Admen will probably see more presentations akin to NBC's in the near future. NBC, which now claims 45.5% of total network radio sponsored time, plans to showcase its pitch before 130 top agencies and clients in a dozen cities within the next few months, starting in the large eastern ad centers and then moving westward.

"We developed this presentation," said Howard Gardner, NBC Radio's sales development manager, "because we had a number of big advertisers ask us 'How are we doing in the Top 50 markets with our network campaign?' We even landed a major food account because we showed its officials that network radio could deliver an above-average punch in those markets where the company sells most of its products. We feel that this advertiser consciousness of how network radio performs for them in the largest markets will continue."

PIONEER

(*Continued from page* 39)

is farthest prospect, who knows the ocal growing conditions and who an recommend with authority which ariety of the 75 different varieties f seed corn produced by Pioneer, ill do best on local soils.

Pioneer's advertising, too, is tail-red to accommodate the localized ature of farming.

"Commercials are geared to local rowing seasons and situations," ex-lains Fred Crowl, radio/tv director f Klau-Van Pietersom-Dunlap, "Soil nd climate vary so from region to egion that commercials, as well as he product, must be specialized to t conditions in the cornbelt."

Occasionally according to Crowl, he local farmer-salesman will buy schedule on his own local 250 watt tation to supplement corporate cam-aigns.

The creative technique involved in ioneer commercials combines ele-ents of both the old and the new. he firm's established trademark on adio for 23 years has been the voice f the "Old Pioneer" delivering com-ercials. "He has been Pioneer's orporate personality," says Veryl . Fritz, account executive at Klau-an Pietersom-Dunlap. About a year go, Fritz reports, jingles were cre-ted for use along with the "Old Pio-eer," still featured in commercials.

Music was added to give commer-als a lift—to add "spice" says radley. In addition, he points out, nce commercials are scheduled in ervice-type shows, the musical com-ercials break what is often a for-at of considerable talk. Bradley mphasizes, however, that it has al-ays been Pioneer's aim to keep mmercials as unobtrusive as possi-le, and seldom are they scheduled ore than once within a show.

Fortified by the radio farm direc-r franchise in two markets, Des oines and Minneapolis, Pioneer be-eves that the RFD, through his rvice, reputation, his knowledge of griculture and the farmer, adds a alue to farm broadcasting that is ot otherwise available.

In the Minneapolis market, where 2% of the farms are corn-produc-g, Maynard Speece, WCCO RFD, elivers a 10-minute daily farm news rogram, sponsored three times week-by Pioneer. In Des Moines, Keith irkpatrick, associate RFD at WHO conducts a daily morning show de-voted to every phase of poultry rais-ing, sponsored twice weekly by Hy-Line Chicks.

The company's soft-sell approach to the farmer has obviously paid off. In Iowa and Minnesota, about one-third of the seed corn planted is Pio-neer, as is nearly one-fourth in South Dakota. About one out of every sev-en or eight egg-type chicks hatched in the U.S. is a Hy-Line chick.

Even though its emphasis on con-servatism might seem to belie the fact, Pioneer strives for identifica-tion with the up-to-date. Its vast ge-netic research program attests to this. But, more specifically, the company's desire for a modern image is the rea-son it uses television, Bradley main-tains. "Although we are firmly con-vinced of radio's impact, video has even more," he says. "It's the most exciting communications medium, and certainly the most up-to-date in anybody's household."

Pioneer has used television widely in the midwest, particularly for Hy-Line Chicks, where, according to Bradley, the prospects diminish each year because of farm specialization.

In addition to regular, seasonal spot schedules on eleven midwest sta-tions, Pioneer has sponsored *Lock-Up*, a detective show starring Mac-Donald Carey, for the past two years in two markets: on KELO-TV, Sioux Falls, S. D., and on WHO-TV, Des Moines. Explaining why the com-pany has not used television farm directors, Bradley points out that television farm director shows are not scheduled in prime time—the only tv time Pioneer believes is most useful in reaching the farmer.

SPONSOR ASKS

(*Continued from page* 45)

ordination of the activity of adver-tisers represented by more than one agency. All of these services are available to the agency faster, more accurately and at lower cost than present methods allow. This direct reconciliation of buyer and seller will substantially improve the spot tv sales climate.

The Broadcast Billing Company system represents a fundamental change in the way spot tv does busi-ness. Stations and agencies have every right to demand that the billing central "show me."

After all the evaluations have been made, all the questions asked and the precedent's for every phase of the service established, stations and agen-cies will recognize that the BBC pro-posal is as right and as timely as was the creation of SRDS itself more than 40 years ago. The situation that then existed—with every agency attempt-ing to maintain its own file of rate cards and every advertising seller forced to directly reach every poten-tial buyer with his rules of sale—is in many respects analogous to the bill-ing problem of today. Authorizing a common agent to collect, organize and disseminate rate information was revolutionary at that time, but is taken for granted today. Creating a common facility to collect, organize and reconcile purchase records will some day seem just as obvious.

It is an unusual feature for a new company in a new field to be able to offer experience in actual operation. This BBC does exclusively. Those in the industry who have been exposed to our offer have been pleased to dis-cover that BBC has the know-how, the resources and the determination to serve the industry well.

ACTION!

I can help you get action—especially if your advertising programs make use of Radio, Television, or Film.

My abilities include: Pro gramming, production, client service, coordination.

Nine years of agency and sta-tion background. New York and out of town credits.

Available now and ready for creative and administrative as-signments.

Action—anyone?

BOX 302 SPONSOR

or PLaza 5-0789

JOIN B P A • JOIN B P A • JOIN B P A •

The seller's viewpoint

. . If you stick to your guns, most sponsors will understand, in the end, at the technique you employ to sell a used car will not appeal to the an who is buying a Cadillac." Those are some of the words employed by eila Stewart, station manager and program director of WTCX-FM, St. tersburg, Fla., in urging her fellow fm broadcasters to maintain the high ndards that have established fm as a quality medium. She admits there ay be financial loss at first when you refuse to interrupt classical music or n raucous jingles, but eventually, she maintains, this approach will pay off



"Fm must not compromise on quality"

here are those who will tell you that fm radio is losing und, commercially speaking, that its meteoric rise is ted, and from the sponsors viewpoint, fm advertising is inority gamble. A frequent excuse offered is that there s never been an adequate national survey to determine extent of fm coverage.

But I am inclined to think that we must look nearer ne for our reasons. Could it be that too many stations ignoring the original fm concept? Fm used to be nonymous with Fine Music—the FCC intended it to be and rightly. But too many stations are compromising h the fm format—offering the same singing jingles, echo mbers and general background music that is obtainable any am station. It is not enough to sell Frequency Modtion versus Amplitude Modulation—true, that is an imtant factor, but it is not enough. What fm should stand is Fine Music versus Average Music. Your Fine Music lience knows more, demands more, criticizes more, and ises more. There is a feeling of "belonging"—of an ience that is proud to be a member, of an audience t really listens to you, and expects good musical enterment—not just background music for their daily activi. Now this carries with it a great responsibility—the onsibility of giving to these people the program con- that they demand, and of avoiding the commercial con- that is distasteful to them.

hen where does the bread and butter come from? Cerly, there are times when it takes courage and deteration to refuse spot saturation, because you only allow r commercials an hour. It is somtimes hard for a salesman, who depends on his commission for his bread and butter to turn down an hourly sponsor identification, because, in no circumstances, will you interrupt classical music. Hard, too, to refuse a taped commercial, because only your own carefully chosen announcers' voices may be heard over your air.

All this takes time, and of course you will lose a few contracts. But, strangely enough, if you stick to your guns, most sponsors will understand, in the end, that the technique you employ to sell a used car will not appeal to the man who is buying a Cadillac. For instance, WTCX-FM has a national sponsor who threatend to cancel, unless he could use the singing jingle with which his product is associated. And yet, when the whole picture was presented, he not only agreed to advertise without musical background, but even commissioned spots from his ad agency, tying his product verbally to good music.

Yes, sometimes it is hard to forego the bread and butter, but when you have struggled and striven to keep the standards you have set—when a devoted audience "switches you on with the Doxology in the morning, and stays with you until the Lord's Prayer at night"; when you win a national award, for the broadcasting of fine music, because one of your listeners cared enough for you to make the recommendation—then you know that you are an fm station in the true sense of the word, and all the struggles were worthwhile.

If I may paraphrase the greatest book on earth: "Cast your bread upon the waters, and it shall return to you in many days—BUTTERED!"

SPONSOR SPEAKS

The "too many stations" problem

FCC Commissioner Frederick W. Ford, in a recent speech before the Kentucky Broadcasters Association, sounded an important note about a problem that disturbs many broadcasters—the fact that the tremendous increase in the number of radio stations since 1946 (from 996 to 3,451) has produced in many markets an unhealthy kind of competition that downgrades programing.

Said Ford: "I am sure that radio broadcasters generally are worried about the economic future of their business as it affects their ability to comply with our program policy. During recent weeks I have become increasingly concerned myself."

Ford suggests a new and thorough study and analysis of the problem by the FCC to determine "whether or not as a result of the free-wheeling grants which we are presently making, the public interest on an overall basis is being served."

To enable the Commission to make such a study, he proposes that the FCC ask special funds from the next session of Congress.

We heartily endorse Fred Ford's plan and are delighted that the FCC shows signs of coming to grips with one of the most difficult of all broadcast dilemmas.

Congratulations, Commissioner!

Hub Robinson and tv programing

Few in the industry would take exception to the statement of principles and ideals expressed by veteran producer Hubbell Robinson in his RTES speech the other day.

Robinson believes strongly that "good programing can be good business" and calls on both tv's creative element and tv advertisers to explore this thesis, particularly in the area of entertainment programings.

To which, of course, we say a loud "Amen." But, as we have pointed out before, such improvement, however devoutly desired, is not going to happen by itself.

A practical plan is needed. And we call on the NAB and the networks to come forward with such a plan.

10-SECOND SPOTS

"Button-down" ratings: Bob Newhart opened his second show (NBC TV, Wed. 10-10:30 p.m. EDT), with a vignette about his previous week debut's ratings. Speaking into his favorite prop, the telephone, he asked the ratings service chap allegedly on the other end how his show had fared.

"What do you mean I got a minus four," he angrily asked upon hearing the report from the other end.

"Oh," Newhart gingerly replied to the ratings fellow's explanation, "You say no one with a tv set was watching the show, and four people who have no tv set said they wouldn't have watched if they had one."

What's a marketing man? Paul Lee, national advertising manager, Volkswagen of America, titilated a gathering of the Marketing Executives Club of New York in mid-October with the following definition of a marketing man. "He's a no-nonsense guy who wants to know all of the facts about everything before coming to any conclusion. He's the kind of guy who, when you ask him how's his wife, answers, 'Compared to what?'"

Citizenship tests are a snap! Alexander Hamilton is a film editor for ABC News' Special Projects Division, which produces the "Bell & Howell Close-Up!" series. Last week his wife, a Canadian by birth, took her tests for U.S. citizenship. The immigration official asked her a series of questions about famous Americans. She correctly identified George Washington, Thomas Jefferson and John Adams. Then the questioner said: "Tell me something about Alexander Hamilton."

"Why," she replied, "he's my husband, of course.'

P.S. She passed.

Job insecurity: Larry Aiken, nighttime personality on KQV, Pittsburgh, got the shock of his life last week. He pulled out of his "in" box a note which read, "Larry, be sure to vacuum the reception room rugs before leaving." Aiken was able to heave a sigh of relief a few minutes later when he learned the note had been earmarked for Larry McMonigle, the night custodian.

DAY OR NIGHT WFAA-TV HAS THE WEATHER AT ITS FINGERTIPS!



ANOTHER IMPORTANT FACET IN THE

QUALITY TOUCH

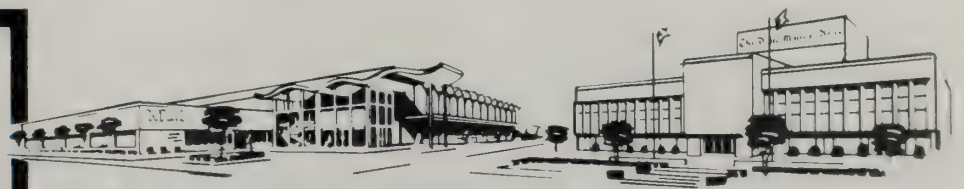
Weather is BIG in Texas, and with WFAA-TV it's big business. So big, in fact, WFAA-TV maintains a fulltime meteorologist, Dale Milford. He is also the only TV weatherman in the area meriting the seal of approval of the AMERICAN METEOROLOGICAL SOCIETY! Milford's vast array of equipment includes two long-line weather teletypes, and a continuous motion map-producing facsimile recorder directly connected to the U.S. Weather Bureau in Washington, D. C., a system which is the backbone of all official weather bureau forecasting. His home is also a fully equipped weather station, giving WFAA-TV viewers an accurate account of changing weather regardless of the hour.

Naturally, there is a long waiting list for sponsors. But WFAA-TV does have other equally strong time slots, and your PETRYMAN is kept informed daily. Why not call him and put this "quality touch" to work for you?

WFAA-TV

channel 8 abc

presented by Edward Petry & Co., Inc. The Original Station Representative



AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

* WORLD CHAMPION MILK PRODUCER



AND CHAMPION WREX-TV

BLANKETS

Its family of cities in the rich agricultural and industrial heartland of mid-america . . . producing top results for the farm advertiser!

*Model — Haven Hill Crescent Gewina Count, World Champion Milk Producing Cow. Courtesy of Rock River Farms, Byron, Illinois.

HR Television, Inc.

WREX-TV abc 13

Remarkable ROCKFORD, ILLINOIS

J. M. BAISCH Vice Pres. & Gen. Mgr.

6 NOVEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Book-by-Book, one of the 3 highest-rated CBS Stations (share-of-audience) in 3-Station markets

The Land of Milk and ~~Honey~~ Money!

WBAY-TV 2

GREEN BAY, WISCONSIN

Evans, General Manager • Represented by H-R Television, Inc.



ANA UNVEILS HUSH-HUSH 'PROJECT X'

Agreement on defining ad goals is expected to have far-reaching effects on advertising

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Does spot radio need more sell?

Page 32

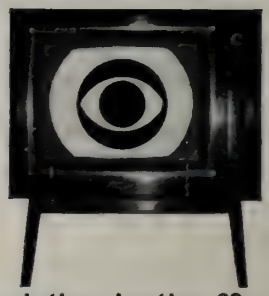
Why Grace McElveen just can't lose

Page 34

Will c-p-m be dumped for h-p-c?

Page 36

DIGEST ON PAGE



Basic Fact: WCCO Television has a greater daily circulation in the 68 count
St. Paul-Minneapolis market, than any other televi sion station in the area.* Th
circulation is also greater than any other medium in the market. The extent of th
penetration is further proved by the basic fact that in prime viewing time WCC
Television reaches 31% more homes than any other television station in the marke
Basic Medium: WCCO Television, with its vast range and acceptance throughout t
Northwest area, is the single medium you need to sell your product in this great mark
Modern selling demands the advantages of sight, sound and motion advertisin
WCCO television combines these with a big, buying audience. For more Basic Fac
on this Basic Medium call WCCO Television or Peters, Griffin, Woodward, Inc.

*ARB 1960 Coverage study †Nielsen, Nov. '60—Aug. '61 A

BASIC MEDIUM



The NEW Spirit of St. Louis

The new Spirit of St. Louis might be called *One Billion Dollars in Action.* That is the approximate amount being spent to improve the business, industrial, civic, cultural, educational and economic profiles of this great city . . . the 9th largest metropolitan area in the U. S. and the nation's 10th major market.

Look to the *new* Spirit of St. Louis for an ever-expanding, lucrative market potential. Communicate *effectively* with this newly revitalized market via KTVI

— still your lowest cost per thousand TV buy in St. Louis.

Represented nationally by BLAIR-TV

KTVI 2

CHANNEL ST. LOUIS

OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET

WSYR-TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR

*ARB MARKET REPORT MARCH, 1961



Get the Full Story from
HARRINGTON, RIGHTER & PARSONS

WSYR • TV
Channel 3 • SYRACUSE, N. Y. • 100 KW
NBC
Plus WSYE-TV channel 18 ELMIRA, N.Y.

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Time buyers are studying it!



Time sellers are studying it!



Do you know what they know?

(about station coverage)

Buyers and sellers of broadcast time are finding Nielsen Coverage Service '61 a gold mine of *current* information about radio and television station coverage market by market.

Advertisers and agencies are applying NCS '61 coverage facts to marketing strategies . . . seeking the most effective buys. NCS '61 is telling them:

- The size of each station's *coverage* area.
  - —the number of homes in each *marketing* area.
- How well each station serves these areas
  - —how often families receive the station
  - —how often they tune elsewhere.
- How well each station's coverage dovetails with specific marketing patterns.

Subscribers* know how well each station scores on the above points . . . have the information they need to guide effective sales campaigns. To get your share, start planning today . . . using the latest coverage facts from NCS '61, now available to everyone.

*Over 500 agencies, advertisers and broadcasters are now using NCS '61.



FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700

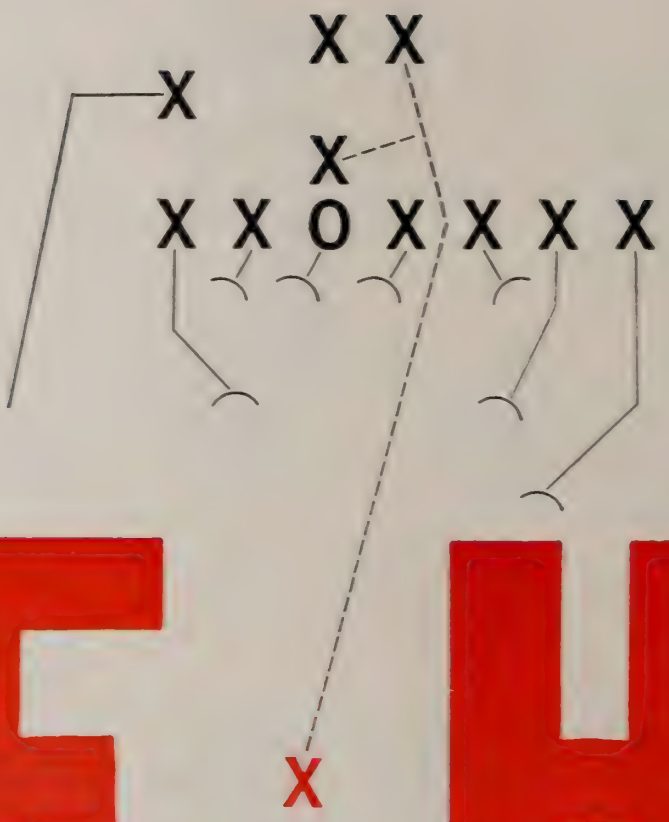
HOLLYWOOD 28, CALIFORNIA
1680 N. Vine St., HOllywood 6-4391

Nielsen Coverage Service

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400

1453



E HIL

This Fall, the CBS Television Network will again chalk up the biggest attendance record in footba
The same go-go-go spirit that first brought professional football home to a nationwide audien
(the late National Football League Commissioner Bert Bell attributed the game's phenomenal ri
to this network's pioneering coverage) is also responsible for many other CBS Television Netwo
sports firsts. First to give the nation a front row seat at international competitions through exc
sive coverage of the 1960 Winter and Summer Olympics. First to use video tape in sports, maki
it possible to rerun thoroughbred races, crucial golf rounds and scoring football plays as soon

ARATE!

ey are over. First to televise the whole incredible range of sporting events from rugby to auto racing, m sky diving to figure skating—through the introduction of the weekly Sports Spectacular series. d throughout the year, this network continues to bring a hundred million television fans such jor events of every season as the college bowl games, the Triple Crown, the UN Handicap, the A and Masters golf tournaments, and baseball's Major League Games of the Week. Sports play exhilarating, exciting part in the powerful CBS Television Network **DOMINATE** e-up, which again this season has the balance, depth and quality to

Pioneer in public service



Major Edwin H. Armstrong made an outstanding contribution to the field of electronics when he developed the superheterodyne circuit in 1919—an invention used to this day in all home radios. Major Armstrong also did pioneer work in the regenerative circuit which is a fundamental part of all radio receivers and transmitters. His last great contribution to radio was the invention of the system of noise-free FM now widely used throughout the world for high fidelity broadcasting and in television.

WGAL · WGAL-FM · WGAL-TV have pioneered i the development of mass communications. Established in 1922, 1944, an 1949, respectively, these stations have been and are dedicated to servin all listeners in the cities and communities throughout their coverage area

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisc

Latest tv and radio developments of the week, briefed for busy readers

6 November 1961

SPONSOR-WEEK

NETS GO TO THE MOVIES

ABC TV, CBS TV are looking at movies for network use to counter NBC TV Saturday night success with them

ABC TV and CBS TV are now both taking a look around at what's available in feature films for prime time network use, according to informed sources.

ABC TV especially has been heavily hit in the Saturday night ratings opposite feature films on NBC TV.

The NBC TV series, Saturday Night at the Movies, is the first fully competitive use of feature films in network prime time.

The October II NTI for the two weeks ending 15 October has NBC TV from 9 to 11 p.m. on Saturdays trailing the CBS TV established shows by fairly close margins and sweeping far ahead of ABC TV.

For the two weeks NBC TV had 20.0 and 21.3 average audiences over the two hour period while CBS TV had 24.3 and 24.6 and ABC TV 12.5 and 12.4. While the NBC movies aren't topping CBS, they are giving Defender, Have Gun, Will Travel, and Gunsmoke some sustained serious ratings competition, and are leading ABC's Lawrence Welk and Fight of the Week by wide margins. (Make That Spare, after the fights on ABC, had 5.5 and 5.9, and is omitted from the averages above.)

Thirteen advertisers are currently in the NBC Saturday night movies. They are: Lanolin Plus (D&C), Chemstrand (DDB), Helene Curtis (McC-E), Union Carbide (Esty), R. J. Reynolds (Esty), Thomas Leeming (Esty), Noxzema (SSC&B), Maybelline (Post & Morr), Block Drug (Grey), Sunbeam (FC&B), International Latex (Bates), Bulova (SSC&B), and Beech-Nut (Y&R).

Not the least of the advantages to a network carrying movies is that it can sell participations in them with considerable flexibility.

The addition of more movies to network line-ups would speed up recent tendencies for the networks to become national-level spot carriers more and more.

The NBC movie series was the product of a decade of trade talk. Several seasons ago ABC TV acquired a package of British pictures from J. Arthur Rank. The ones that didn't go to ABC Films for station syndication went in on Sunday nights against Ed Sullivan, but the project was abandoned after a year. Since then only occasional use of features occurred on the networks until this season.

This year several studios were in negotiation with NBC TV until Twentieth Century Fox made the deal for a group of its post-1948's.

At the moment all studios with the exception of Universal and Goldwyn have made at least some commitment to sell their post-1948's to stations directly. The Universal package

(Continued on page 10, col. 2)

Puzzle picture: Tuesday at 9 p.m.

First juggling act for programing of the current season is ABC TV's on Tuesday night.

Calvin and the Colonel moves down from 8:30 p.m. to 9:30 p.m. start and New Breed, which began in the 9-10 p.m. slot moves up to 8:30-9:30 p.m.

Also on Tuesday night Red Skelton on CBS TV moved up from a 9:30 p.m. start to a 9 p.m. one—even before the season started.

Behind the ABC TV switch is the success of Dick Powell on NBC TV. The ABC program change gives New Breed an earlier start by 30 minutes than Dick Powell—instead of starting even at 9 p.m.

FTC: BURDEN OF PROOF NOW ON ADVERTISERS

The FTC is cracking down on deceptive tv ads using anonymous indorsements.

Where it is claimed that such-and-such a number of doctors, bankers, nurses, movie stars, etc., use a product the FTC is sending questionnaires asking companies to submit material on which commercials are based. Hence the advertiser, not the FTC has the burden of proof.

The current FTC drive began this summer and is the commission's first major effort since the tv "demonstration" investigations of 1959-60.

VEDDER TELLS SRA WHY REPS MISUNDERSTAND

(Chicago): Blair Vedder, v.p. and director of media for NL&B, speaking before the SRA chapter in Chicago recently, explained to reps how media plans for clients are done by his agency. He also explained how a failure to comprehend the process can lead to mutual misunderstandings between agencies and reps.

Vedder pointed out that this media department rarely plans its own media programs. These usually begin when the account executive, research, marketing, and media supervisors create a marketing strategy for a brand.



Blair Vedder, Jr.

In these preliminary sessions everything known about a brand is correlated to a marketing strategy which passes through the agency plans board to the client. Only then after approval does the media department go to work.

Vedder explained that this process excluded the chances of most "eleventh hour" station pitches.

He urged reps to make presentations regularly to buyers and supervisors, and to familiarize themselves with specific brand requirements before preparing a presentation.

Vedder made the address to explain why two questions are asked so frequently. Media reps openly ask: "How do I get your buyers to put my station, my magazine, or my newspaper on more of your schedules?" And Vedder's agency's own media planners ask: "Why do the media representatives keep trying to tell me how to build a media plan or how to buy one?"

Apart from NL&B's media purchasing process, already explained, Vedder pointed to another factor in-

(Continued on page 60, col. 1)

Nets go to the movies

(Continued from page 9, col. 2)

and the Goldwyn features (including pre-1948's as well) are open all the way for network negotiation.

But most the other studio post-1948 libraries have made some provision to save some features for network negotiation. Furthermore, each passing year takes an additional batch of features off the five-year waiting period after theatrical use.

Several of the feature film companies' distribution arms have been approached by networks recently about post-1948 availabilities. Goldwyn has control of his own features, Screen Gems—a division of Columbia Pictures—is sales agent for Columbia, MGM-TV handles the MGM features, and UAA is the representative for the United Artists' backlog.

Other libraries are disposed as follows: Universal has a distribution deal with Screen Gems for pre-1948's, Seven Arts is an independent distribution company set up especially to handle post-1950 Warner Bros. features, and Colorama handles the post-1948 Paramounts. Twentieth Century Fox, apart from its features on NBC TV, has distribution arrangements with NTA and Seven Arts.

Lee bombshell to NMA on deintermixture

Tv stations have a surprise coming to them from FCC commissioner Robert E. Lee this week.

He's going to tell the National Manufacturers Association Radio Use Committee that he favors assigning part of the deintermixtured vhf channels for use as factory-to-factory and factory-to-mobile unit facilities.

The nub of Lee's remarks: the manufacturers will have to look for such frequencies to vacated tv channels, with a harvest to be expected when and if all tv moves to uhf.

WWJ ELEVATES SISSON JACOBSON, SIBBOLD

(Detroit): In the latest of a series of executive realignments at the WWJ stations, Franklin G. Sisson becomes station manager of WWJ-TV, Denman F. Jacobson becomes station manager of WWJ radio, and Nestor A. Sibbold has been named sales manager of WWJ.

Sisson joined the stations last April as manager of WWJ. For 14 years previously he was associated with WOOD and WOOD-TV, Grand Rapids, where he was announcer, program manager, and finally tv sales manager.



Franklin G. Sisson

Jacobson joined WWJ in 1959 as local sales manager, later becoming national manager as well. He was previously an account executive with CBS in Detroit, and was at one time service representative for Plymouth with N. W. Ayer.



Denman Jacobson

KHJ back at Mutual; RKO gets CBC dramas

KHJ, the RKO General radio station in Los Angeles, will become reaffiliated with the Mutual Broadcasting System on 29 January 1962.

A number of the original Don Lee system, KHJ joined Mutual in July 1936, but dropped its affiliation in August 1959, whereupon KPOL joined Mutual.

Elsewhere, RKO General has acquired 26 full hour dramas, originally telecast in Canada on the CBC for General Motors, for o&o use and sale to others.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

The latest addition to the WWLP-WRLP equipment lineup is a brand new remote truck which enables us virtually to put our studio on wheels. Carrying three television cameras and a portable videotape recorder, plus cables, a microwave relay, a 100 ft. portable tower, lighting, audio equipment and spare parts, the remote unit is the single most valuable equipment collection that our stations maintain.

Our stations have had mobile unit since 1954 and have a long record of impressive remote telecasts to our credit: *Today*, *Tonight*, several *Wide, Wide, World* telecasts; the installations of Catholic and Episcopal bishops; the Springfield Symphony; Armed Forces Day at Westover Air Force Base; numerous bowling, golf, and football games; the St. Patrick's Parade from Holyoke; a gubernatorial inauguration; the Home show; Eastern States Exposition; and many, many others including feeds to all three TV networks.

The remote truck gives WWLP-WRLP the ability of getting out with television cameras to where things are happening. It goes without saying the splendor of a cathedral or the scope and size of a SAC Air Force Base could not be brought into our television studios, so we take the cameras where the story is.

Our remote equipment doesn't necessarily mean anything to a national advertiser—but it's the only equipment of its kind within almost 100 miles and it means a lot in terms of station image—and viewer loyalty.

Represented nationally by HOLLINGBERY

WINS, NEW YORK IS PSN FLAGSHIP

Independent radio station WINS, New York, has become affiliated with the new Public Service Radio Network and will serve as its flagship station.



Ted Cott

Ted Cott is president and chief executive officer of the PSN. Frederick Raymond is chairman. Budd Getschal is executive v.p. and David Garth is production v.p.

PSN is preparing four libraries of one minute features to serve public service and community interests. A series of nine minute lectures is also planned, forming a national radio university. Courses will be given by Edward Barrett, Columbia; Max Lerner, Brandeis; Peter Sammartino, Farleigh Dickinson, and members of AADA.

The aims of the PSN have been endorsed by FCC Chairman Newton Minow, by Congressman Emanuel Celler, and Senator Mike Monroney.

ABC TV NSS way ahead of '60 for o&o's in fourth quarter

ABC TV National Station Sales had written as much business for the ABC o&o's by 15 October as was done in all the fourth quarter last year, before NSS was formed.

ABC expects that the five stations will have a fourth quarter 20% ahead of 1960.

WNTA-AM-FM to Bergen Corp.

Bergen Broadcasting Corp. and Bergen FM have purchased WNTA-AM-FM, Newark from NTA for $2.5 million, pending FCC approval.

The am station dates from 1921 as WAAT, Jersey City, and the fm station began in 1947.

NBC TV'S DAYTIME: $3.6 MIL. IN 5 WEEKS

NBC TV Daytime has put together $3.6 million worth of new and renewal business in the last five weeks.

New business came from Kraft, Alberto Culver, Mead Johnson, National Biscuit, Pillsbury, and Sweets Corp.

Renewals were from U. S. Borax, American Doll, and Remco.

Rightist monster rally buys 3 hr. tv blocks

Ultra-rightist, anti-communist California groups are presenting a three hour rally taped for tv in other cities.

Schick division of Eversharp and Technicolor, Inc., sponsored the meetings on WPIX, New York, last week. Richfield Oil was a third sponsor when the meetings were telecast in California.

The sponsorship is strictly of the "lobbying" or public relations type. No commercials will be presented.

NBC claims 5 week sweep of Nielsen MNA

NBC Research is claiming that NBC TV has been the leading nighttime network for five consecutive weeks, according to Nielsen MNA Reports.

For the week ending 22 October it had a 7:30-11 p.m. average of 18.4, 3% ahead of CBS TV's 17.8 and 14% above ABC TV's 16.1.

In half-hour wins NBC had 24, CBS 17, and ABC 11.

NBC is also listing seven of its brand new shows this season among programs with a share of 33 or better (Dick Powell, Joey Bishop, Dr. Kildare, Hazel, International Showtime, Walt Disney, and Car 54) compared to one for ABC and none for CBS.

BPA SEMINARS SET FOR 6-8 NOVEMBER

At the Broadcast Promotion Association's annual convention in New York this week, an amendment will be voted on which would attempt to disperse officers and directors among more stations than at present.

The amendment, which comes up at the 6-8 November sessions, would limit stations, groups, networks or other broadcast units to one officer or director of the BPA.

During the New York meetings, which take place at the Waldorf Astoria, there will be 15 panel sessions conducted, ten of which can be selected. Agency executives, newspaper tv editors, trade paper editors, TIO executives, radio station managers and BPA members will participate.

Agency people will include Ted Grunewald, H&G; Frank Kemp, Compton; Herb Zeltner, L&N; Janet Murphy, Gumbinner; Phil Stumbo, McC-E; Al Silverman, NC&K; Jackie LaCosta, Bates; Sam Vitt, DCS&S; Bill Chrisman, L&N; Richard Dunne, SSC&B; John Eckstein, Wexton; Ray Stone, Maxon; Bern Kanner, B&B; Bill Raidt, D'Arcy; Al Petcavage, DDB; Julie Brown, Compton; Frank Grommer, FC&B; Bob Liddel, Compton, and Roger Bumstead, MJ&A.

In addition, these radio station managers will participate in the seminars: Jay Barrington, WDAF, Kansas City; John Sullivan; WNEW, New York, and John Gilbert, WXYZ, Detroit.

Michaels Storer tv v. p.

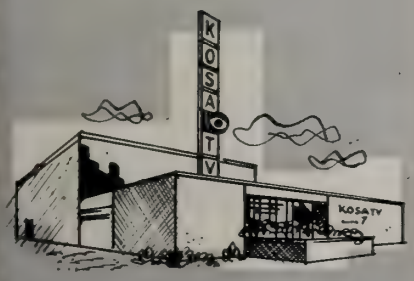
(Miami): Robert M. Akin has been appointed director of finance of Storer Broadcasting. At the same time Bill Michaels becomes v.p. for tv and Carry H. Lee v.p. for business planning, in addition to his Storer Programs post.

Akin is a partner in Dittmar and Company, a San Antonio investment firm. Michaels' new tv offices will be in Birmingham, Michigan.

More SPONSOR-WEEK continued on page 60

If You Lived In West Texas







You'd look to the Trigg-Vaughn Stations for news. TV covers the news fast and in depth. Examples . . .

August 3, 1961 707 Hijack . . . on the air with live remote at 6:45 A.M. and fed the nation till FBI apprehended hijackers.

September 11, 1961 Hurricane Carla . . . covered on-the-spot for two days by TV News Director.

September 13, 1961 Within 36 hours of "Carla," TV audience had responded with almost $300,000 in non-perishable foods and clothing for victims.

TV DOMINATES WEST TEXAS BECAUSE TV LEADS IN SERVICE AND ENTERTAINMENT. THE BOLLING COMPANY MAN HAS THE FULL STORY.

TRIGG A TV VAUGHN STATION

KROD-TV EL PASO | KVII-TV AMARILLO | KOSA-TV ODESSA MIDLAND

BUY TV to sell West Texans...
Get 34% of New Mexico to boot

KROD-TV *El Paso* | KVII-TV *Amarillo* | KOSA-TV *Odessa/Midland*

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn
Chairman of the Board

Cecil L. Trigg
President

George C. Collie
National Sales Manager

"Your grandchildren will grow up under Communism!"

—says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag?

★ ★ ★

"Never!" you say. But *are you sure?* What can you do to oppose Communism? There is one sure way. Help *Radio Free Europe!* What does it do? It broadcasts the news of freedom to 79 million captive people behind the Iron Curtain. It helps keep them from turning to Communism. It helps pose a major obstacle to the Russians starting a war. But Radio Free Europe needs help. It depends on individual Americans for its existence. Will you help? Give a dollar? Give 5 dollars . . . or more? Surely your heart tells you to give something—so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . .

RADIO FREE EUROPE

THE AMERICAN PEOPLE'S COUNTER VOICE TO COMMUNISM

Mail your contribution to Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York

by John E. McMillin

Commercial commentary

Image-building—sense or nonsense?



One of the latest of the eminent eggheads to attack Madison Avenue and the influence of American advertising is the famed historian, Arnold J. Toynbee, and the other day in Chicago I heard a couple of irate agency men discussing Dr. Toynbee in pretty frightening terms.

"Listen," said one, "he may be a thought-leader and an opinion-maker and all that. But I say he's a jerk."

"That's just the point," said the other. "We gotta get out and show the people that Toynbee is intellectually dishonest."

Somehow the picture of two eager-beaver ad agency vice-presidents standing solemnly before the bar of world opinion and indicting the prestigious author of *A Study of History* for intellectual dishonesty—man, it staggers the imagination!

But the conversation illustrates, all too graphically I am afraid, the absurdities, the problems, the pitfalls, and the pomposities which arise in that marvel of modern gibberish—industry image building.

These days, hundreds of serious-minded practitioners of both advertising and broadcasting have been frantically trying to figure out how to deal with a relatively small group of highly vocal critics.

All sorts of high-minded plans, projects and programs have been set up—ranging from Lou Hausman's work at the TIO to the AFA's advertising recognition campaign and the 4A's Hill & Knowlton thought leader study.

All have, as a basic objective, "influencing the influentials"—the educators, religious leaders, government officials, editors, artists, social scientists, writers and civic big wigs who have been sounding off so strenuously about the wasteland of tv programing and the atrocities of Madison Avenue.

And all, I am reluctantly forced to admit, are a strange combination of sense and nonsense, fact and fancy, pride and prejudice, and all suffer, to some degree, from certain basic fallacies.

Who gives opinions to opinion makers?

Fallacy No. 1 is the "just tell 'em the truth" illusion.

This is the odd but widely held belief that all you have to do to influence a thought leader is just "give him the facts."

Well, all I can say to that is—prove it, brother, prove it.

I've seen absolutely no evidence that any of our cantankerous intellectuals are moved in the slightest degree by long documented lists of "all the darn fine programs on tv every week, provided you just look for them."

Nor do I find the faintest indication that they are titillated in even the tiniest way by factual (and accurate) descriptions of advertising's necessary, useful role in our "consumption economy."

(*Please turn to page* 47)

WTOK-TV

MERIDIAN, MISSISSIPPI



***MISSALAND . . .** a most efficient media buy. Missaland comprises thirty-six counties in Mississippi and Alabama covered only by one television station—WTOK-TV. Facts prove that WTOK-TV offers advertisers one of the nation's most efficient media buys. Add to this a big new bonus market—the McCain Naval Air Station just commissioned at Meridian.

Before completing your next market list, take a close look at WTOK-TV. Here are five good reasons why:

- 159,400 Television Homes
- $530,093,000 Retail Sales
- $796,636,000 Effective Buying Income
- 2,500 New military and civilian personnel
- $12,000,000 New Annual Payroll

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden

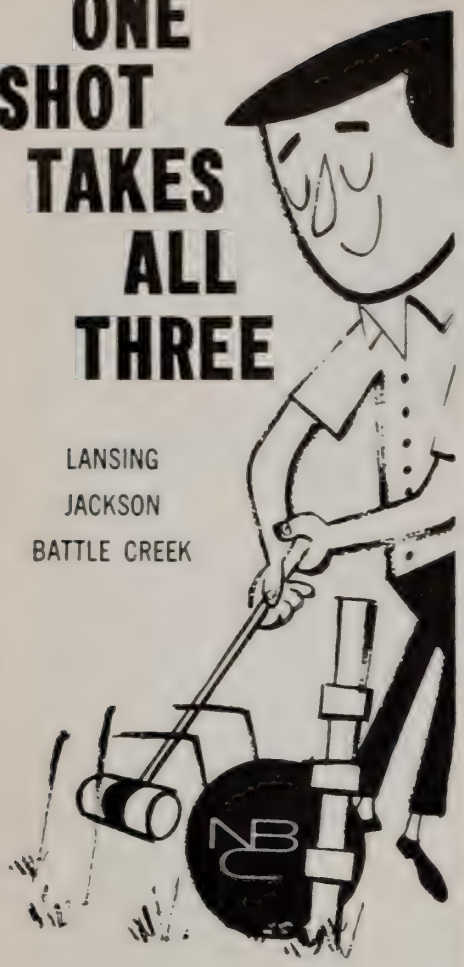
WTOK-TV
MERIDIAN, MISSISSIPPI

CHANNEL 11
CBS PRIMARY AFFILIATE
NBC - ABC
BOLLING COMPANY REPRESENTATIVE

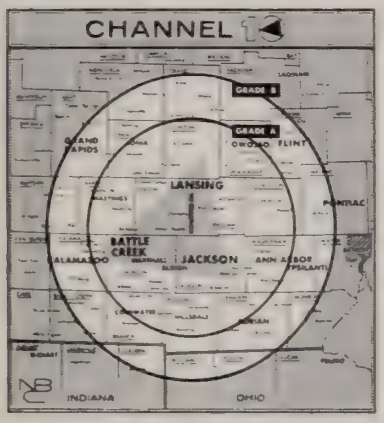
MAXIMUM POWER 31,600 WATTS

MISSISSIPPI'S FIRST
VHF TELEVISION STATION

ONE SHOT TAKES ALL THREE



A solid play in Michigan's Golden Triangle stakes you to a lively market—Lansing, Jackson and Battle Creek! WILX-TV cracks all three with a city-grade signal and scores big in a lush outstate area.



Operating with a 1,008 foot tower at 316,000 watts. Let this one outlet give you all three markets.

Represented by
VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION

WILX NBC TV CHANNEL 10

555 5th

RTES thanks us

Thank you for running our registration ad and the fine editorial coverage your publication has given to the RTES Seminar.

The combination proved extremely effective. Not only was the seminar fully subscribed, but all, save one, of our first choice instructors readily accepted the invitation to lecture. This could not have happened without your help.

It's my hope that the seminar will provide a good introduction to commercial broadcasting and will be offered each year. All of us who have worked towards this goal thank you for giving voice to the idea.

Edwin H. Ephron
chairman, RTES
Time Buying & Selling Seminar

* * *

We were most excited and pleased at your SPONSOR SPEAKS comments on the RTES Time Buying & Selling Seminars. However, I must call to your attention that in naming members of the Committee you omitted Erwin Ephron of A. C. Nielsen's Broadcast Division, who is chairman of the committee, and Chris Rashbaum of Harrington, Righter & Parsons, Inc., who is a co-chairman along with several others who are also contributing time and energy.

I just thought I would call this to your attention not to withdraw credit from the people you named, but to add those deserving recognition.

Claude Barrere
executive director

New data

A copy of your "Tv Basics" for 1961 came into my hands, and I was chagrined to find, in the color TV section, total absence of any information about WWLP.

Since the industry depends in great measure on publications like "Tv Basics" for vital information, and since most stations are anxious to supply this in their own behalf, I would like to see you with accurate, up-to-date, useful information.

Frank J. Doherty, Jr.
promotion manager
WWLP
Springfield, Mass.

• WWLP-TV has submitted the following information with the above letter: Local color on film is available; 2,100 color sets in market; 2 weekly color programs; no locally produced color commercials; 1 color film camera.

Joe's got a critic

I imagine most SPONSOR readers were more than a bit disturbed to learn Newt Minow greeted Joe Csida "more coldly than (he) expected" at the recent Radio and TV Executive meeting. And imagine confusing Joe's column with John McMillin's. Joe must be wrong on that count.

With all the problems and challenges our industry faces, public fawning at the feet of Chairman Minow seems one of the least profitable ways to occupy your pages.

Gee Joe, I sure hope you make the team.

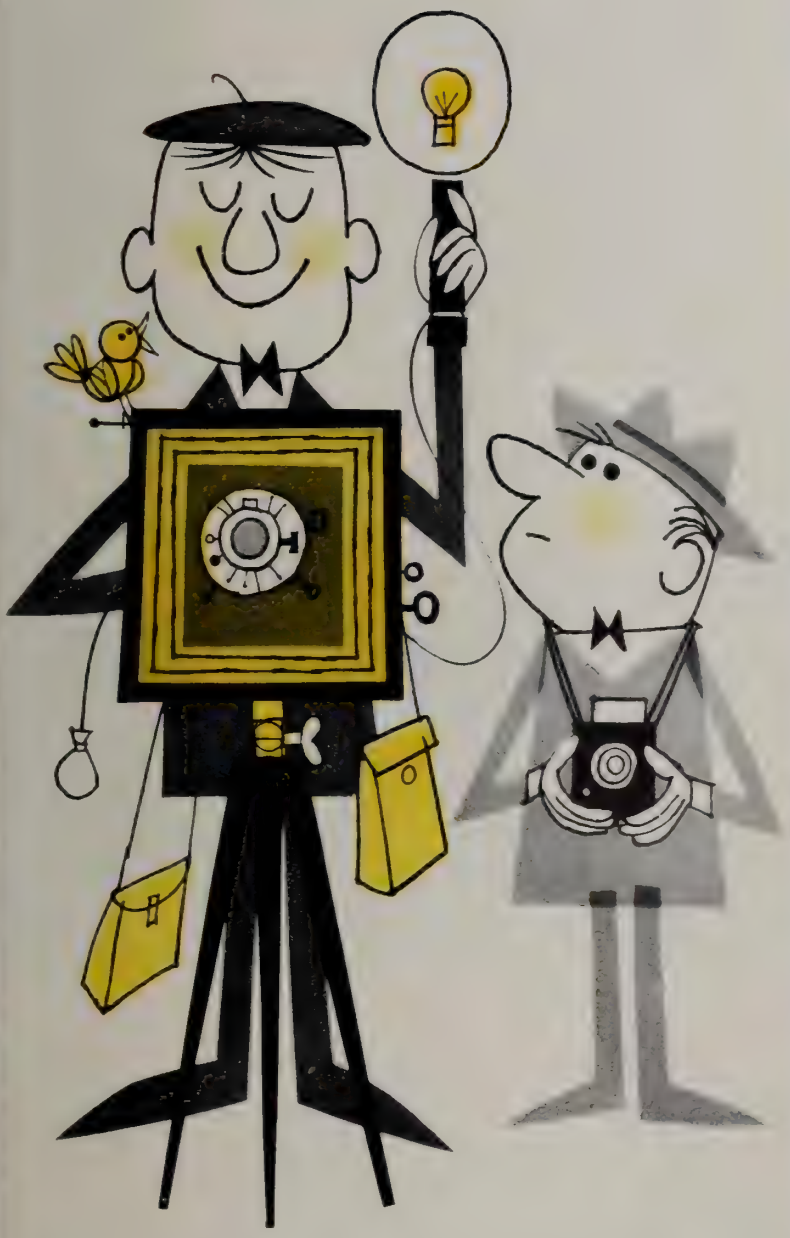
Phil Corper
George P. Hollingbery Co.
N.Y.C.

Baffled ad man

Here's a baffling commentary regarding tv viewing tastes: A young man who is a freshman at one of the ivy league universities, which shall be Nameless, wrote to me, "Last night several of us went to the Nameless social center to see a tv hour documentary on a vital world topic. Four tv sets in operation. We couldn't get even one of the groups huddled around the screens to tune in the documentary on a major station. All four were tuned to *The Untouchables.* Maybe I shoulda stood in high school."

Perhaps Shakespeare said it best regarding our generation, and I mean all of us—not just the "younger generation"—although he didn't anticipate the hydrogen bomb when he wrote, "*The rest is silence.*"

Samm Sinclair Baker
(*Agency name withheld*)
N.Y.C.



GO FIRST CLASS with **KMJ•TV**

FRESNO

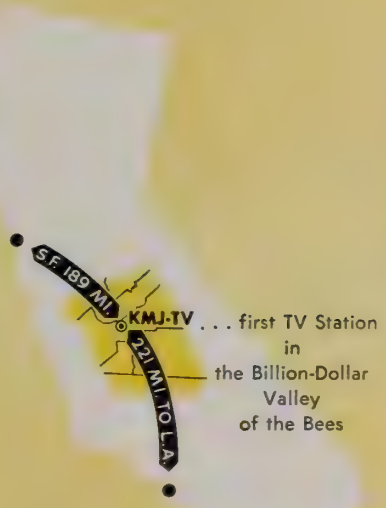
CALIFORNIA

Go First Class with KMJ-TV — and with first class ratings as confirmed by the new Fresno ARB survey of July, 1961.

KMJ-TV has more quarter hour wins throughout the week . . . from sign-on to sign-off . . . than any other Fresno station. This is true both for the Metro Area and for total homes. And KMJ-TV leads consistently in the number of adult viewers.

KMJ-TV movies lead the field. The afternoon movies Monday through Friday are the top rated daytime movies with an average rating of 15.0. The Sunday Cinema Special from 4:00 to 7:00 p.m. has a 22.0 and the Friday night Fabulous Films has a 17.0 rating.

*July 1961 ARB, Fresno



McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA

NATIONAL REPRESENTATIVE
THE KATZ AGENCY



New type audience-slayer.

Target: The Corruptors knocks off largest share of audience of any new show on any network.*



Out of the files of Lester Velie, crusading reporter whose stories have triggered Kefauver and McClellan Committee probes, comes this new kind of show--packed with public service as well as public suspense.

Starring Stephen McNally as a corruption-hunting newsman, Target: The Corruptors has streaked to immediate success. It now tops all new shows in share of audience and has, in happy conjunction with such established favorites as The Flintstones and 77 Sunset Strip, made ABC-TV the No. 1 network on Friday night.†

ABC TELEVISION

*Source: Nielsen 24 Market TV Report. Average audience, week ending October 22, 1961 † Friday 7:30 to 11 PM.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

6 NOVEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

The delayed action decongestant remedy continued to be the hottest thing in the proprietary drug field, and it means a welter of additional air media money next fall.

Menley & James' Contac has had the national jump on all of them, but reports have it that **Vick, Whitehall and Chesebrough have new types** of decongestant capsules ready for testing, if not marketing, next year.

One expense some of the proprietary companies would like to avoid: a royalty to the **smaller drug laboratories** that have already developed such capsules and are awaiting the stamp of approval from the Food & Drug Administration.

National spot tv buying the past week wasn't up to the past seven-weeks' volume, but it covered a rather broad product front, with some pre-holiday business thrown in for good measure.

The action included: Volkswagen (Doyle-Dane-Bernbach); Papermate Pen, top 50 markets, three weeks, starting 4 December; Bristol-Myers' Silk 'n' Silver (FC&B); Instant Maxwell House coffee (B&B); Stouffer frozen cooked foods (Ketchum, M&G); Pharmacraft's Coldene (Papert, K&L); Southern Bell Telephone (Gardner, St. Louis), four-week pre-Christmas campaign. (For more details see SPOT BUYS, page 46.)

Has the Conelrad radio alarm concept outlived its original basis for adoption?

One thing that's become manifest for those following the NAB circuit of regional meetings is that hosts of radio broadcasters say Conelrad is completely outmoded.

To them Conelrad is old hat in view of the advances made in intercontinental missiles. They say it would be to the advantage of America's warning needs for stations **to stay on their own frequencies** in times of emergency.

Rep salesmen in the midwest have been bugged more than ever during this fall's selling season by a feeling that they haven't been getting to the right persons within the agency with their station pitches.

The suspicion is not particularly new, but what has made it more acute is a growing recognition that the **changing nature of agency functions** perhaps requires that the seller readjust the focus of his station presentations.

To be specific, the rep is beginning to wonder whether the timebuyer isn't off the track when he tells the rep to come in equipped to give pitches **tailored for particular products** and be familiar with marketing plans in advance when the actuality is:

- These plans are so **top secret** that only top echelon people are in on them.
- The media planners on the campaign have **already submitted** their recommendations as to markets.
- The media analyst on the campaign has already blocked out the audience composition, time and type of schedule characteristics, and that because of his closeness to the various factors he may be **harder to persuade.**

Looks like tv's revenue from the toy industry for 1961 will easily go over the $10 million mark. TvB had it estimated as $7.2 million for 1960.

Toy industry sources figure on a sales total of $2 billion for this year, which is about $300 million over the 1960 level.

Radio stations looking for off-beat business may find a valuable cue in the arrangements that the Mishawaka Rubber Co. (Campbell-Mithun) is making for the use of radio spots in 18 markets this winter.

Mishawaka, which makes protective footwear, is concentrating its budget on snowy and rainy weather and the system it's set up is this: At the outset of a sloppy spell of weather the dealer phones the station and asks for Mishawaka spots to start rolling.

The plan, of course, has one catch, as happened in the case of Morton rock salt last winter: the local man forgets to call the station.

However, there were alert stations in the Morton instance who remembered to call the dealers, so that budgets were used up before the end of the contract.

P.S. Cream of Wheat has had lots of success with its plan of heavying-up schedules in bad weather, with all this left entirely to the discretion of the stations.

P&G figures it's got at least one sure hit out of the four new network tv series it's unveiled this season, namely, Car 54, Where are You?

It has its fingers crossed about Margie also getting into the click column, with a decided question mark beside the Joey Bishop and Dick Van Dyke shows.

A new big source of advertising, particularly for air media: the kingpin members of the ethical drug field, who through subsidiary firms are invading one by one the proprietary drug market, heretofore pretty much dominated by American Home and Sterling.

One advantage the ethicals will have over the many independent proprietary firms: **huge funds for investment spending.** An immediate case in point: Menley & James' (Smith, Kline & French subsidiary) fairly spectacular ad campaign for Contac, the new delayed action decongestant.

Look for **Upjohn** to make a similar move shortly and in time kindred overlapping into the proprietaries by such ethical nabobs as **Parke-Davis, American Cyanamid** and **Merck.**

Something that sellers of spot tv might do some heavy introspecting about: network tv salesmen report that agencies keep asking them to provide statistical fodder to counteract a client's preference for spot as against network minute participations.

The request obviously brings into bold relief a conflict resulting from two points of view. The advertiser would prefer to **confine his spot** activity to the markets where his sales prospects are best, while the agency leans to the **one buying source stratagem,** which has apparent **self-serving advantages** for the agency.

Sidelight: the SRA scanned the roster of day and night minute participations on the tv networks for a week this past August and noted that it represented 170 different brands.

BBDO last week previewed to reps its new 15-minute film for Famous Artists School, a correspondence course, with the hope they'll recommend its acceptance by stations.

A number of stations had **turned down** the previous mail-seeking film on the grounds that it was a 15-minute commercial.

The new version contains a **straight minute and a half pitch,** with the rest of the celluloid featuring a name artist who, while painting an outdoor scene, explains the basic points of composition.

The same advertiser has a **writers' correspondence course** in the works.

The toiletries business gets more and more literal with its brand names.

Latest example: The answer that Toni has whipped up to Helene Curtis' dandruff remover shampoo, Enden. The name's just that: Answer, and it's being tv tested in the Indianapolis market.

The tv networks are continuing their daytime game of checkers. Within a week after CBS TV conferred the status of double crossplug on Love of Life NBC TV added its own Young Dr. Malone and Truth or Consequence to its stable of double crosspluggers.

For NBC TV that makes **seven daytime strips** which permit an advertiser to scatter his three minutes (per quarter buy) over three different days. **CBS TV now has three** such shows, plus four morning strips which are sold on a rotation minute plan.

Commentary: the guess in astute agency quarters is that these gambits foreshadow the adoption by NBC TV sometime in 1962 of a ratecard with a **flat price of minutes throughout the daytime schedule** a la Today and the Jack Paar show.

Under this pattern all **bonus minutes** would be eliminated; also, all discounts except those involving an advertiser's over-all network dollar volume.

Obviously, such a policy would put the networks deeper than ever into a **competitive position with** selective spot.

ABC TV doesn't need rating information to know whether at least two of its nighttime newcomers, Ben Casey and The Corrupters, have taken the marbles.

The proof cited by its sales department: there's been a rush of business to both series during the past week.

What with the fast growth of minute participations the tv networks are beginning to feel that they'll either have to make radical changes in the ground rules on product conflict or box themselves out of a lot of business.

In other words, advertisers will have to be prevailed upon to **relax their protective restrictions,** even to the extent of a cigarette account not objecting to the inclusion in the same multiple-product hour program of a gum, mouthwash or cough remedy.

What appears to have become a somewhat pressing problem with the tv networks is what can be done to make more effective use of their audience promotion.

Example: development of techniques that will induce viewers to at least sample a new program series or break away from habit enough to look at a special.

A major cause of the problem is the disenchantment being expressed by agencies and their clients over the lack of effective promotion and merchandising support **on specials, in particular,** and regularly scheduled programs, in general.

From the viewpoint of a leading air media agency in the midwest, the least cooperative on matters of program promotion seem to be **many of the network o&o stations.**

Agencies with nighttime network tv connections are going to find the claims and slogans in their commercials under sharper scrutiny as the season deepens.

The Washington climate is one reason. Another is the mounting annoyance expressed by other agencies about the **blatant appropriation of copy platform bits.**

The networks (themselves on the alert) are being subjected to close watching from the agencies. The areas of concern, apparently instigated by clients, are **violence** and other variations of program treatment that might attract undue attention from the censor.

Stations have a good example to point to in Texas in seeking to sell advertisers on sponsoring local discussion programs.

The example: Sinclair Refining's Young America Speaks, which WFAA-TV, Dallas, originates and feeds to 11 other Texas markets.

The Sunday afternoon half-hour series did so well for Sinclair last spring that it's **underwriting another string of them** (15 weeks), starting 14 January.

Geyer, MM&B is the agency.

That market-by-market Thanksgiving deal involving the Hans Christian Anderson movie has apparently fallen by the wayside.

Dunnan & Jeffreys, which undertook to broker the project, told accepting or interested agencies that it hasn't been able to tie down enough advertisers: a **minimum of 12 were required.**

The plan called for airing the two-hour film in about 30 sought-after markets **three times** during the holiday weekend.

D&J's Marty Himmel says he **can still reinstate** the undertaking.

There's a fairly good possibility of several cigarette brands dipping into their budgets for a two-to-three week campaign in spot targeted at Christmas gift buying.

Word to that effect has already come from SSC&B in connection with **Pall Mall.**

This sort of buying, as a rule, **is last-minute;** that is, the quest for availabilities becomes a whirlwind, with almost **immediate starting dates** the end objective.

Have you noticed that the premium gimmick has vanished almost completely from tv?

Experts say that the reason is simple: premiums require a lot of time to get their story over tellingly and tv's too expensive or the **commercial segments are too confining** for the purpose. To wit, a minute and a half is the minimum requirement.

Another requisite: a **personality** on the program participating in the premium pitch. If not a personality, a **character,** a la the early days of radio when Ma Perkins went all out to affirm that the towel or breadknife P&G was offering couldn't be beat.

While national spot selling suffers, you can tell that things are going well for the tv rep salesman when he complains that his biggest competition is his station's local salesmen. That's what's being heard more and more lately on the rep side.

What is meant—and it applies largely in the secondary markets—is that it's getting **tougher to budge** a local schedule out of any choice positions for a national advertiser.

The local salesman, being on location, can argue against such clearances on the ground that his account **can be depended on for 52 weeks,** whereas the bidding national advertiser may be around for just a few weeks and months. Furthermore, many stations like to maintain a balance.

Even in pitching for an account there's been a change of emphasis as far as tv is concerned.

Agencies in the upper brackets used to spotlight the ingenuity exercised by them in the **buying of time,** network and spot.

Lately there's been a switch. Higher up on the list nowadays is the **theme of commercials,** with as often as not a suggested storyboard included.

The supermarkets, as well as the Mom & Pop stores, have a new angle of competition to bedevil them: Woolworth has opened up space for food rack jobbers and other variety chains are expected to follow.

For the supers it's a two-sided squeeze, the other being the growing invasion of food concessions in the discount houses.

Meaning for advertising: the brands will have to use more of it and with added effectiveness to make sure that they'll get the call in these price-shaving marts as against private labels.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor-Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.

INTEGRITY

...broadcast standards that are higher than the NAB code have been the policy of San Francisco's KTVU since its first telecast in March of 1958. Sponsors are assured that there will be no over-commercialization, no triple spotting, no product conflicts and the same rate card for everyone. These standards have earned for KTVU a reputation for integrity and enabled advertisers to obtain greater effectiveness and impact for their commercial messages on this station. Call H-R Television for the complete story of San Francisco's KTVU and availabilities.



The 307 foot high Campanile on the Berkeley campus of the University of California—the Nation's largest University. A San Francisco Bay Area landmark, the Campanile was built in 1914, a donation by Mrs. Jane K. Sather.

The Nation's LEADING Independent TV Station

KTVU
CHANNEL 2
SAN FRANCISCO • OAKLAND





One great after another...night after night, after night, after night.....

like Eddie Albert, Cannonball Adderley, Paul Anka, Count Basie, Richard Dyer Bennett, Jim Backus, Tony Bennett, Monica Boyar, Shelley Berman, Theodore Bikel ☆ Joan Blondell, Richard Boone, Doctor Albert Burke, Abe Burrows, Oleg Cassini, Betty Comden and Adolph Green, Irwin Corey, Sam Cooke and Joyce Davidson ☆ Matt Dennis, Phyllis Diller, Bradford Dillman, Carl Foreman, Anita Gillette, The Grandison Singers, Harry Golden, Lionel Hampton, Woody Herman and Sterling Hayden ☆ Charlton Heston, Tab Hunter, Will Holt, George Jessel, Chubby Jackson, T. C. Jones, Gene Krupa, Eartha Kitt, Piper Laurie and Elsa Lanchester ☆ Art Linkletter, Leonard Lyons, Gerry Mulligan, Vaughn Monroe, Julie Newmar, Hugh O'Brian, Terrence O'Flaherty, Dick Powell, Otto Preminger, Leontyne Price and Roger Price ☆ Tony Randall, William L. Shirer, Mickey Spillane, Jule Styne, Leopold Stokowski, Gore Vidal, Mike Wallace, Andy Williams, Dana Wynter and many more!

"PM EAST" & "PM WEST"

15 pm Mon thru Fri on the Westinghouse Broadcasting Company stations in: Boston **WBZ-TV 4** / Baltimore **WJZ-TV 13** / Pittsburgh **KDKA-TV 2** / San Francisco **KPIX 5** / Cleveland **KYW-TV 3** / also seen in New York on WNEW-TV 5 (11:10 pm) / Dallas WFAA-TV 8 (11:35 pm) / Los Angeles KTTV 11 (11:30 pm) Washington, D. C., WTTG-TV 5 (11:00 pm) / Harrisburg, Pa., WHP-TV 21 (11:15 pm) / York, Pa., WSBA-TV 43 (11:15 pm) WESTINGHOUSE BROADCASTING COMPANY, INC.



IN BUFFALO GO ACTIVE WITH



WGR-TV

CHANNEL 2

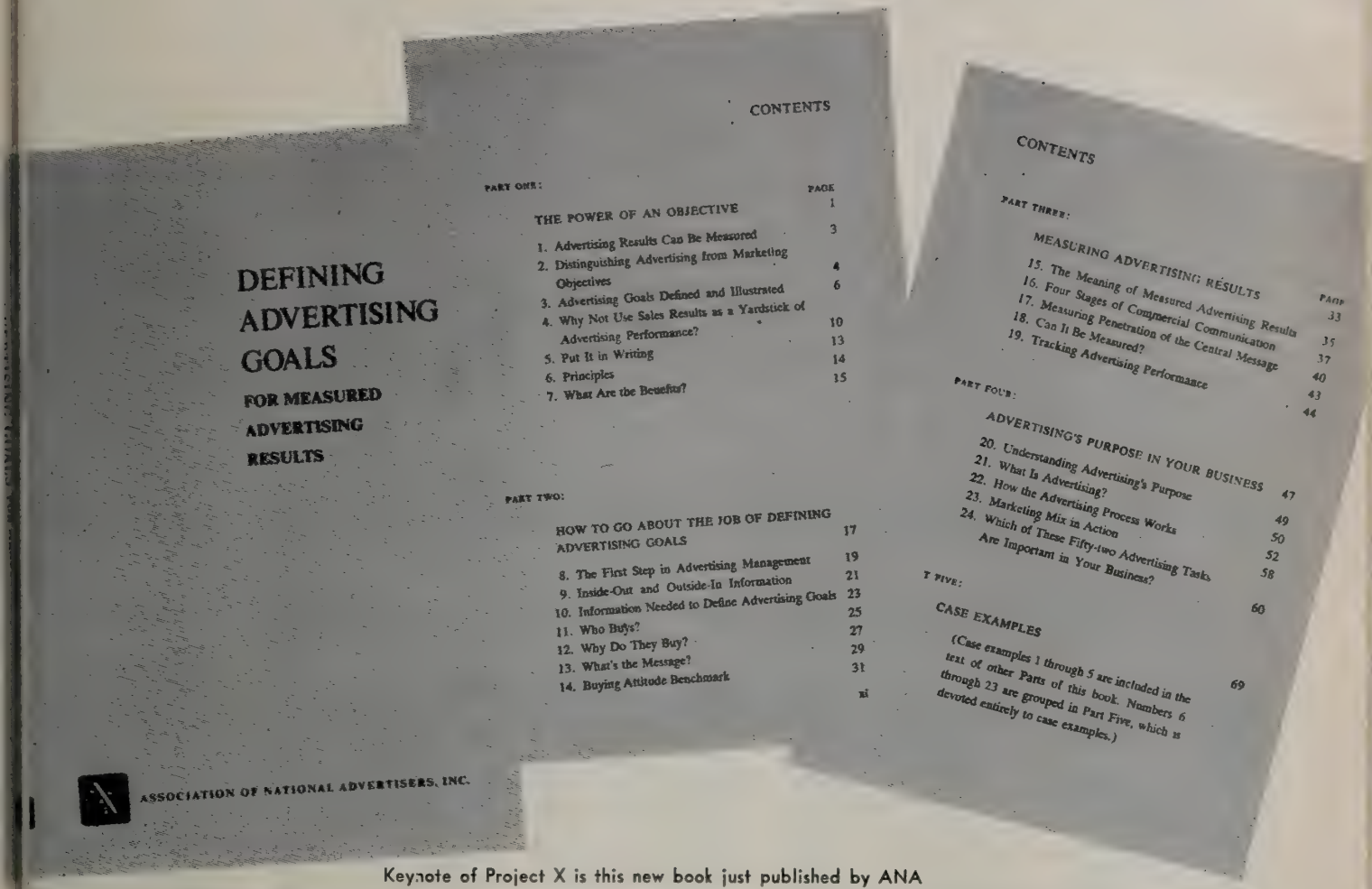
"Yankee Doodle Time" developed by WGR-TV brings a new department store format to TV programming. This exclusive, live, in-store promotion is a daily feature that has sold Buffalo's most active merchandiser—Adam, Meldrum & Anderson Company—on the continual use of Buffalo's most active station, WGR-TV. To sell Buffalo, get active with WGR-TV.

WGR-TV CHANNEL 2 NBC BUFFALO, N.Y. • A TRANSCONTINENT STATION

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-AM, WGR-FM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by Edward Petry & Co., Inc. The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17



Keynote of Project X is this new book just published by ANA
Defining Advertising Goals for Measured Advertising Results. It is work of 75 top-ranking executives

ANA UNVEILS 'PROJECT X'

Blue chip advertisers' plan seen as 'highly significant' with far reaching effects on media, research, and creative work

by JOHN E. McMILLIN

HOT SPRINGS, VA.

Executives of the Association of National Advertisers at the final session of their fall meeting here this week (3 November) took the wraps off the ANA's famed but hush-hush "Project X" and delivered a series of graphic presentations on the importance, significance and implications of this two and a half year study.

Experienced observers among the more than 300 blue-ribbon advertisers at the Homestead hailed Project X as a major industry break-through and predicted it would have far reaching effects in every advertising area—budgets, media selection, research, creative work, agency operations and corporate marketing.

Unprecedented and highly significant in the opinion of many at Hot Springs was the fact that top-echelon officials of such advertising giants as Lever, P&G, General Foods, General Mills, Bristol

Myers, Ford, General Motors and many others had managed to get together, hammer out, and agree on a *corporate management concept* of advertising's role in American business, and had suggested practical management techniques for determining advertising goals and expenditures and evaluating advertising results.

In view of the facts that ANA member companies account for an excess of $2.5 billion annually in national advertising and are by far the major factors in net tv, spot tv and national magazine expenditures, the Project X findings are sure to receive intense attention from all media engaged in national advertising.

Keynote of Project X is a new book just published under the somewhat formidable title, *Defining Advertising Goals for Measured Advertising Results*, which was put together by an ANA Committee on "The Corporate Management Approach to the Advertising Investment," headed by ANA board chairman, Roger H. Bolin of Westinghouse.

Serving on the committee were Max Banzhaf, Armstrong Cork; Y. P. Dawkins, International Business Machines; E. W. Ebel, General Foods; William R. Farrell, Monsanto Chemical; Donald S. Frost, Bristol-Myers; Melvin S. Hattwick, Continental Oil.; Henry Schachte, Lever Bros., John Veckley, U. S. Steel, and Ralph Winslow, Koppers Co. They were assisted by more than 50 other advertising managers, including all 18 members of the ANA board of directors, and by a panel of 25 outside media, marketing and research experts which numbered such luminaries as Marion Harper of Interpublic Inc. and Roy Larsen of *Time-Life*.

Russell Colley, management consultant to the ANA, was responsible for getting *Defining Advertising Goals for Measured Advertising Results* into written form.

The book, a tersely worded 114-page explanation of concepts and case histories, was mailed to ANA members a week in advance of the Hot Springs Meeting. (*Defining Advertising Goals for Measured Advertising Results* is available through ANA headquarters, 155 E. 44th Street, New York 17, N. Y. at $5.00 for members, $7.50 for non-members.)

Here at the Homestead, the entire closing session of the ANA meeting, presided over by John B. Hunter, Jr., dir., adv., B. F. Goodrich, was devoted to a discussion of Project X findings, significance, and use.

Ralph Winslow, whose title at the Koppers Company is v.p. for marketing and assistant to the president, described the value of Project X to marketing executives.

Gene Wedereit, dir. adv. and pub. rel., Chemetron Corp., discussed its usefulness in explaining the functions of advertising.

Douglas L. Smith, dir. adv. and merch., S. C. Johnson, pointed out its particular importance to package goods manufacturers and other companies producing consumer goods.

Donald S. Frost, v.p. Bristol-Myers, emphasized its values to the creative side of the business.

Research techniques for use in connection with Project X concepts were outlined in a presentation by Robert E. J. Gerhold, v.p. for research and media, Foote, Cone, and Belding.

A Ford Motor case study involving Project X principles was explained by Robert J. Fisher, director of the advertising and sales promotion office of the Ford marketing staff.

And finally, Raymond E. Olson president, Taylor Instrument Companies, discussed the responsibilities which Project X places on top managements for formulating specific corporate goals and marketing goals.

Though numerous phases of the Project X study have been disclosed to ANA members since its inception

ANA's 'Project X' committee, headed by Roger Bolin, was



ROGER H. BOLIN
Westinghouse Electric



MAX BANZHAF
Armstrong Cork Co.



Y. P. DAWKINS
Int'l Business Machines



E. W. EBEL
General Foods



WILLIAM R. FARRELL
Monsanto Chemical

in the spring of 1959, the publication of *Defining Advertising Goals for Measured Advertising Results* and the presentations at this year's Hot Springs meeting marked the first time that the project's concepts, case histories, and broad scale significance have been welded together into a complete, comprehensible whole.

Among outsiders, rumors about Project X have been rife for many months but, except for the agency, media, and research experts who acted as ANA consultants, few others in the industry have had a very clear idea of what the ANA was up to.

Actually, the full implications of

ciples and objectives.

1. Background of the Project-Phase One. Prime mover in the development of Project X was the late, highly respected Paul B. West, for more than 25 years ANA president.

West, some three years ago, alerted ANA members to the need for up-to-date depth research on what top corporate managements (presidents and board chairmen) thought about advertising, and what they most needed from their advertising arms.

Russell Colley was engaged to conduct a series of off-the-record interviews with such executives (because of the confidential nature of his con-

tiveness, whether advertising should be considered a short term or long term investment, and how and when to increase, decrease or maintain advertising expenditures.

First reactions to the Colley findings among some ANA members was that a "management education" program was needed, simply to explain to top executives how advertising works. Various projects were suggested including an elaborate sound film presentation.

Cooler ANA heads insisted, however, that the questions raised by management could not be answered easily or glibly, that much research,

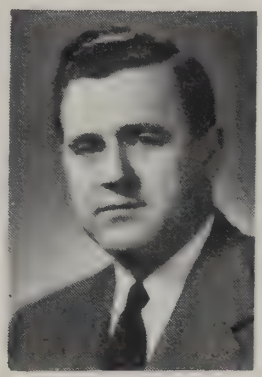
assisted by 50 other top ad directors, many outside experts



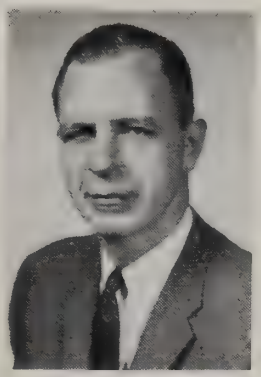
DONALD S. FROST
Bristol-Myers



MELVIN S. HATTWICK
Continental Oil



HENRY SCHACHTE
Lever Brothers



JOHN VECKLY
United States Steel



RALPH WINSLOW
Koppers Company

Project X cannot be grasped without a thorough study of the ANA book and it seems probable to many, including ANA president Peter Allport, that *Defining Goals for Measured Advertising Results* marks only a beginning in the process of explaining the concepts and application of the project.

The ANA has under consideration plans for comprehensive presentations on Project X to top management groups in early 1962.

Meanwhile, for non-ANA advertisers and other outsiders who have not yet been exposed to Project X, here is a highly condensed explanation of its history and basic prin-

versations the project was referred to in mildly cloak-and-dagger fashion as Project X).

Out of these talks several clear-cut conclusions emerged:

a) Top corporation executives are more concerned about advertising than ever before (the tremendous rise in advertising expenditures since World War II has focused attention on ad problems.)

b) Many of these executives recognize advertising's value but raise serious questions about it.

c) Their most frequent questions involve such subjects as how much to spend for advertising, how to determine advertising results and effec-

thought and study was needed. It was at this point that Project X entered its Phase Two.

2. Background of the Project—Phase Two. Phase Two enormously broadened the scope, significance, and importance of Project X. For what it involved was first, the collection, by the ANA Committee, of a vast storehouse of factual information from top national advertisers about their practices in setting up advertising campaigns and expenditures and in evaluating advertising results.

Second, it involved the derivation, from this data, of certain basic advertising concepts. Third, the agree-

Example #7 ELECTRICAL APPLIANCES

MARKET: 26 million logical prospects

MARKETING GOAL: Reduce excess year-end dealer inventories to normal level

ADVERTISING GOAL: Persuade 400,000 homemakers to visit 10,000 dealers (40 per dealer) in four weeks

20 Case Histories are discussed in ANA's Project X Textbook

ment by the committee and by its many expert ANA and outside advisers on these concepts. And fourth the documentation of principles and procedures in a manner acceptable to those who had labored on the project.

What has emerged, *Defining Advertising Goals for Measured Advertising Results,* is an extraordinary piece of work.

It is by no means the kind of flamboyant, but essentially superficial. "Let's sell management on advertising" presentation which might easily have resulted from such a large-scale group effort.

Instead, it is a kind of post-graduate textbook in high level advertising management which stakes out certain principles (some of which may bring gasps from outsiders or beginners in the business) and illustrates these principles with case history material.

If *Defining Advertising Goals for Measured Advertising Results* has one serious weakness, it is merely that the casual reader may not immediately and quickly recognize its impressive and practical sources.

The book is no product of academic, ivorytower thinking about advertising, but an almost miraculous distillation of the ideas and experience of industry professionals who are entrusted with multi-million dollar advertising budgets.

3. Project X—the Basic Premise. The basic premise of *Defining Advertising for Measured Advertising Results* is simply this: "Yes, advertising results can be measured, and advertising budgets planned with realism and accuracy, *providing you start with a specific advertising objective.*

"To measure the results of advertising a company must first have a clear understanding of the specific results it seeks to accomplish through advertising."

On the surface, perhaps, this seems obvious and elementary. But where Project X departs radically from common and commonplace advertising thinking is in its definition of advertising objectives, or, in more precise terms, advertising goals.

4. The difference between marketing and advertising goals. According to the ANA textbook, "An advertising goal is a specific communications task to be accomplished among a defined audience to a given degree in a given period of time."

Note the words a "communications task" rather than a marketing task, or a sales task.

Undoubtedly the most dramatic of the Project X concepts is the clear distinction it draws between corporate goals, marketing goals and advertising goals. It illustrates the difference with this sample:

Corporate goal: to earn 10% on invested capital in 196X.

Marketing goal: to achieve 12% of total industry sales in 196X.

Advertising goal: To establish 20% preference for brand A among Y million housewives in 196X.

Many business men, or advertising amateurs who have been accustomed to think of an advertising goal as a sales goal are going to be startled by this distinction.

But, says Project X, *total marketing goals* must not be confused with advertising goals because advertising cannot and does not do the job alone.

5. Why sales are not a yardstick of advertising performance. Advertis-

Example #8 TEA

MARKET: All adult consumers

MARKETING SITUATION: Unfavorable image of tea as a beverage among large segment of population

MARKETING GOAL: Increase tea consumption average of 5% per year

ADVERTISING GOAL: Raise favorable image of tea from 20% to 40% in five years

Tea Case History, summarized above, also describes 5-year goal

ing, points out the ANA is only one of many peas in the marketing pod. Others which have a decided bearing on sales are first of all *product*, followed by *point of purchase* (distribution) *packaging, price, publicity, promotion,* and *personal selling.*

"Unless advertising is the dominant marketing force, outweighing all other marketing forces combined, it is difficult to establish a positive relationship between volume of advertising and volume of sales.

Therefore, says the ANA, most advertising must be measured, not in terms of sales, but in terms of how well it accomplishes the specific communication task for which it is planned.

6. Put it in writing. The ANA's Project X committee reports that while many advertisers have difficulty in spelling out specific advertising goals, the only possible way to get a measure of advertising results is have goals expressed in specific and written terms.

It closes this section of *Defining Advertising Goals for Measured Results* with these arguments in favor of clearly spelled out, written goals: "People do better work when they have a clear idea of what they are driving at. . . . Advertising is the most intangible of all business forces. It is particularly important to have clearly defined goals when dealing with an intangible force. . . . Goals have become more necessary as advertising has become more specialized. . . . Agreed on goals reduce wasted effort . . . cut down on compromise advertising, . . . assist the creative team . . . and make possible the measurement of results. Measurement is not a means in itself, but a means to the end of more productive, more profitable advertising."

8. How to define true advertising goals. The Project X concept of a statement of advertising goal is "A single page or paragraph which represents the *decision* which has grown out of months or even years of research, thinking, and planning. It states in a few words—this is the message we want to deliver, this is the audience we want to reach, this is the accomplishment we expect to achieve."

To arrive at such a statement, says the ANA, two types of information are needed, "inside-out" and "outside in."

"Inside out" information includes data about products and competitors, industry sales, sales history, trends, distribution, pricing policies, etc. Such information should be available to the advertising man, but can be amassed by others.

"Outside-in" information is the kind of data which should be supplied by the advertising executive, who by training and experience thinks in terms of the ultimate customer. It includes answers to such questions as: "What is there about this product that would make other people want to buy it? What are the desires, habits and attitudes of peo-

(*Please turn to page* 48)

Example #10 **REGIONAL BRAND OF BEER**

MARKET:	500,000 moderate to heavy beer drinkers in newly opened urban area
MARKETING GOAL:	Capture 8% share of market in two years
ADVERTISING GOAL:	Attain 80% brand identity within six months after introduction

Ad goal in Beer case history was based on marketing experience

Example #16 **PAIN RELIEVER**

MARKET:	Entire population
MARKETING GOALS:	Maintain present share of headache remedy market Increase share of cold relief market from 8% to 12% in three years
ADVERTISING GOALS:	Hold present level of message penetration on headache relief (35% level) Increase cold relief message penetration from 15% to 25% in six months

Pain Reliever case history describes two-use, two-message goals

DOES RADIO NEED MORE SELL?

- **Call for more spot selling presentations to admen is made by reps, stations, and industry organizations**

- **Eastman presentation is designed to spur interest in spot radio as reps decry some station practices**

There is need for more spot selling presentations to top level agency and advertising execs by station reps, stations, and industry organizations, a SPONSOR survey reveals. Much of the vital missionary work in relating the story of spot radio's potency is currently done by a handful of individuals and institutions.

Is the story of spot radio being told enough? The consensus is no, among stations, station reps and industry organizations. But whose function is it to carry the major artillery of urging agencies and advertisers to use the medium remains undecided. Above all, spot radio will improve if the intramural *krieg* of inflated rating claims by some stations is brought to a halt, according to some advertising and marketing experts. Moreover, radio executives are nettled that spot radio's billings are lower than they should be in a period when local radio and television are booming.

"Much advertising is still being bought emotionally," Robert Eastman, president of Robert E. Eastman, said recently. "During the past few years the radio field has been negligent in the responsibility of continuously maintaining interest and excitement." It is Eastman's hope through his latest presentation, and the teamwork of radio stations, to create a ground-swell for the spot radio medium.

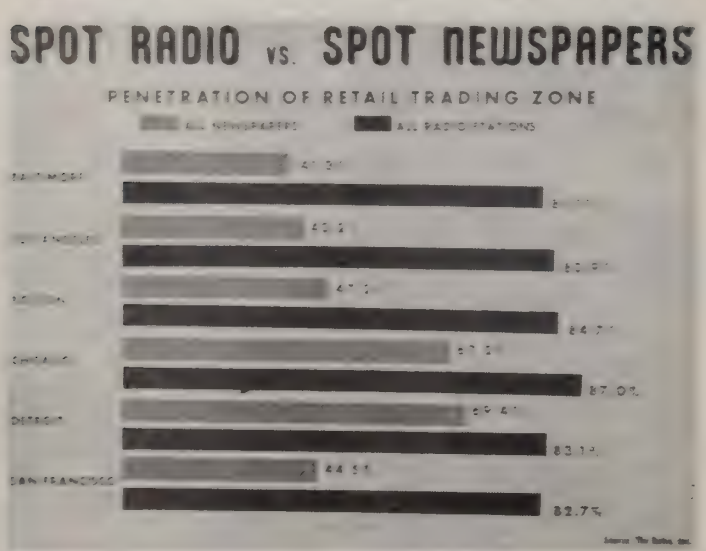
Nor does the RAB think the story of spot radio is being told sufficiently. "We see clear indications that assumptions made about television in past years are now being questioned by media departments," Miles David, RAB vice president, told SPONSOR. "That's reflected in RAB's responses from media people. But not enough presentations are being made that talk competitively about radio vs. television or vs. newspapers and magazines. We are more often still bogged down on the 'my station' vs. 'Joe's station' level that answers no basic questions."

Whether the presentation is made by RAB, station reps or stations, the more top-level selling radio does, the greater its opportunity to insure the big growth radio deserves, David declared. "There are great positive opportunities—particularly among advertisers RAB finds a receptivity to radio—and there is also necessary defensive in-fighting to be done," David continued. "Radio needs every sector of the industry active and calling on the highest levels."

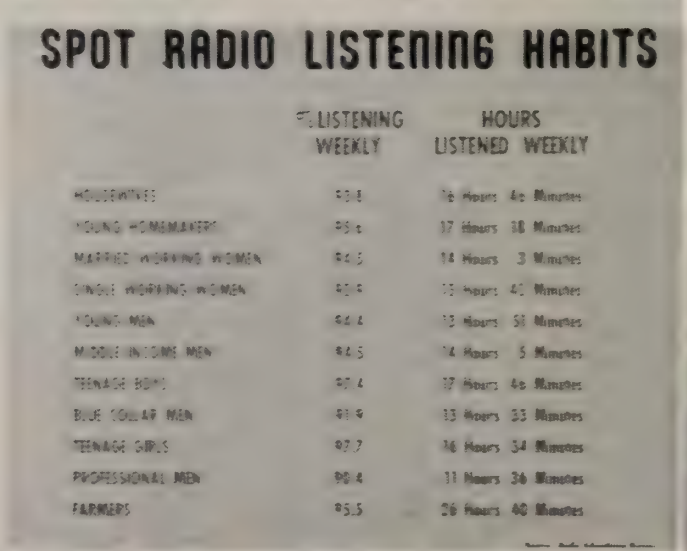
The spot radio slide presentation by the Eastman company has already been viewed by a number of top advertising agencies including Foote, Cone & Belding; Kenyon & Eckhardt; Grey; Lennen & Newell, and SSC&B. "We feel it is an obligation to show it to agency people first," Eastman told SPONSOR. "Their clients will see it shortly."

Eastman is making the presenta-

Spot radio's unique qualities seen in a new presentation



EASTMAN'S presentation also compares two spot media, newspaper to radio, as they reach people in retail trade zone. Station reaches this segment better than paper



HOUSEWIVES, most important target for most consumer merchandise, listen 16 hours and 46 minutes per week. Middle income men listen longer than blue collar men

tion material available to his stations and others on a non-profit basis. Through economy of purchase, he's delivering the 34-slide presentation for $35. Already 17 stations have obtained the presentation. The presentation leaves adequate space for the opening and closing slides identifying the station. Throughout, there is no reference to the Eastman company or anything else implying that this is not the station's own tailor-made pitch. Stations are currently showing it to local brokers, chain store executives and others who influence spot buying.

Stripped of gimmicks, the presentation appears simple and direct, although it took 15 months to develop.

The basic premises for the presentation are to (1) show what spot radio has got; (2) demonstrate the compelling need for the use of this medium as a part of an advertiser's total sales strategy; (3) build the fact that spot radio has a unique reach, and (4) support the 52-week application of this medium. Among numerous arguments advanced for spot radio are the expanding markets of the '60s and the $200 billion increase in gross national product.

Eastman also introduces what he describes as the *Sales Stimulator Plan:* 42 one-minute sales messages per week, 52 weeks, in the top 100 markets, costing roughly $3,000,000. "Where else in advertising can you buy a sure 32 rating every month, 12 months of the year for these dollars," Eastman asks.

Eastman told SPONSOR he was confident that spot business could be tripled within the next five years. "It has to triple, in spite of itself," he said. "Spot radio is on the verge of being the next great advertising discovery." Commenting on trade organizations, he observed that "RAB is doing a wonderful job."

Virtually all station reps stressed the need for overall presentations to advertisers and agencies. Ben H. Holmes, vice president in charge of radio, Edward Petry & Co., pointed out that his firm had produced three major presentations on spot radio values in the last year and that a fourth, pinpointing the values of news, is now in the works. "There's enough excitement in spot radio to

Six rep views on selling spot radio



DAREN F. McGAVREN

Pres., Daren F. McGavren: 'One way to create interest in radio is to promote through other media . . . creative departments are concentrating efforts on other media . . .'



ROBERT E. EASTMAN

Pres., Robert E. Eastman: 'During the past few years the radio field has been neglected in the responsibility of continuously maintaining interest and excitement . . .'



MAURIE WEBSTER

V. p. & gen. mgr., CBS Radio Spot Sales: 'They hear the magazine, newspaper and tv stories often. They must hear the radio story more frequently . . .'



JAMES M. ALSPAUGH

V. p., H-R Reps: 'More presentations on value of the medium should be made to accounts directly and to decision makers at agencies. These . . . must be . . . convinced'



ROBERT H. TETER

V. p. director of radio, Peters, Griffin, Woodward: 'Writers, producers and creative directors are the advertising agency group next in line for the spot radio fever . . .'



JAMES O'GRADY

Exec. v. p., Adam Young: '. . . as long as advertisers know that a good number of stations can be bought for half price . . . they will not have faith in the medium . . .'

tempt even the most unyielding advertiser," Holmes said, "if stations and reps will bring to bear the sales ammunition they already have."

"Top level agency people and copywriters attending plans boards meetings are not always sufficiently oriented toward radio and its unique copy requirement and thus may be more apt to suggest media other than spot radio to the client," James M. Alspaugh, vice president, H-R Representatives, Inc., told SPONSOR. "This problem can be solved by the combined efforts of station reps, RAB, SRA, and the stations themselves in putting forth a greater and continuous effort to sell radio effectively."

Because spot radio sometimes loses out because of much paperwork, H-R recently set up a new system to reduce it to a minimum. The wide interest displayed in H-R's system is proof of the need for solving this problem, Alspaugh said. Commenting on the potentialities of spot radio, Robert H. Teter, vice president-director of radio, Peters, Griffin, Woodward, Inc., was certain that writers, producers and creative directors are the agency group next in line for the "spot radio fever." He noted that alert station managements have increased "the scope of their local and regional broker-jobber contacts significantly and, as campaign decision-making has been increasingly subject to decentralization and 'voted from the men in the field,' this work has been tremendously beneficial as a correspondent activity to their rep's national sales efforts."

Echoing Teter's sentiments, another industry source who preferred to be anonymous urged salesmen of every radio station to sell spot radio to brokers, jobbers, distributors, wholesalers, factory reps who are on the road—and the retailer—all, in short, who have a direct stake in the immediate moving of merchandise. He said that this should be no one-shot affair. There is urgent need for a continuing week-in, week-out campaign to sell radio to these people, he said. "For they are the ones who can break down the barriers at advertiser and agency levels," he added. "They're the boys who can influence the agency to, in turn, convince the

(*Please turn to page* 50)



THE I.T.C. 'DANGER MAN' TV SERIES won for Grace McElveen her latest award—a trip to London. Here she is at her WAFB-TV desk looking over her winning entry

GRACE McELVEEN JUST CAN'T LOSE

• Baton Rouge stations promotion gal wins 25 out of 26 national contest awards during the past six years

• It takes a lot of time, effort and brain work, not luck, she says. She's in N.Y.C. attending BPA seminars

If the atmosphere circulating about New York City's Waldorf-Astoria seems somewhat brisker than usual this week, there's a reason. Over 500 promotion people from stations all around the country have checked into the posh Park Ave. hostelry and are vigorously kindling up a few idea sparks at the sixth annual Broadcasters Promotion Association confab which opens today (6 November).

Out of that number, 34 are women. And considering that only two short years ago the total of BPA distaffers tallied up to less than half that score, it would seem that there's a definite leaning toward broadcast promotion on the part of females. That they can do a first-rate job has been established beyond the shadow of a doubt by an auburn-haired gal named Grace McElveen of Baton Rouge, La., whose aptitude for snaring promotion awards is something short of devastating.

Grace, who is promotion, merchandising, and publicity director of WAFB (AM & TV), is, strangely enough, not yet a BPA member. But for one reason only: she's been entirely too busy, since 1955, entering promotion competitions and making off with a record number of top awards. She has, during that time, racked up an impressive total of 25 national wins out of 26 entries (see box opposite page)—a score lavish enough to reduce the most confident promotion man (or woman) to a helpless heap of inferiority.

The fact that Grace is not listed on the mushrooming BPA member-

ship roster doesn't stop her from attending the annual seminars. As a matter of fact, she will be very much in attendance at the association's current Gotham doings. She'll be there not only to gather up what bits of promotion know-how she can from the exchanges of ideas; but also, this time, to pick up a membership application blank.

Says Grace: "I think there's a definite need for the BPA." Obviously not bowled over by the fact that in promotion she has reached the success plateau, she wants to join BPA, she says, because she feels the association does much to make promotion people aware of the importance of their jobs, and teaches them how to go about doing a good job. "No one," she remarks, "is so self-sufficient they don't need help."

When Grace was first exposed to the broadcasting business back in 1948, she had no idea that a good part of her working days would revolve around such prizes (and pleasant surprises) as trips to the Carribbean, to New York City, California, Jamaica, Havana—or that it would mean some reshuffling of furniture in her home to allow for the addition of numerous tv sets, radios, hi-fi sets. The cash awards (and these ran somewhere in the thousands, even after taxes) posed no problem at all. Unless you want to count the home-grown breed of comedian who manages to spring up out of nowhere with a quip like this: "You ought to pay the boss for letting you work here just for the prizes you get!"

It was in May of 1948 when Grace started to work at WAFB (one month before the station went on the air, as a matter of fact) as combination office manager, bookkeeper and secretary to General Manager Tom E. Gibbens.

She held this position until April, 1953, when WAFB-TV signed on the air, additional employes were added, and a few changes made. She continued on as secretary to Gibbens (he's now president and general manager), and office manager. She also supervised the bookkeeping department, handled the purchasing of supplies, and was also responsible for promotion and merchandising. In January, 1957, she changed over to full-time promotion, merchandising and publicity director.

Grace got off on her awards-winning kick in 1955 with her very first entry. That first one was the contest sponsored by Lehn & Fink to promote their buy, *The Sunday Lucy Show*, a rerun series.

And she's not quite clear as to how she managed to pull it off. For one thing, she had, she said, "never even seen a promotion contest before." And it could hardly have been her jauntily optimistic expression voiced to the public relations firm handling the contest details. Grace recalls that when she phoned asking for her con-

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Here is list of contest awards Grace won

CONTEST (SPONSOR)	PLACED	YEAR
The Sunday Show (Lehn & Fink)	1st place	1955
Frank Leahy Show (duPont)	In top four	1955
Screen Gems competition for promotion of any of their syndicated shows (Screen Gems)	1st place	1955-56
Frank Leahy Show (duPont)	1st place	1956
18th Annual Billboard Competition—(1 entry)	2nd place	1955
19th Annual Billboard Competition—Two-station markets (4 entries)	2 firsts 1 second 1 third	1956
20th Annual Billboard Competition—Two-station markets (4 entries)	1 first 2 seconds 1 third	1957
The Millionaire (Colgate-Palmolive)	1st place	1956
The Millionaire (Colgate-Palmolive)	1st place	1957
The Millionaire (Colgate-Palmolive)	1st place	1958
Ed Sullivan (9th Anniv.) (Lincoln-Mercury)	In top ten	1957
Cinderella (Shulton)	2nd place	1957
"Bing Crosby & His Friends" (Easy Washers)	In top six	1958
Miss America Pageant (Philco)	1st place	1958
Lever Bros. Consumer promotion awards competition (Lever Bros.)	5th place	1958
The Big Payoff (Colgate-Palmolive)	In top ten	1959
"Meet Me In St. Louis" (Philco)	1st place	1959
Miss America Pageant (Philco)	1st place	1959
Danger Man (Independent Television Corp.)	1st place	1961

WILL IT BE C-P-M OR H-P-C?

ARB calculator stirs new interest in homes-per-$100 index, as recommended by Oren Harris' committee

But controversy looms as rating services, networks, agencies, study pros, cons involved in switch from c-p-m

For weeks the agency (no names, please) had been submitting cost-per-1,000 graphs to the client (again nameless, if you will) to illustrate that sponsor's unequivocal success with a popular network television show. These graphs, successively, boasted audience estimate lines that shot upward, cost-per-1,000 lines that zoomed downward. Pleased (no, unblushingly triumphant), the agency awaited official client reaction as breathlessly as a new bride in the bedchamber. One fine spring day that word from Olympus came.

"Something's all wrong," chirped the client spokesman. "Success is represented by lines that go up, not down!"

Quickly (and not without honor), the agency re-computed its figures on a homes-per-$100 basis and—alakazam!—the lines all ascended heavenward. (The homes-per-$100 computation has been recommended by the American Statistical Association Technical Committee, of which William G. Madow of the Stanford Research Institute, was chairman, and included in the Report of the Committee of Interstate and Foreign Commerce, submitted to Congress by Chairman Oren Harris, Representative from Arkansas.)



NEW HOMES-per-$100 calculator gets tryout by Lynn Dender, Herb Kaufman and Harvey Barad, all of ARB. The h-p-c concept, though not new, is getting serious statistical attention

All of which may seem, at a cursory glance, simply a case of mathematical expediency, but which could, in the coming months, mean a decided conversion of, or addition to, the accepted c-p-m weights and measures for virtually the entire broadcast industry. It could also, harmless as it seems, stir up a competitive hornet's nest among the rating services.

This week, as a result of the Madow-Harris recommendations, the American Research Bureau is offering the homes-per-100 (h-p-c) computation as a research tool to the industry. A special calculator, in dial form, is now available. The concept, of course, is not a new one. It has been used generally in the print measurement field for years. The A. C. Nielsen Company, in fact, began with h-p-c figures for radio, switching to c-p-m in 1950 because of what it terms an industry preference. Some agencies and networks use it sporadically still. Then just what, many agency research and media people are asking, does this particular numeration involve, and isn't h-p-c (or homes-per-$1, which is the same thing) practically the same fraction as c-p-m—only upside down (since h-p-c involves dividing dollars into homes whereas c-p-m involves dividing homes into dollars)?

Yes, say the Harris report advocates: one index would be just as good as the other if estimates of the number of homes viewing were exact; but they aren't, which makes the difference. Their argument is supported by examples like the following:

Suppose you have an advertiser who spends $500 in one city and gets an audience of 100,000 homes—exactly 100,000 homes, not just a rating service estimate. Now, ratings always have some sampling error. This means that even though their estimates are rarely on the nose, they do fall within the right area. The

What Harris rating report says about homes-per-$100

Conclusion 8.—The type of measure called "dollars-per-1,000 . . ." is biased and has a large variance especially if the rating and effective sample size are both small. . . .

We, therefore, make the following recommendations:

Recommendation 8.—The broadcast industry should use instead of "dollars per 1,000..." the measure "...per $100." Estimates of "... per $100" have better statistical properties than estimates of "dollars per 1,000..." Also they make it possible to compare audience composition per $100.

ratings estimate of those 100,000 homes might be 80,000 and, just as likely, 120,000. And although estimates of such an audience average, in the long run, may average out at 100,000 homes, it is not the long run that matters; it is the single estimate, which may be somewhat off.

On the other hand, costs-per-1,000 homes do not, so to speak, average out. An estimate of 80,000 homes, for example, would give you a cost-per-1,000 of $6.25 and an estimate of 120,000 homes, a cost-per-1,000 of $4.17. In the long run these costs-per-1,000 will not average out at $5. which is the c-p-m for 100,000 homes. Briefly, if the audience estimate is a little high the c-p-m is a little low. But if the audience estimate is a little low the c-p-m is notably high. On the basis of these particular figures, the c-p-m would be $.83 below the mean if 120,000 homes were estimated, but $1.25 *above* the mean if that audience estimate were 20,000 homes in the other direction — that is, only 80,000 homes. In short, the cost-per-1,000 figure is biased upward and the lower the audience rating the worse it gets.

The homes-per-$100 calculation, however, is not affected in the same way. Using these same figures, the h-p-c enthusiasts assert, 100,000 homes per $500 gives you 20,000 homes-per-$100. Thus 80,000 homes give you 16,000-per-$100 and 120,000 homes give you 24,000-per-$100, an even 4,000 homes on either side of the 20,000 figure. This means, the system's supporters maintain, that the homes-per-$100 index will always underestimate or overestimate the true cost to the same degree that ratings underestimate or overestimate the audience.

As addendum, these same supporters allege simplification as well as standardization. How does the h-p-c system simplify? For one thing, they point out, the correct way you arrive at an average through the c-p-m index is to add all your costs, then add all your audience estimates, then divide your cost totals by your audience estimate totals to get *one* c-p-m figure—a process which, over a long period of time, can be both complex and time-consuming. And there are an amazing number of short-cutters in the industry, they contend; that is, well-intentioned people who add cost-per-1,000 figures *only* in order to secure an average c-p-m. And it is this, they conclude, that can be of dire disadvantage to

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NIELSEN'S use of h-p-c for network radio, before discontinuance in 1950, is demonstrated in table below. Show was NBC's *Backstage Wife*

TABLE 5 **HOMES PER DOLLAR**

	TIME COST GROSS ($000)	NET ($000)	TALENT COST ($000)	TOTAL COST ($000)	HOMES REACHED (000)	HOMES PER DOLLAR NON CONTIG.	CONTIG.
JUNE 5-9 AVG. PER B/C	5.3	3.7	.6	4.3	2,523	587	742
JUNE 19-23 AVG. PER B/C	5.3	3.7	.6	4.3	2,523	587	742

ECKRICH'S RADIO WEAPONRY

Regional meat packer supplements his year-round, 20-market spot campaign with sponsorship of high-interest, wide appeal local events and news-as-it-happens

Eckrich meats goes in for live coverage



FIRE, flood, you name it. If big news breaks in the WFBM, Indianapolis, coverage area, Eckrich meats stands ready to sponsor the report, on a "blank-check" basis



FESTIVAL in Holland, Mich., starring former Gov. G. Mennen Williams (c) was sponsored by Eckrich via WOOD, Grand Rapids, as part of high-interest events sponsorship plan

Eckrich of Fort Wayne, Ind., is a regional meat specialty maker with an arsenal of broadcast weaponry as versatile as many a multi-million-dollar national advertiser.

Spot radio, allotted 45% of the ad budget, serves as the campaign's mainstay. "We find that radio is the best way of reaching most of our prospective customers on a continuing basis," states L. E. Gelow, ad manager at Eckrich. "I feel that much of our steady growth has come because of long-time heavy emphasis on radio. It has been the day-in, day-out workhorse of our advertising plan for 21 years. Other media are superimposed over radio during special promotions," Gelow explains.

For those special promotions, Eckrich, via its agency Bonsib, Inc., of Fort Wayne, adds spot tv (responsible for 20% of the budget), and sponsors simulcasts of events highly attractive to the entire family in the company's distribution area. This segment of the campaign embraces such multifarious events as the Indiana High School Basketball Championship, the Holland, Mich., Tulip Festival, and the victory dinner following the Indianapolis 500-mile automobile race.

Another important element in Eckrich's bag of radio/tv tricks is its "blank check" new-as-it-happens agreement with WFBM (AM & TV), Indianapolis, and WOOD (AM & TV), Grand Rapids, Mich. Eckrich stands ready to sponsor broadcasts of significant news breaks, leaving it up to station management to decide which developments are sufficiently important for Eckrich sponsorship. Eckrich's only additional stipulation is that the news coverage selected on its behalf must be the station's initial airing of the event in question.

In response to a query as to how the stations are handling their "blank check" privileges, Bonsib agency president John F. Bonsib told SPONSOR

at the arrangement has been work-
g out most satisfactorily. In fact,
e's found that at times the stations
ay have been more careful with the
ient's money than was necessary,
e. they withheld Eckrich sponsorship
om news developments that the Eck-
ch management would have been
ntirely willing to underwrite.

Whereas Eckrich has enjoyed an
verage yearly sales increment of
bout 5% during the past 20 years.
960 saw a 10% increase over 1959.
lient and agency are giving a lot of
redit for this extra hike to the great-
r diversity of its broadcast adver-
sing.

Eckrich's regular radio lineup en-
ompasses 31 stations in 22 markets
pread through Indiana, Michigan,
nd the northwest quarter of Ohio.
Most of these stations carry the Eck-
ich message throughout the year.

The Eckrich radio spots, all min-
tes, are concentrated primarily be-
ween the hours of 9 a.m. and noon.
heir average weekly frequency per
narket is about 20, with the larger
narkets receiving as many as 33, the
mallest, 10. The spots hit with great-
r frequency during each market's
eavy shopping days.

Elaborating on Eckrich's media
trategy, John Bonsib relates that the
egular radio schedule is aimed al-
most entirely at the housewife, de-
igned to remind her to pick up Eck-
ich products when she shops. For
his reason Eckrich has not round it
dvisable to pay a premium for traffic
ime exposure. During a.m. traffic
ime the housewife is too busy get-
ing her family on its way to appre-
iate Eckrich's message, whereas,
y 9 a.m. the household begins to
immer down, and she can give some
ttention. Additionally, Bonsib has
earned that some people don't want
o hear about frankfurters and vari-
us lunch meats at breakfast time, in
act it is felt there are those who re-
ent it.

Bonsib explains the importance of
eminder-type radio copy to Eckrich
n terms of product quality. He says
hat Eckrich's top quality (the prod-
cts sell for a premium price) wins
avor, so that once the people have
ried them all they need is a reminder
nd they'll come back for more.

(*Please turn to page* 52)

CAN FUNNY RADIO COPY PAY OFF IN POLITICS?

Tomorrow (7 November) admen will know a little more about what humor can do for a political campaign.

New Yorkers go to the polls to elect a mayor. For the past two months they've been exposed to humorous-type radio spots created on behalf of Republican candidate Louis J. Lefkowitz by McCann-Marschalk. This probably marks the first attempt at a humor boost in a New York political drive, according to veteran strategists.

Lefkowitz supporters explain this unprecedented approach with the contention that the situation calls for it. They maintain that the incumbent, Robert F. Wagner, continually answers complaints about the city with a promise to make a study.

The broadcast-heavy ad campaign for Lefkowitz also included radio commercials on the serious side (10 area radio stations were involved, all-told), and both 60-second and five minute slots on tv. The tv exposure, which touched all stations in the metropolitan area, was in the serious tradition. The unknown quantity in the advertising side of

(*Please turn to page* 52)

Off-beat, political radio copy openers

Here are opening lines from two of the humorous radio commercials aired on behalf of the New York mayoral candidate Louis Lefkowitz. It is believed this is the first incidence of humorous copy in a New York political campaign.

SOUND:	ORIENTAL GONG
ANNCR:	In a mythical far-away city the great Mayor was asked . . .
MAN:	Mayor, about the mess you've made . . .
MAGOO-TYPE:	Mess? I see a fine, well-run city.
MAN:	Stop looking at that picture on the wall. And look out at the crime and congestion.
MAGOO-TYPE:	You jest man! What crime? What congestion? . . . etc., etc.

INT:	We've climbed atop a flagpole on 84th street to talk a man who's been sitting here for weeks. Just why are you up here, sir?
MAN:	(DISGUSTED) Only place in this block where a man is safe.
INT:	You mean down below on the street—
MAN:	Dope peddlers, prostitutes, knifers, muggers, drunks.
INT:	Well wouln't you be safer on the *roof?*
MAN:	No, that's reserved for assaults . . . etc., etc.



THE TWO FACES OF



ADVERTISING

It's one of the enigmas of the human mind that most men who sell advertising do not "buy" their own philosophies. They have another face for this occasion.

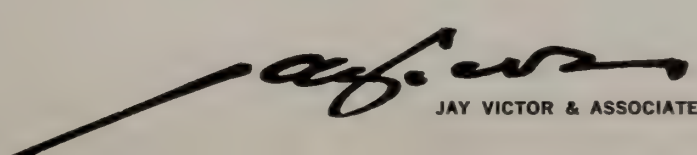
Tho there are exceptions, of course, (and we number some of them among our clients) the broadcast industry, as a whole, is a perfect case in point. Last year it "sold" over $2,200,000,000 worth of radio and tv time. It "bought" an estimated 7-million dollars worth of trade paper advertising; an expenditure of about one-third of one percent of total sales. It may have matched that expenditure for local advertising—bringing the grand total up to two-thirds of one percent.

It advocates the concept that industry should allocate three to five percent for promotion but it "buys" about 20% of what it "sells".

We wonder what would happen to the broadcast industry, itself, if other industries used their ratio. Thank Heaven it's not likely.

But more important—we wonder why more broadcasters do not realize that if they can do so well with so little, what an enormous potential there actually is out there—and what successes might be achieved if the industry "really believed" in advertising and allocated the same budget for themselves that they so loudly proclaim for others.

The stakes are a piece of $10,000,000,000 (ten-billion) more American dollars.



JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY



QUALITY BROADCASTING MOVES TO NEW QUARTERS

IN RICH, RICH SOUTHERN NEW ENGLAND

ON SEPTEMBER 23, WTIC TV3-AM-FM EVACUATED QUARTERS AT 26 GROVE STREET, HARTFORD, WHERE WTIC BEGAN BROADCASTING NEARLY 37 YEARS AGO.

NOW, WTIC TV3-AM-FM IS LOCATED IN THE WORLD'S MOST MODERN TELEVISION AND RADIO FACILITY AT **BROADCAST HOUSE, 3 CONSTITUTION PLAZA, HARTFORD 15, CONNECTICUT**

WTIC-TV 3 **CBS Affiliate**

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts **NBC Affiliate**

REPRESENTED BY HENRY I. CHRISTAL COMPANY

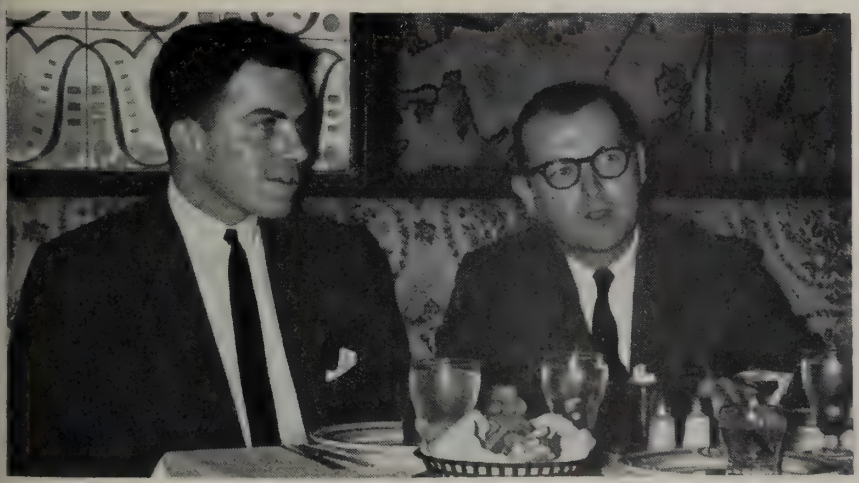
Media people: what they are doing and saying

TIMEBUYER'S CORNER

NEW YORK: McCann-Erickson has been realigning its media department, with many changes in account assignments. As yet, no one has replaced Jane Podester . . . Frank Hajek and Ray Fertakos have left K&E, creating openings . . . Ted Bates is looking for a buyer, now that Frank Di Graci has joined Young-TV . . . At DCSS, there are vacancies because of the departure of Don Miller and Bob Morton.

After a busy day of seeing reps, Pete Holland of SSCB found a raincoat left in his office. Going through it to see whose it was, he found an unusual item: a diagram of the Berkshire hotel showing all the emergency exits . . . The Charles Hofmann's named her Gretchen. He's assoc. media dir. at F-C-B . . . C&W media dir. Newman McEvoy is off on a round-the-world tour.

A new young rep deferentially phoned Hope Martinez at BBDO and addressed her as Mrs. "I don't like formality," he claims she said. "Call me Your Highness." . . . Marie Coleman of Donahue & Coe, who spends almost every night at the Peppermint Lounge dancing the new fad The Twist, insists she saw Eleanor Roosevelt and Louis Lefkowitz contorting together . . . Media people are calling the Harwyn the Peppermint East.



Lunching at Louis & Armand's, Maxon timebuyer Bill Hoey relaxes with Joel Flemming, general manager of WOLF, Syracuse, who has been visiting agencies this past week

Stan Gillman has resigned from SSCB . . . DCSS' Larry Reynolds has been recalled to active service . . . Ed Fleri is back on the Schaefer beer account at BBDO . . . George Patterson, who was F-C-B, took over as v.p. and gen. mgr. of the Houston office of Brand Name Products.

Joe Burbeck of Compton finally hauled his star boat out of the water after a successful summer of racing. A rep told this column, at Danny's Hide-Away: "Burbeck's so confused about

(*Please turn to page* 45)

WHLI
"THE VOICE OF LONG ISLAND"

known by the companies we keep!

GENERAL MERCHANDISE STORE SALES*
$439,771,000

SOME "BLUE CHIP" ADVERTISERS USING WHLI TO REACH BIG, RICH LONG ISLAND MARKET

A & S
Gertz
E. J. Korvette
S. S. Kresge
Lane's
R. H. Macy's
Master's
Sears Roebuck
...and 6 of the largest shopping centers in America

6TH IN TOTAL RETAIL SALES IN THE UNITED STATES

*Nassau-Suffolk, (Sales Management 1961)

Over 400 top advertisers chose WHLI in 1960-1961. Will you be on the "preferred" list in 1961-1962?

10,000 WATTS
WHLI
AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
the voice of long island
Represented by Gill-Perna

SPONSOR ASKS:

WHAT ARE THE ADVANTAGES OF YOUR CENTRAL BILLING SYSTEM? (PART TWO)

Those replying to this week's question are:

- **Kenneth C. Schonberg,** Central Media Bureau, Inc., New York
- **William A. King,** Television Audit Bureau, Inc., New York

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Kenneth C. Schonberg, *president, Central Media Bureau, Inc., New York*

The advantages of the new media services provided by Central Media Bureau, Inc., apply to all segments of the advertising industry involved in the buying and selling of radio and television spot. After more than



CMB's service encompasses all phases of the advertising industry

two years of developing a system that could serve the advertising industry in these and other areas, we confirmed our original concept — the service must be rendered to and include all, not just one of the segments of the advertising industry concerned in the radio-tv buying and selling functions. It must benefit the advertising agencies, the radio-tv stations, and the stations' national sales representatives.

CMB also determined that highly sophisticated electronic computer equipment would be required in order to provide a truly effective service to the industry. In arriving at this conclusion, based on more than 25 aggregate years of experience in installing all ranges of data processing equipment for the advertising industry, we gave careful consideration to the massive files of media information to be processed and the high speeds mandatory for maximum service to stations, reps and agencies. We therefore decided to contract with C-E-I-R, world's largest independent analytical and data processing corporation, for the use of their giant computer centers.

We designed the specific services now being offered in the light of the problems existing in the industry. We documented and defined these problems by surveying agencies, representatives and stations and determining from this study what the actual cost of handling spot radio-tv campaigns is to each of these groups both in terms of operational cost and diversion of executive time into non-creative paperwork functions.

These, in brief, are some of our findings as well as the particular areas in which CMB renders its most important services.

- The average radio or tv station finds 16% of its gross monthly national spot billing is continuously 60 or more days past due.

CMB will immediately speed up the flow of payments to stations. It will also considerably simplify the station's billing operation and reduce each station's cost of handling this accounting function. Furthermore, by making national spot easier and more flexible to buy and sell, the CMB services will help develop many additional spot sales opportunities.

In effect, the direct services to the station are the following:

1. Central clearance of discrepancies
2. Preprinted affidavits
3. Standardized station invoice
4. Unified voucher checks

- Over 40% of the national representative's salesman-time is diverted into paperwork.

CMB services will free the national rep salesman for his essential creative selling function by performing those tasks that currently rob him of nearly half of his selling time.

For the national rep, therefore, the CMB services will mean a reduced clerical burden, better and immediately available tools for creative selling, and new sales opportunities.

The basic services to the sales representative comprise:

1. Same-day notification of earned rates
2. Central clearance of discrepancies
3. Station-agency contracts
4. Station billing projections

- It costs the large spot air media agency $500,000 and more a year to process spot radio-tv campaigns. Of this amount, the agency spends $65,000 and more annually simply on clearance of discrepancies.

CMB services considerably reduce these costs, and free time buyers and other media executives for the important creative and planning functions.

In effect, what this means to the agency, in terms of increased agency profits, can be defined in the following advantages: lower operating costs; greater efficiency; more flexible use of media budget; increased revenue.

These advantages derive from the following CMB services to the agency:

1. Same-day earned rate information
2. Prompt media plans, accurately costed
3. Spot estimates and estimate revisions, electronically produced
4. Central clearance of discrepancies
5. Control of client contract records
6. Unified 4-part accounting package
   a. As ordered invoice
   b. Supporting station logs
   c. Adjustment invoice
   d. Station affidavits

Central Media Bureau now provides the advertising industry with a fully integrated media service for radio and television.

William A. King, *president, Television Audit Bureau, Inc., New York*

TAB is a unique auditing service designed to supply television stations with monthly reports on spot dollar investment in their particular market. Until now this data, if available at all, has been either too dated to be useful (the FCC's 1960 annual re-

(*Please turn to page* 53)

TIMEBUYER'S CORNER (*Continued from page 43*)

boats he thinks port is an Italian wine." . . . Carol O'Kune of Grey was married last week . . . Sheldon Boden of NC&K had a boy . . . Fred Spruytenburg at SSCB and Robert Eastman's Jack Bray are taking a Caribbean trip together.

The president of a small agency who emphasizes the "teamwork spirit" of his staff to clients is hated by everyone associated with him. Every day he has a staff meeting and points to his sign on the wall: "If you don't succeed, you're fired."

Last week he flew to Toledo to solicit a new client, taking with him his two account men and media buyer. He had to—so he'd have his other accounts when he returned.

At the RTES seminar last Tuesday, a Y&R man complained that since his young secretary got married, she's become too independent. "At least now," a rep told him, "she gets to bed at a decent hour." . . . Al Silverman of NC&K is engaged to Barbara Schweig of RKO General . . . Blanche Wolf left Swan & Mason to live in Miami . . . During the party given SSCB's Nick Imbornone before he was married several weeks ago, another buyer commented: "My wife and I don't have a joint bank account. This is my second marriage."

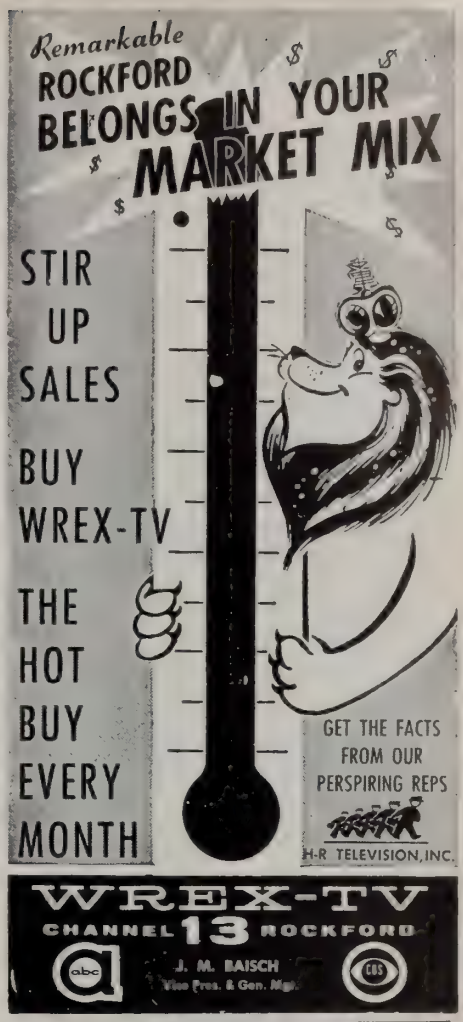


The party for media people at Tavern-on-the-Green given by WWRL, New York, featuring Billy Eckstein and others, got the social season off to a spectacular start

Ted Bates made a surprise call on K&E's media dir. Joe Braun last week. His secretary, who didn't know where he was, felt it was important enough to find him and enlisted the help of several other girls to scour the department. Word of the unusual visitor spread quickly through the agency.

Braun, interrupted in conference, didn't know what to make of the situation. But anything being possible in this business, he dropped everything to see him.

The Ted Bates calling turned out to be a west coast outdoor rep.



SELL THRU QUALITY RADIO

USE A "JOE" RAHALL STATION



N. Joe Rahall

WLCY—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall Manager

WKAP—ALLENTOWN, PENNA.
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

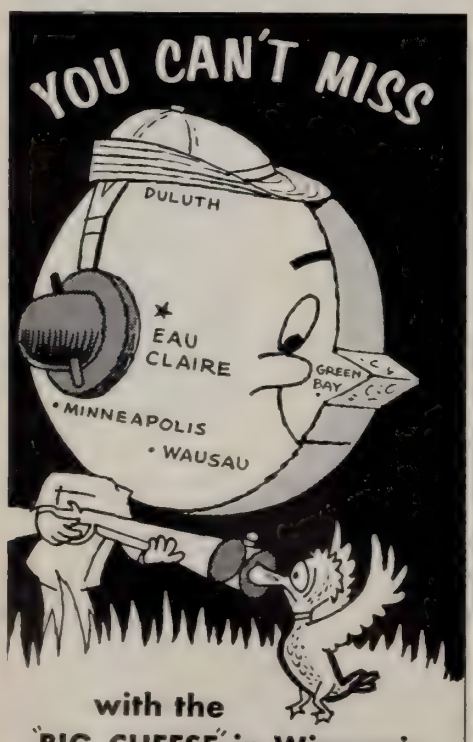
WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by ADAM YOUNG

WPEN
HAS
THE
STAR
PERSONALITIES

★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN
PHILADELPHIA
THE STATION OF THE STARS
CALL GILL-PERNA, INC.



with the
"BIG CHEESE" in Wisconsin
Not only ¾ million people
but 2 million cows.
WEAU-TV
EAU CLAIRE, WISCONSIN

National and regional buy
in work now or recently complete

SPOT BUYS

TV BUYS

Sinclair Refining Co., New York, will sponsor a half hour debat show called *Young America Speaks* in 12 Texas markets. Campaig starts 14 January and is scheduled for fifteen weeks. Agency: Geyer Morey, Madden & Ballard. Buyer: Bob Kutche.

Procter & Gamble, Cincinnati, will supplement its network adver tising for Premium Duz with a scattered market campaign of limite schedules. Agency: Compton, New York. Buyer: Bill McGivney.

Stouffer Corp., Cleveland, will launch an 11-market campaign for it Frozen Cooked Foods division. Starting date is 13 November and it scheduled for a five-week flight. Time segments: minutes. Agency Ketchum, MacLeod & Grove, Pittsburgh. Buyer: Peter Tuck.

Ford Motor Co., Dearborn, Mich., begins a scattered market cam paign this week for its Fairlane division. Promotion is scheduled fo three weeks. Time segments: minutes. Agency: J. Walter Thompson Buyer: Dick Macaluso.

Bristol-Myers Co., New York, plans a limited market campaign fo Silk & Silver starting 12 November and running for six weeks. Tim segments: day and evening minutes. Agency: Foote, Cone & Belding Buyer: Roger Rochefort.

Volkswagen, New Jersey, will sponsor a 15-minute news, weathe and sports show in Minneapolis and other markets for twenty-six weeks. Campaign starts 1 January. Agency: Doyle Dane Bernbach Buyer: Charlotte Corbett.

Hills Bros. Coffee, San Francisco, will use prime breaks and ID's in a four-week, 8-market campaign scheduled to start 20 November Agency: N. W. Ayer. Buyer: Paul Kizenberger.

General Foods Corp., New York, begins a four-week campaign November to promote Instant Maxwell House Coffee. Saturation in 6 markets will include prime breaks, ID's and fringe minutes. Agency Benton & Bowles. Buyer: Grace Porterfield.

Pharma-Craft Corp., New York, is beginning a lengthy campaign for Coldene cough syrup. The promotion, using fringe and prime minutes and ID's, gets started today and will run through 18 Febru ary in 5 selected markets. Agency: Papert, Koenig, Lois. Buyer Betty Foley.

RADIO BUYS

The Angostura-Wuppermann Corp., New York, has re-entered spot radio after a 3-year absence with an intensive campaign on be half of its Aromatic Bitters. The promotion will run through Novem ber in 6 major markets with commercials spotted on local personality programs. Time segments: minutes and 10's. Agency: Foote, Cone & Belding, New York. Buyer: Jeff Dene.

Commercial commentary (Cont. from p. 14)

The truth? They're not buying it. Not at least the truth we've lished out so far. And we're kidding ourselves if we think they do.

Fallacy No. 2 in the image-building book is what you might call he "activity" illusion. This is a common, occupational disease in practically all forms of public relations work, and consists of confusing activity with effectiveness. (It's not what you say, Jack, but ow many clippings you can paste in the book.)

In advertising and tv image building it involves frantic scurrying round amid shouts of "let's hold a seminar, let's publish a little nagazine, let's do some depth research, let's stage a sound-film presentation, let's call a conference"—anything to keep from thinking.

Satan sure finds stupid tasks for busy hands to do—if you don't elieve this, just look at some of the image builders.

Fallacy No. 3 is that "you can do it for peanuts."

I don't know why sophisticated advertisers and broadcasters who are used to thinking in terms of multi-million dollar campaigns have such naive, chintzy ideas about image-building budgets.

Offhand I'd say that the job of trying to lead the thoughts of thought leaders, and give opinions to opinion makers, is about 100 times harder than any other selling job in America.

Yet men who wouldn't dream of introducing a new cigarette, or detergent or deodorant unless it were backed by a $5 million ad campaign seem to feel that it's possible to significantly influence the influentials for less than a tenth of that amount. It's incredible!

Why not Project X techniques for image-building?

Perhaps from the above you have concluded that I am unswervingly hostile to the current image building programs of the ANA, NAB, TIO, 4A's, and AFA. But this is just not true .

I do feel, however, that the time has come to re-examine these projects in a more realistic light and to try to strengthen them where they need strengthening.

Foremost among the questions that ought to be asked about them are such posers as these: Are they trying to do too much, in too many directions, with too little?

Are they pre-occupied with saying things which advertisers and broadcasters want to say—rather than with the things which will be effective among the audiences they are trying to reach?

Most important, do they have any really clear-cut goals and objectives?

I have been tremendously impressed with the ANA's new Project X development (see page 27). These blue-chip advertisers have staked out clear-cut techniques for setting up specific advertising goals and for accurately measuring advertising results.

Why shouldn't this thinking apply to image-building?

A typical image-building project which could be dealt with in specific terms, for example, is this: Improving the attitudes which the brightest college seniors have about advertising or broadcasting as a profession.

It is certainly possible to set up "benchmark" research on what they now feel, and then measure the effectivenss of a two-, three-, or five-year campaign, directed at changing their attitudes.

Surely, this would be a more efficient use of image-building money than many of the projects now under way.

And somehow, I'll bet it would be ten times as worthwhile!

Now's the time to get growing

Take advantage of the many ways in which your business can grow.
In the lucrative export markets.
In new U.S. markets.
In creating new products and services.
In developing your community.
For expert help, just write or phone any U.S. Department of Commerce field office or write Commerce, Washington 25, D. C.
They'll help you grow with America!

ADVERTISING COUNCIL PUBLIC SERVICE

U.S. Dept. of Commerce Field Offices:

Albuquerque, N. Mex., U. S. Courthouse. CHapel 7-0311. **Atlanta 3, Ga.**, Volunteer Bldg. JAckson 2-4121. **Boston 10, Mass.**, 80 Federal St. CApitol 3-2312. **Buffalo 3, N. Y.**, Federal Bldg. TL 3-4216. **Charleston 4, S. C.**, Sergeant Jasper Bldg. RAymond 2-7771. **Cheyenne, Wyo.**, Majestic Bldg. Phone 634-2731. **Chicago 6, Ill.**, 226 W. Jackson Blvd. ANdover 3-3600. **Cincinnati 2, Ohio**, 36 E. Fourth St. DUnbar 1-2200. **Cleveland 1, Ohio**, Federal Reserve Bank Bldg. CHerry 1-7900. **Dallas 1, Tex.**, Merchandise Mart. RIverside 8-5611. **Denver 2, Colo.**, New Customhouse. KEystone 4-4151. **Detroit 26, Mich.**, Federal Bldg. WOodward 3-9330. **Greensboro, N. C.**, U.S. Post Office Bldg. BRoadway 3-8234. **Houston 2, Tex.**, 405 Main St. CApitol 2-7201. **Jacksonville 1, Fla.**, Federal Bldg. ELgin 4-7111. **Kansas City 6, Mo.**, 911 Walnut St. BAltimore 1-7000. **Los Angeles 15, Calif.**, 1031 S. Broadway. RIchmond 9-4711. **Memphis 3, Tenn.**, Falls Bldg. JAckson 6-3426. **Miami 32, Fla.**, Ainsley Bldg. FRanklin 7-2581. **Minneapolis 1, Minn.**, Federal Bldg. FEderal 2-3211. **New Orleans 12, La.**, 333 St. Charles Ave. Phone: 529-2411. **New York 1, N. Y.**, Empire State Bldg. LOngacre 3-3377. **Philadelphia 7, Pa.**, 1015 Chestnut St. WAlnut 3-2400. **Phoenix, Ariz.**, Federal Bldg. ALpine 8-5851. **Pittsburgh 22, Pa.**, 107 Sixth St. GRant 1-5370. **Portland 4, Oreg.**, Old U.S. Courthouse Bldg. CApitol 6-3361. **Reno, Nev.**, 1479 Wells Ave. Phone: 2-7133. **Richmond 19, Va.**, Parcel Post Bldg. MIlton 4-9471. **St. Louis 1, Mo.**, New Federal Bldg. MAin 1-8100. **Salt Lake City 1, Utah**, 222 S.W. Temple St. DAvis 8-2911. **San Francisco 11, Calif.**, Customhouse. YUkon 6-3111. **Savannah, Ga.**, U.S. Courthouse and P. O. Bldg. ADams 2-4755. **Seattle 4, Wash.**, Federal Office Bldg. MUtual 2-3300.

'PROJECT X'

(*Continued from page* 31)

ple that cause them to buy and refrain from buying. What is the outstanding thing we can say about this product?"

Out of a synthesis of these two types of information, the ANA suggests a 6M Approach" to defining advertising goals:

1. *Merchandise*—what are the important benefits of our products?
2. *Markets*—who are the people we want to reach?
3. *Motives*—why do they buy or fail to buy?
4. *Messages*—what are the key ideas, information and attitudes we want to convey.
5. *Media* — how can they be reached?
6. *Measurements* — How do we propose to measure accomplishment in getting the intended message across to the intended audience?

9. *The Buying Attitude Benchmark.* An absolute essential in realistic advertising goals, according to th ANA, is what it calls a "buying at titude benchmark."

This is one of the key concepts o Project X and one which seems t open up many new research vistas.

In simplest terms, it means deter mining "exactly where we are now" so that, in future "we can see hov far we have travelled."

Cited as an example of a bench mark is the case of a compact ca with greater roominess than any o its competitors. Research had estab lished that 20% of prospective pur chasers were aware of this fact, whil 10% thought Car B was roomies 10% Car C, 10% Car D, and 50% "Don't know."

With these facts as a base it wa possible to measure the effectivenes of advertising aimed at registerin roominess, by comparable researc during and after the campaign.

10. Measuring Advertising Result Measured advertising results, accord ing to the architects of Project X are "not size of audience exposed t ads, not noting, reading, listening, o viewing, not what people say the like about advertising, but th *changes that occur in mental att tudes and behavior as the result o advertising.*"

More specifically, such measur ments should cover the following:

a) How many more people a acutely aware of our brand o company name?
b) How many more people com prehend the features, adva tages and benefits of the pro uct?
c) How many more people a favorable disposed (rational or emotionally) toward th purchase of the product.
d) How many more people ha gone the whole route—take action by asking for or reac ing for the product?

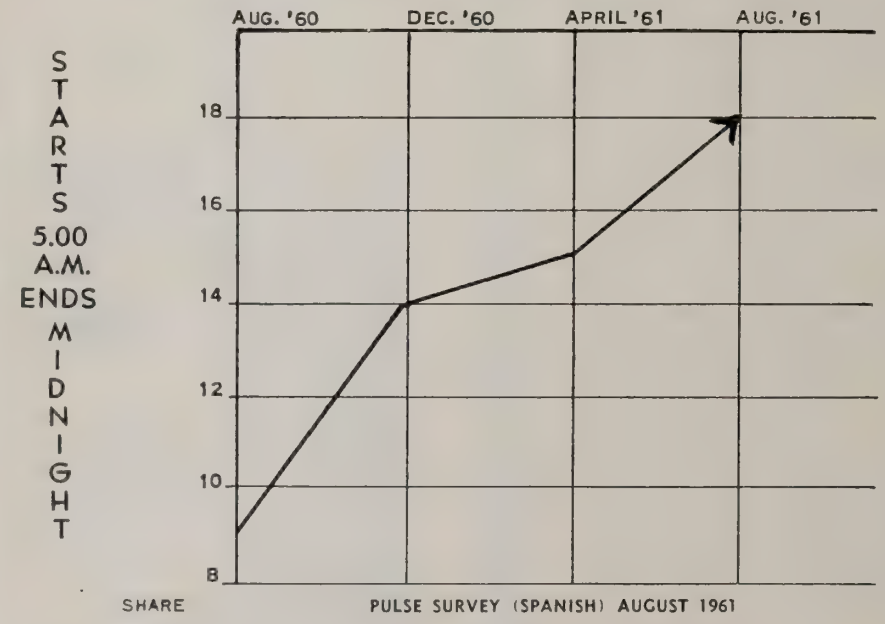
Research in such areas, points o the ANA, will supplement, not r place present research into advert ing exposure which simply does n "fulfill today's increased demands More research is needed into "wh happens when people read, view, l ten to advertising messages."

As an example of the analysis pos ble from such research, the Proje X study cites an hypothetical exa ple of a campaign for a filter cig rette:

What a difference a year makes

Look at WBNX today!

Pulse rating has doubled



NO OTHER SPANISH RADIO IN NEW YORK CAN MAKE THAT STATEMENT

So cash in on this valuable market where programming brings results.

1380 ON EVERYONE'S DIAL

WBNX **560 5th Avenue** **N. Y. 36, N. Y.**
CI 5-1441

garette buyers	*Before Adv.*	*After Adv.*
ware of Brand name	20%	40%
mprehend messages		
Message A	6%	12%
Message B	10%	20%
Message C	8%	16%
avorably disposed to buy	4%	8%
emonstrated action	2%	4%

Says the ANA, "Advertising accomplishment should be measured in rms of the extent to which it moves ople up the ladder (of awareness, mprehension, conviction, action) om one level to another. The next l, the next sales call, or the next me the need arises may be the force at moves the prospect to action."

1. Case History Examples. Supplementing these basic concepts, and explaining them, The Project X book, *Defining Advertising Goals for Measured Advertising Results*, presents 20 ase history treatments covering such ndustry categories as laundry, detergents, gasoline, cooking oil, hosiery, ppliances, tea, building materials, irlines, pain relievers, soft drinks, ranberries, razor blades, telephone ervice.

Actual company and product names ave been eliminated from these case istories, and in several instances figres have been changed to mask cororate identities.

All, however, are drawn from factal material submitted to the ANA ommittee, and all have been checked ut as feasible and practical plans or specific industries.

2. Project X—a Summary and Prediction. This highly oversimplified ondensation of material contained n *Defining Advertising Goals for Measured Advertising Results*, cannot ossibly provide more than a smatering of familiarity with Project X.

To this reviewer, however, who as studied the material at length and iscussed it with many ANA memers, it seems certain that Project X narks a sizeable milestone in adverising history.

The fact that such a substantial umber of practicing professionals ave agreed on basic concepts of the usiness, and are planning their day o day and future operations along hese lines give Project X an impact nd influence which will be felt increasingly in all areas of the advertising business.

Specifically, it should lead ultimately to:

a) Greater precision in advertising planning at both the advertiser and agency level.
b) Closer, more realistic relations between management, marketing and advertising operations within a corporation.
c) A healthy redefinition of agency responsibilities (Project X spells out management and marketing responsibilities which all too often are placed on agency shoulders).
d) A freeing up of creative work, through the more specific definition of the creative job to be done.
e) The opening up of vast new fields of important advertising research.
f) More sophisticated media buying practices.

On the negative side, I see only one possible objection. The advertising man of tomorrow is going to have to be twice as smart, and work four times as hard as he did in pre-Project X days.

Fruit-of-the-Month Club* from 'way out in Oregon



A dozen dazzling gifts—all year

ROYAL RIVIERA Pears*

They'll eat'm up—with a spoon! Handsome gift you'll never hear the last of!



Perfect delivery guaranteed.

GIFT NO. 1 (10-14 Huge Pears) ppd. $4.35
GIFT NO. 2 (16-20 Whoppers) ppd. $5.35
GIFT NO. 3 (20-25 Smaller Pears) ppd. $5.15

You never SAW'm so big. You never TASTED'm so good. Only 1 person in 1000 ever gets such impressive, exciting gifts (not in stores). You'll get thanks and praise all year from the lucky folks you name. They'll receive a sumptuous Gift Box every month, each with your greeting.

12-BOX CLUB. Order Gift No. 20 ppd. $53.95
At Christmas, Royal Riviera Pears, and month after month the other gorgeous gifts shown above.

8-BOX CLUB. Order Gift No. 15 ppd. $34.95
Same as above, omitting Mar., Apr., June, Aug.

Special 3-BOX CLUB. Order Gift No. 11, ppd. $12.65
Christmas, Jan., Feb. fruits shown above.

FULLY GUARANTEED

EASY TO ORDER: Send list of names plus check or M.O. (No charges or C.O.D.'s), tell us how to sign greetings. Everything beautifully packaged.

Harry and David



Box 4210, Medford, Oregon

* © ® 1961 H&D

SPOT PRESENTATIONS

(*Continued from page* 34)

advertiser that radio *is* effective, that radio *is* efficient, that radio *is* effective. They're the ones who can get the word back to the factory: 'We've seen what radio can do—we need it —we want a substantial chunk of the ad appropriation to go into radio.' "

One way to create interest in spot radio is to promote through other media, according to Daren F. McGavren, president of Daren F. McGavren Co. In his opinion, creative departments of agencies are devoting their efforts to other media. An equal amount of time and energy spent on radio would result in sales producing, entertaining commercials.

The industry, McGavren thought, might help to develop this type of creativity by offering special awards through contests to creative departments of agencies.

With a five-point plan, Maurie Webster, vice president and general manager, CBS Radio Spot Sales, thinks spot radio billings could be stimulated. For one, " we can program our stations better," Webster told SPONSOR. "Too many clients and top agency people today dismiss much of radio as a top 40 or rock 'n' roll wireless juke box with no editorial stature comparable to magazines, newspapers or television. Many stations *are* doing an outstanding job of mature broadcasting, and win large audiences doing it but they are a numerical minority."

Webster stressed another point: "We can go to clients—and we must," he said. "They hear the magazine, newspaper and television stories often. They must hear the radio story more frequently and not merely from RAB. We found we can achieve much more by coordinating our sales calls with theirs." Finally, radio can cut down "the unfortunate competitive un-selling we've done, which often gives the impression that radio stations dislike each other more than they believe in themselves," according to Webster.

Spot radio could double or triple in the next few years depending on a number of factors, according to Lawrence Webb, managing director of Station Representatives Association. One improvement would be the stabilization of rate-cards, he thought. Another would be the elimination o bartering and/or brokerage of time Webb said.

Just as spot radio's great strengt lies in its character of doing specifi jobs in specific markets withou waste, the Bolling Company feels tha it is stimulating more interest in spo by selling it specifically "and withou wasted sales motion," G. Willia Bolling, III, declared.

Every station *must* offer more rea sons to tune in, then *must* make ad vertisers and agencies aware of wha it's doing, John V. B. Sullivan, v.p and general manager of WNEW, Ne York, told SPONSOR. "I don't say t change formats, only supplemen them," he said. "Break away fro oversimplified labels like 'Top 40 'Good Music,' 'Music & News,' etc. refuse to be taken for granted—eve the most overworked housewife o loneliest salesman driving on the roa doesn't want to settle for that kind o radio. Then sell hard, via a positiv pitch that can only reflect credit o the industry as well as the station this, too, will be a welcome reli from the negative knock-your-budd selling that plays right into the hand and out of the media plans of tho who don't want to go to all that wor of buying 200 stations, anyway."

Every radio station rep must d vote time to selling the values radio over other media to advertise who are not using the medium, Fre Lyons, director, NBC Spot Rad Sales, said. "Every rep should als spend time convincing advertise who are using the medium that, b as it is now, radio is growing at faster rate than any other medium i cluding television," Lyons noted.

"As long as there is confusion b tween local and national rates, long as advertisers and agencies kn that a good number of stations c be bought for half the price on barter basis, and that stations a selling off their rate card, they w not have the faith in the medium th is needed to justify their dependi on it to do a good sales job," Jam F. O'Grady, executive, v.p. of Ada Young, Inc., told SPONSOR. "We a vise our stations to get a clear policy on what is local and what national, to review their rate ca and if it isn't sensible to revise Otherwise, they'd be tempted to n gotiate off card. Whatever their ra card, stations must stick to it."

BIGGER than
ALBANY-SCHENECTADY-TROY

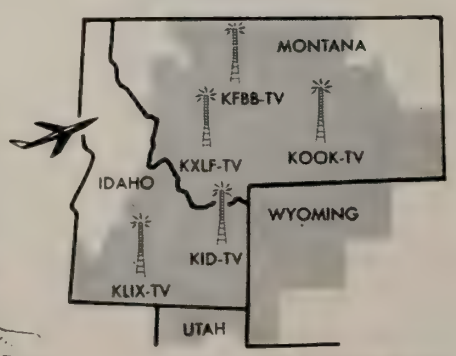
One Buy Delivers
IDAHO - MONTANA

plus 11 counties in Wyoming at lower cost per thousand

SKYLINE TV NETWORK delivers more TV homes than the highest rated station in Albany-Schenectady-Troy at approximately the same cost per 1,000. SKYLINE delivers 92,300* nighttime homes every quarter-hour Sunday through Saturday. Non-competitive coverage. One contract — one billing — one clearance. Over 254,480 unduplicated sets in 5 key markets. Interconnected with CBS-TV and ABC-TV.

IDAHO — KID-TV Idaho Falls
KLIX-TV Twin Falls

MONTANA — KXLF-TV Butte
KFBB-TV Great Falls
KOOK-TV Billings



Skyline
TV NETWORK
P. O. Box 2191 Idaho Falls, Idaho

*ARB average March, 1961

Call Mel Wright, phone JAckson 3-4567 - TWX No. IF 165
or your nearest Hollingbery office or Art Moore in the Northwest

RACE McELVEEN

(*ontinued from page* 35)

t entry blank she blithely remarked
e was planning to win the contest
d would they please hurry the
cessary things along. She was only
shing, of course.

But Grace made good her promise.
ot only did she cop first place for
promotion (a $300 prize); she
o made off with the prize for prod-
t promotion (another $300).

She has the distinction of being the
ly person to place first in the Col-
te-Palmolive sponsored *Millionaire*
ntest three years in a row. The
al reward here was $3000 in cash
$1000 each year.

In addition to the 25 national
ards, Grace has won a variety of
al advertising club awards. Some
them were first place, others honor-
le mention, for best direct mail,
st magazine ads, public affairs pro-
am awards and on-air commercials.

Her latest prize—an all-expense
id 10-day trip to and from London
was awarded her by Independent
levision Corp. for her promotion
the *Danger Man* series.

How does Grace feel about all the
colades she has managed to heap
on her feminine shoulders? Well,
etty good, she says. That is, except
r one thing. She fairly bristles when
e encounters the well-worn phrase
"Aren't you the lucky one, though"
and it's all she can do to keep from
ubling up an unlady-like fist.
uck," she bluntly avows, "has noth-
g whatsoever to do with it!" It's a
t of hard work, she says. It takes
me, effort, and a lot of brain work,
eping constantly on the prowl for a
w idea—an idea that someone else
ight not come up with. And then
e it all up in a fancy package!

Grace, who makes her home with
sister and a girl friend, hasn't en-
rtained thoughts of leaving Baton
ouge for, say, a larger market. She
es her present job, and the people
ith whom she works. She feels, she
ys, that she has more or less grown
p with the stations and it would be
ke leaving old and dear friends.

As far as her boss is concerned,
elings seem to be mutual. Says Gib-
ens: "We're proud of Grace and of
e work she does. She's a definite
sset to the station."

CPM OR HPC?

(*Continued from page* 37)

smaller stations and programs having smaller audiences (as well as stations in large cities in which many stations have relatively small audiences) — those stations and programs, in other words, which can ill afford even the smallest bias or sampling error.

The A. C. Nielsen Company, on the other hand, suggests that there are advantages and disadvantages to each of the computing methods. The problem, says Nielsen, is that in gaining "better statistical properties" in the h-p-c figures, clients feel you are sacrificing real differences along with statistical differences.

"I suggest there are advantages to both indices," said Erwin Ephron, Nielsen director of press relations. "We discovered this in the late 40's when we introduced homes-per-$1 figures for network radio in the place of the then already established cost-per-1,000. We used homes-per-



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE
KOLN-TV/KGIN-TV!



...covering a bigger,
better Lincoln-Land

VITAL STATISTICS OF THE
NEW LINCOLN-LAND
(Sales Management, May 10, 1961)

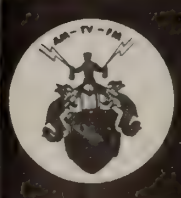
Population	888,200
Total Homes	275,800
Effective Buying Income	$1,519,268,000
TV Homes	237,900
Retail Sales	$1,124,130,000

Launching a sales program in Nebraska? The "countdown" shows just two big television markets — the extreme East and Lincoln-Land.

In the East, three top stations *divide* your viewers. In the other big market two stations — KOLN-TV and satellite KGIN-TV—*combine* to bring you a tremendous new Lincoln-Land — bigger and better than ever before! The map, and the figures at left, give you an idea of what it has to offer.

Avery-Knodel has the full story on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

The Felzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA



The Felzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

KOLN-TV / KGIN-TV
CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER
COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

$1 until we were convinced clients preferred c-p-m—in spite of homes-per-$1's better statistical properties.

"This is because in national ratings, based on larger samples and average audience figures, clients did not consider the statistical gain significant enough to justify the change we had made.

"People have had a lot of experience using c-p-m's. Despite the fact that c-p-m isn't a symmetrical distribution, people have spent a long time becoming familiar with its properties. When we introduced homes-per-$1 there was little interest. If clients want this figure, we'll provide it and even right now any client can easily compute them from the audience and cost figures also provided."

As regards the averaging problem (i.e., that the averaged c-p-m using a *fixed* cost base and *variable* audience produces higher c-p-m's than average cost divided by average audience), Nielsen maintains that h-p-c figures have exactly the same problem *if costs are variable*, and that neither figure produces a proper mean if both cost and audience are variable. "This poses no problem," they reason, "so long as you're aware of it."

As for the Harris committee's concern with local research where three ratings, for example, might average to the true audience but c-p-m could average to a "falsely" higher cost figure, thus penalizing a small station, Nielsen says, true; h-p-c's advantages stand out in the case of cost analyzing a single audience measurement and especially when smaller ratings and smaller samples increase the statistical variability. However, they add, no research company produces local c-p-m figures since this is a question of agency and station usage.

"The network application of homes-per-$100," they say, "offers no great advantage in statistical stability because our network audience figures used for c-p-m are already averaged over a considerable period of time (four weeks). And if there is an advantage in being able to average an index, neither c-p-m nor h-p-c produces an unweighted mean in all cases."

Nielsen conclusion? The two indices are mathematical equivalents and either can be easily calculated by anyone since cost and audience figures are provided.

A SPONSOR survey of networks and agencies unleashes a variable spate in itself. Samples:

1. If h-p-c shows greater stability, let's use it.
2. Why change?
3. Could be a useful concept. Better as an additional tool than an industry bible, however.
4. Additional? That's ostrichy. One or the other, please. We have enough statistical confusion in broadcasting without inviting more.
5. Let's face it. Both methods are equally sound. It's simply easier for promotion people who can't "sell" lines on a graph that go down.
6. Easier? That's not the point. It's the emotional superiority of h-p-c that could put it over. Cutting through the statistical differences, those graph lines are no joke, bud. Ever try explaining a declining index to a client?
7. H-p-c is more intelligent to the uninitiated. That's a big factor in its favor, like it or not.
8. Only small samples are affected one way or the other.

The serious interest being generated by h-p-c, however, is not all on the surface. As long ago as May an NBC researcher, Paul Hiromura, said in a memo to the company's top research people: "From the network standpoint, the difference between these two cost efficiency methods would, in most cases, be marginal. However, in an effort to foster more reliable research techniques, it may behoove NBC to propose to the advertising industry—through the auspices of the ARF—that the homes-per-$100 measure be established as the cost efficiency standard rather than the current cost-per-1,000 criterion."

Since nothing official was done, it appears that NBC research executives are still in doubt about the value of the new h-p-c measure. This is understandable in view of NBC's orientation toward network television, where the generally high level of ratings and larger samples minimizes the statistical errors. It has also become apparent that in the area where h-p-c would do the most in good (on the station level, particularly radio, where ratings are relatively low and statistical error is considerable), the likelihood of action is not very great.

POLITICS

(*Continued from page* 39)

the campaign was the radio humo

"Rather than belabor what th newspapers have been saying abou what's wrong with the city, we uti lized ridicule, which is very difficul to answer," relates Joseph Ston v.p.-associate creative director a McCann-Erickson.

The Lefkowitz radio commercial of which introductions are repro duced below, go on to play aroun with the studies theme. In the "myth ical far-away city" spot for instanc when the mayor replies to his inte rogator, "You jest man! Wha crime? What congestion?" the fo mer answers. "Those reports the on your desk. The studies you mad of the last studies."

The tv exposure, on the othe hand, was used primarily to mak known to the people a virtually un known candidate. Lefkowitz is Ne York State Attorney General, an his name often appeared in the new papers prior to the mayoralty cam paign, but seldom his picture.

ECKRICH

(*Continued from page* 39)

Here are the stations currently e gaged in doing the reminding:

• *Indiana:* WOWO and WKJ both in Fort Wayne; WFB WIBC, and WIRE, all Indianapoli WBOW and WTHI, both Ter Haute; WIOU, Kokomo; WASK, L fayette; WSAL, Logansport; WBA Marion; WARU, Peru; WSBT, Sou Bend; WKBZ, Richmond; WWC Gary; WCSI, Columbus.

• *Michigan:* WFUR, WGR WMAX, and WOOD, all Grand Ra ids; CKLW and WWJ, both Detro WJIM and WILS, both Lansin WIBM, Jackson; WKZO, Kalamazo WKVB, Muskegon; WHFB, Bent Harbor; WMTE, Mainstee.

• *Ohio:* WSPD, Toledo; WMR Marion.

Unlike the regular radio campai aimed primarily at housewives, E rich seeks out the entire family its tv coverage of exciting local even some of which include a radio sim cast. Stations in the client's distri tion area have been consulted for su gestions as to events the broadcast which might attract the full-fam audience Eckrich seeks.

PONSOR ASKS

(Continued from page 44)

ort on spot spending appeared only cently) or too costly and inaccute to be practical.

The chief advantage TAB provides that it enables station management evaluate its sales effort on a curnt basis. Each station, in a market three or more stations, can now termine its relative share of the tal spot dollar, the national spot llar and the local spot dollar spent its market each month.

Because TAB figures are accurate well as timely, it is no longer necsary to spend time and money ar-



TAB's monthly reports are geared for rapid market evaluations

ving at these dollar figures through lucated guesswork applied to data athered by BAR and Rorabaugh. t should be emphasized, however, at TAB's purpose is to supplement, ot replace, these services.)

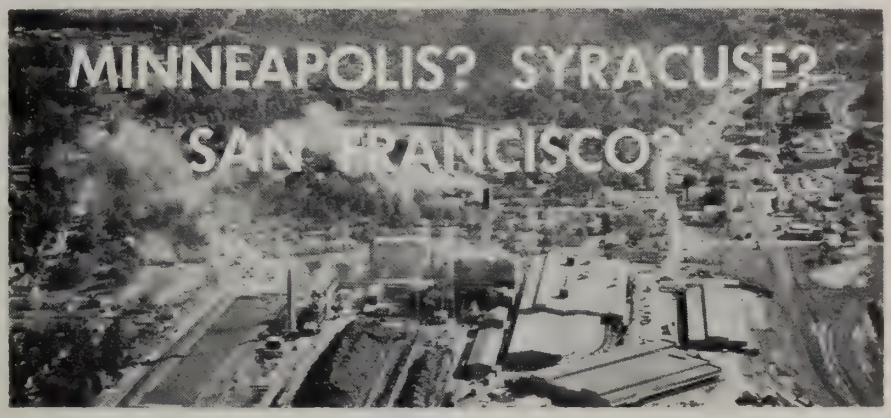
The value of the monthly TAB reort should be quickly apparent. By howing three figures — total spot ollars, total national spot dollars, tal local spot dollars spent in your arket—you can easily determine our relative share of market. And combining share of market figres with audience research informaon already available from other urces, you can accurately measure e effectiveness of your sales staff nd that of your station representave.

Station A in a three-station maret, for example, may have an averge of 31% of the audience. But AB's monthly report could reveal at A is getting only 25% of the cal spot dollar and 24% of the naonal spot dollar. In this case the ation's pricing structure or sales pproach — or both — may require ajor overhauling.

Similarly, Station B may be deghted with a 15% sales increase this onth compared with the same onth a year ago. Without TAB as check, the sales manager might not e aware that the total market increased 24% in the same period. *With TAB*, it's safe to predict that some 8:30 a.m. staff meetings and some crisp telephone conversations with the station rep will follow.

However, TAB's service is not limited to reporting revenue data. Where it is desired, we will also supply the local station with breakdowns on various time segments and lengths of commercials. With these monthly totals a station can make even better use of BAR and Rorabaugh information. We also make available to subscriber stations, upon request, spot tv figures for other markets so that they can compare their own experience with that of other markets of comparable size and thus detect possible trends in the placement of national spot dollars.

Data supplied to TAB by subscriber stations is, of course, held in complete confidence. Stations submit figures directly to one of the country's best-known and most respected accounting firms. Only the *totals* for each market are forwarded to us for distribution. Even TAB employees do not know station figures.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana
The only commercial TV station licensed to Monroe

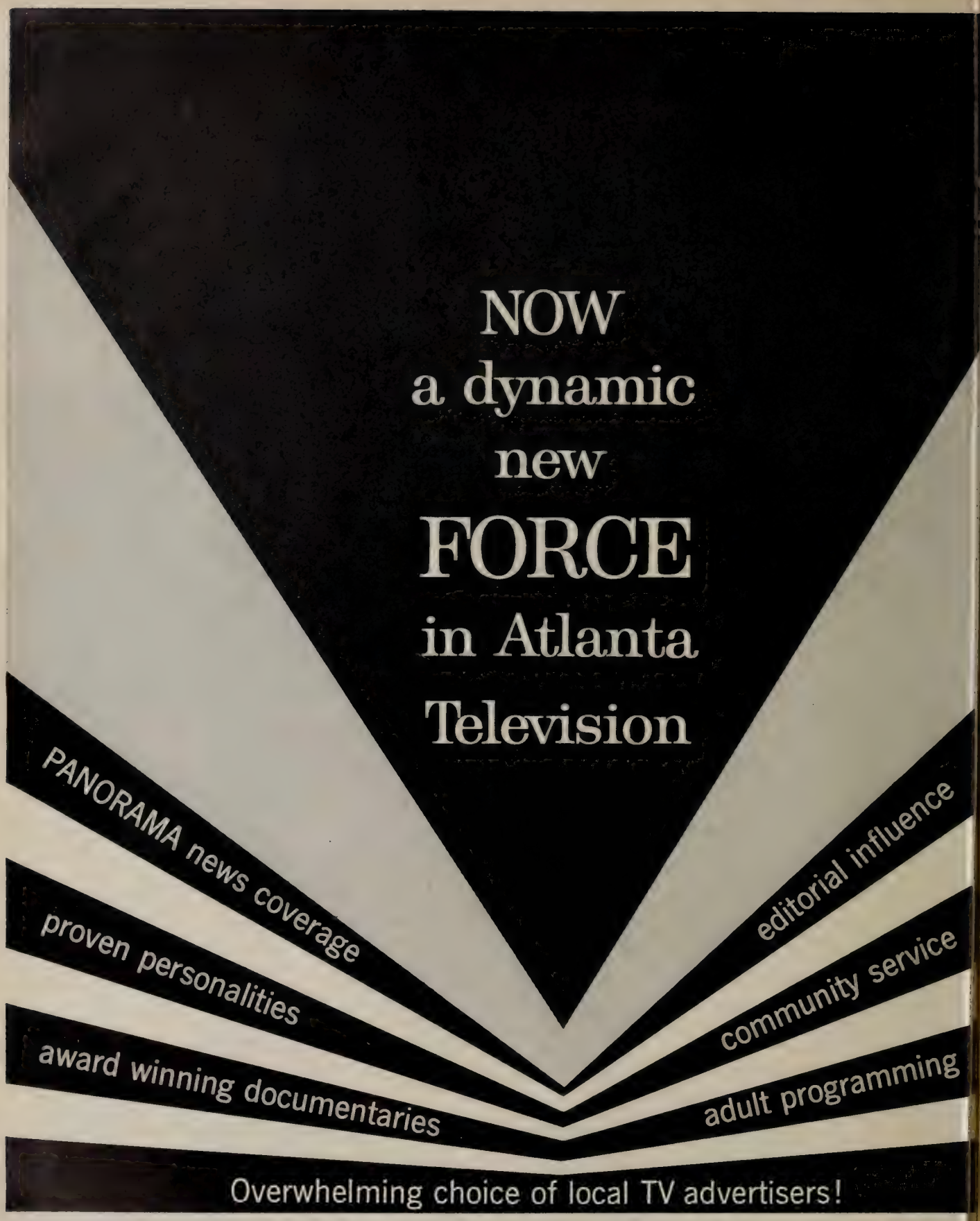
CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: International Paper Company installations in Bastrop, Louisiana, including two of its ten Southern Kraft Division paper mills, producing quality bleached papers and container board; the Single Service Division, producing milk cartons; and the Bag-Pak Division, producing multiwall bags.

Q. Why is **BONDED** best equipped to perform print service?

A. They have been doing this work since the advent of television. Their personnel have been trained to provide personalized service for each account.

BONDED TV FILM SERVICE
NEW YORK
CHICAGO
LOS ANGELES
TORONTO
A Division of
NOVO INDUSTRIAL CORP.



YOUR CAMPAIGN BELONGS ON THE IMPORTANT STATION IN ATLANTA · · · · · · · · · · · · · · · · · · THE DYNAMIC NEW FORCE IN ATLANTA TELEVISION ! ! !

waga·tv 5

A STORER STATION

represented by Storer Television Sales

WASHINGTON WEEK

6 NOVEMBER 1961
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The possibility of loss of option time now hangs heavier over network heads than ever: in the wake of FCC action challenging the CBS TV compensation plan, it would appear extremely difficult to draft an acceptable substitute for option time.

The new Justice Department antitrust chief, Judge Lee Loevinger, had already indicated that the CBS plan was under close scrutiny and had hinted that it would be **challenged in the courts on antitrust grounds.** Even if this had happened, and if the FCC persists it will be unnecessary, the result couldn't have been as sweeping.

An FCC letter to CBS and some 40 affiliates who had accepted the sliding scale compensation plan was a stunner. It attacked the plan, not only because of any alleged similarity to option time in working to force affiliates to accept programs they might not otherwise take, but it struck out into new areas. And **these were even more significant and threatening.**

FCC rules already outlaw any option time contract which would work to prevent an affiliate's accepting programs from another network. The letter **applies this protection to syndicated programs.**

It is true that CBS and the affiliates have until 24 November to answer the letter, but the tone indicates that the **case has been prejudged.** It is the same with option time, itself. Oral argument is set for 17 November, but the action of the FCC in deciding on its own motion to reconsider after last year's narrow 4-3 vote in favor, apparently amounts to prejudgment.

Also notable in the letter was the emphasis on findings of the Barrow Report, a document which pushed for many changes in network-affiliate relationships, but which found little favor with commissioners when it was originally released. There is no doubt that the **FCC climate has changed since then.**

The present commission majority apparently believes that the networks can continue successful merely on the basis of the desirability of a network affiliation. It appears to be set on a course which would make it impossible for the networks to dictate clearance for programs by any contractual method. At least, in view of the strong tone of the letter to CBS and affiliates, it would be hard to conceive of **any option time substitute which could pass muster.**

Again, however, change will be far from rapid. The networks will surely appeal to the courts if the FCC rules out option time, as now seems almost certain. The FCC, in turn, would likely stay its ban, pending conclusion of the court case. And it takes time to appeal all the way to the Supreme Court.

The main hope of the networks appears to be for contrivance of some other option time **substitute capable of clearing the time they want cleared without drawing FCC or Justice Department fire.** The sweeping terms of the letter to CBS and affiliates, and the fact that no dissents were recorded, makes **that hope appear to be very slender.**

Crosley Broadcasting has lost Indianapolis TV channel 13, subject only to the same court appeals which were unsuccessful for Public Service Television in the Miami channel 10 case.

But this case is much more significant than was Miami channel 10.

There was no hint of scandal. There were no allegations that Crosley Broadcasting had done anything even remotely approaching the censurable. Nor was there the slightest quarrel with the way Crosley was operating WLWI-TV on the disputed channel.

(*Please turn to page* 57)

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

6 NOVEMBER 1961
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PUBLICATIONS INC.

Those two other networks are looking into feature film availabilities to jump in on the success NBC TV has had with them in prime time.

One obstacle to inquiry and negotiations is that the networks are trying to skim off the cream of available packages while the distributors **don't want to be abandoned with the leavings for station syndication.** (For details, see SPONSOR WEEK, page 9.)

One problem with pre-1948 feature films is that many of them made in the 1930's were pre-code pictures that don't meet tv standards while others are regarded as too primitive in film quality.

A great many of the 700 pre-1948 Paramounts fall into this category and stations have been returning them to the distributor. But MCA has been getting revenue out of them for the last few weeks by booking **ten as five twin-bills in a specialized New York movie theater.**

Food advertisers and especially supermarkets are using a heavy share of syndication today.

Supermarkets account for more than half of new food business, according to a Ziv-UA study. Utilities are using more syndication and network advertisers, too, are turning more to syndication for local support.

Ziv-UA drew these instances from its **Everglades** series: sold to supermarkets in five markets, to utilities in three markets, and a network advertiser in one market.

Meanwhile, **Ripcord,** another new Ziv-UA entry, has been reported sold in **46 of the 50 major markets.** It also acquired three more local sponsors: LaBatt (JWT) on WGR-TV Buffalo; Culligan Water Softener on WCCO-TV, Minneapolis, and Eckerts Meats on WSPD-TV. Toledo. Its new station sales were KOLN-TV, Lincoln; KGIN-TV, Grand Island, and KMED, Medford.

The withdrawal of regional advertising support from some of syndication has hurt the distributors two ways.

First, they've had more operating cost when they sell on a market-by-market basis, and then, second, when they have made a station sale they've had to take much lower prices.

Example: a first-run show sold to an advertiser on a top syndication half hour slot in New York would get **$3500** and sometimes more—but today the same distributors are **selling similar first-runs to the station for $1800.**

Kine—or film transfer, as it's now called—has come a long ways since the early days of tv.

Once kinescopes were regarded as no better than daguerreotypes, as something primitive in photographic quality, but they have greatly improved lately.

Oddly enough, film transfers have gotten one of their greatest boosts from a rival technique, videotape, because more of them now are needed than ever before **for supplemental use wherever tape is involved.**

Direct film recording off the tv tube is also being done with sufficient quality now to prepare 35 mm color prints of specials like The Power and the Glory for use theatrically in Europe.

King Features, in foreign tv distribution with its Popeye cartoons for six months now, has added up $0.5 million in sales to six countries.

Dubbing all 220 episodes into Spanish is being undertaken by King for sales in Spain and Venezuela. Language is being handled locally in Brazil, Japan, and the Philippines. English-language foreign sales include Australia and Canada.

ITC's Supercar, insyndication in the U. S., has been sold in Canada to the CBC network.

It's ITC's fourth CBC sale this year: three others, not yet sold in the U. S., are **Ghost Squad, Sir Francis Drake, and the Arthur Haynes Show.** Also in Canada, ITC has sold **Whiplash to CTV (P&G) and Four Just Men to Lever Bros. for French stations.**

Schwerin has found that it is possible to condense some commercials from 60 seconds down to 30 seconds (for use in the 40 second breaks) and still retain original effectiveness.

In one case a beauty product spot in the abridgement **kept all the elements of the original commercial's structure,** although each was trimmed in length, and almost all effectiveness was retained.

In another instance a commercial lost **most of its effectiveness when an entire essential section was removed.**

WASHINGTON WEEK

(*Continued from page* 55)

The point on which the Appeals Court ordered the FCC to reconsider the case had nothing to do with Crosley. It involved a court finding that **T. A. M. Craven shouldn't have voted in the case because he hadn't heard the oral argument.** Craven had wanted to disqualify himself because he had done some work for an applicant. To make matters more ironic, that applicant lost. Craven finally consented to vote upon assurance it would be legal, and only after it appeared certain the case would be tied 3-3 indefinitely unless he broke the tie.

Despite this lack of any reason to punish Crosley, the Commission elected to take a brand new look at the comparative qualifications of the applicants, exactly as if one didn't already have a huge investment in an operating station. And it came up with a finding that WIBC-radio, Indianapolis, more nearly meets criteria of local ownership, diversification of mass media, etc.

This **casts a strong and dark shadow over the current Boston channel 5 proceedings,** in which the FCC has already alleged that WHDH-TV, Boston, Herald-Traveler outlet now operating on the channel, was guilty of improper approaches to then-FCC chairman George C. McConnaughey, along with one competing applicant.

More important, it indicates a philosophy on the commission under which **possession of a frequency or channel, along with the investment and business equities involved, might not be too important in a new contest for the facilities.**

The "clean" Crosley Corp. will undoubtedly fight a vigorous court battle on this point, and on the **outcome could hinge the safety of many valuable broadcasting rights.** In the event this philosophy is upheld, for instance, it might not be too difficult to envisage **competing applicants coming in when stations are chided by the FCC for programing or other shortcomings.**

6 NOVEMBER 1961
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A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

A view circulating among perspicacious agencymen is that ABC TV's takeove of Wagon Train could have more than one ulterior implication.

For example, if Ford goes along with the western next season it might be disposed t move its **other Ford Division tv eggs** to the ABC TV basket. And if that should happen the Lincoln Division could easily wind up in the same place.

Altogether it would spell somewhere in the neighborhood of $20 million in billings.

The networks could find themselves in the middle of a hassle between Gleen (Compton) and Dentyne (Bates) over the use of the slogan, "If you can't brus your teeth after every meal, use . . . ."

If the issue should come to a showdown, the networks figure they'll have to go back an find out which product introduced the copy point.

Look for some poking by the Federal Trade Commission into the practic among some drug manufacturers to allot the dominant drugstore chain in the are chunks of ad money.

The apportionment is usually based on national rates, but, since most of the chains hav blanket contracts with local media, there's a substantial bite-off for their own pockets.

Staff counsel at one of the tv networks acted fast when a cigarette account pr tested against the inclusion of a cigarmaker on the same minute participatio carrier.

The network's sales department favored moving the cigar people elsewhere, but the sta lawyer avoided a sticky situation by holding that the cigar people had precedence by virtue o an earlier confirmation. The cigarette moved elsewhere.

The No. 1 gripe of agency managemements is the ever-dwindling margin o profit.

They think a lot of it can be attributed to the prevalence of the **Parkinson Law** in c ent ranks.

Jobs keep increasing in advertiser organizations. Brand managers must now surrou themselves with a covey of assistant managers and **ad managers are not content unle they have a corresponding group.**

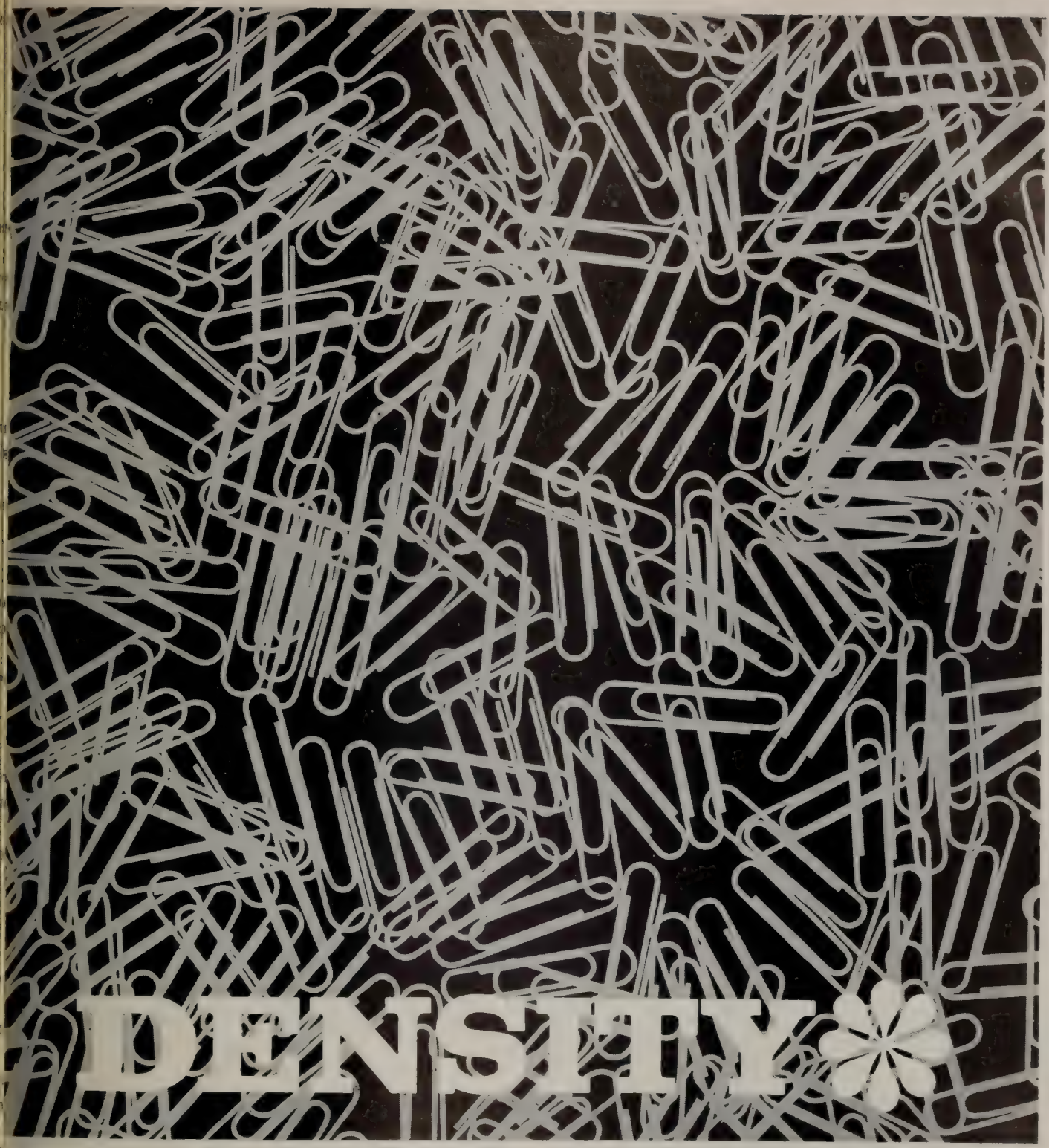
The net result is that the volume of complaint and demand proliferates and to meet th the agency has no recourse but to employ a **comparable number of men.**

Note the management people grimly: it adds little to the efficiency of administering th account but it does add **a lot to the payroll.**

What makes an interesting contrast in nighttime network sponsorship betwe tv today and radio 25 years ago: a moderate selling brand now can barely affo an alternate minute participation while back there it had a program all to itsel

Just to cite a few examples of the 30's.

Calumet, Kate Smith; Dr. Lyons, Fannie Brice; Ry-Krisp, Marion Talley; Bond Bread, G Lombardo; Campagna Italian Balm, First Nighter; Horlich Malt, Lum 'n' Abner; Barbas Singin' Sam; Kolynos, Hammerstein Music Hall; Anacin, Easy Aces; Dill's Best, Pick & P



Compact, close, crowded . . . Providence, active "test" market, responsive "must buy" market chalks up record results from the penetration of WJAR-TV. Coverage conscious advertisers use WJAR-TV to reach more homes, more people in this most crowded market in the country . . . a reach that sells as it dominates.

❀ ARB 1960 TV Homes

WJAR-TV

NBC · ABC

Represented by
Edward Petry & Co. Inc.

SPONSOR WEEK WRAP-UP

Vedder tells why

(Continued from page 10, col. 1)

herent in media plans today: the tendency to exclude many more media than they include. He stated that ten or more years ago it was common in his agency to use three or four media on many campaigns, while today two media is the top and one-media buys are rising. Actual costs in media have increased faster than advertising budgets. Hence many advertisers can't afford to continue in more than one or two media today.

Advertisers

Straight product advertising frequently sells competitive products, Bernard J. Gross, executive v.p. of Edward H. Weiss, Chicago, warned advertisers.

Lauding public image advertising before a marketing seminar of the AMA in N. Y., he said that because so many products are so similar, advertising must create a feeling that the people who make the product are concerned about the consumer's well-being.

Acquisitions:

Pet Milk, St. Louis, has acquired the

AIDING U.S. saving bond drive brought WSJS, Winston-Salem, N. C., Treasury Dept. award. Vivian Ackerman, "Mrs. U.S. Savings Bond" gives it to WSJS' Jean Isenhower



INTRODUCING new personalities and, more important, new programing format on WWRL, N. Y., is Edith Dick, gen. mgr. of WWRL at party held at Tavern-on-the-Green in Central Park for ad agency timebuyers





ALABAMA STATE FAIR declared last day of the fair week as "WAPI-TV-CBS Day" t celebrate the Birmingham station's new affiliation with CBS Television. Tv stars galore cam to help with the celebration. Some of the stars were Jay North, 'Dennis the Menace'; Sebas tian Cabot, 'Checkmate'; Paul Brinegar, 'Rawhide'; Karl Held, 'Perry Mason'; and Bob Denve Sheila James, Florida Freibus, Nancy Priest, Sybil Collier, all from "Dobie Gillis" sho

TOPS in latest ratings report is L. R. Rawlins (r) gen. mgr. KDKA, Pittsburgh. Dominic Quinn, prog. mgr. shows off a U.S. shaped cake with 1st on it at party to fete rating



HAPPY BIRTHDAY, YOGI—Promotion de partment staffer Carol Toma, KMTV, Omaha Nebr., displays a birthday cake baked fo Yogi Bear's party by one of station's listene



assets and business of the **R. E. Funsten Co.,** wholesalers of pecans, walnuts and almonds.

Funsten will retain its present management, with Hugh L. King becoming President of the new wholly owned subsidiary. The sale involved the transfer of 136,728 shares of Pet Milk common stock, increasing the common share outstanding to 1,792,911 shares, exclusive of treasury stock. With the addition, Pet Milk will operate some 80 plants in the U. S. and Canada, with an estimated annual sales volume of $235,000,000.

PEOPLE ON THE MOVE:

E. W. Rawlings is the new president of General Mills, succeeding C. H. Bell who moves to chairman of the board. Rawlings joined the company in 1959 upon retirement as a four star general of the Air Force and became executive v.p. in April of last year . . . **Jack Jones** to the newly created post of tv advertising manager for Mattel, Inc., Hawthorne, Calif. . . . **Jack F. Kerr** has been named advertising director for the 20 Mule Team Dept. of the U. S. Borax & Chemical Corp. He had been v.p. of the account at McCann-Erickson . . . **C. Joseph Genster** has been promoted from marketing v.p. to president of Edward Dalton Co., division of Mead Johnson & Co. . . .

Niles A. Wilson joined Eaton Manufacturing as marketing research manager. Chuck Benesh to assistant marketing research manager at General Foods Post Division Battle Creek, from Y&R research.

Kudos: Bell & Howell received the 1961 Human Relations Award of the Philadelphia Chapter of the American Jewish Committee for last season's Close-Up! series.

Agencies

The no-competitive-bidding strategy has paid-off for Benton & Bowles, at least until 1 June.

CULINARY ARTISTS at work at the 'Electra City, USA' show held at the New York Coliseum recently. Charlie Greer, WABC, N. Y. personality, cooks while expert Poppy Cannon checks on his recipe



PUBLIC SERVICE AWARD was presented by William F. Laukitis, postmaster (left) for outstanding public service to WBAL, Baltimore. Accepting award from Laukitis is Thomas Carr, v.p., gen. mgr.



THE WINNAH—Knode Hanover, winning driver of Purse in feature race, Sid Anton, gen. mgr., Wheeling Downs, smile as prize blanket is held by J. Martin and Miss Kay, stars of WTRF-TV, Wheeling, W. Va.





HEREFORD HEIFER was presented to Calvin Tompkins 'C.T.' Lucy (c) upon retirement as v.p. of Larus & Brother Co. With Lucy is W. T. Reed, Jr., pres., Larus; John Tansey, gen. mgr., WRVA, Richmond

The agency was re-awarded the $3,500,000 Florida Citrus Commission account last week by an eight to four vote.

Ted Bates, Lennen & Newell and Campbell-Ewald had all done some heavy public pitching for the business, at B&B for the last five years. Final agency appointment will be made in June, when the size of the Citrus Commission is expanded.

Agency appointments: George W. Helme Co., Helmetta, N. J., to **Smith, Henderson & Berey** for the Snuff division . . . Victor Electronics Corporation to **Yardis Advertising Company,** Philadelphia, for "Golf-It," an electronic golf driving range . . . Airways Rent-A-Car System to **Fletcher Richards, Calkins & Holden,** the agency's third new account in recent months (others are Revell, Inc. and E. F. Hutton) . . . DWG Cigar Corp., Detroit, to former agency **W. B. Doner,** after a three-year absence . . . Minnesota Manufacturera de Mexico to **Kenyon & Eckhardt de Mexico** . . . Maas Brothers Department Store to **R. E. McCarthy, Tampa,** to handle broadcast advertising for Maas' six Florida stores . . . Carvel Hall Cutlery, Crisfield, Md., to **C. J. LaRoche.**

Agency presidents played musical chairs when David E. Guerrant resigned the presidency of John W. Shaw Advertising, Chicago to take over the same spot at MacFarland, Aveyard & Co.

John Shaw will assume the title at his own company, with Perry Brand coming in as executive v.p.

Elected v.p.'s: Donald W. Severn, Manager of Media Relations at Ted Bates, has been upped to a v.p. . . . **Milton E. Stanson,** former Hicks & Greist merchandising director, has been named a v.p. at The Zlowe Company . . . Two new v.p.'s at NL&B are **Donald J. Dickens and Franklin C. Johnson . . . Robert A. Hilton** becomes marketing v.p. at Lilienfeld & Co., Chicago . . . Robey Smith, former v.p. at Cole, Fischer, Rogow, joined Wade Advertising, L.A.

International Ententes:

D'Arcy and Synergie Publicite, one of the top four French agencies, have formed a co-operative alliance and new company called Synergie-D'Arcy, S.A. Head office will be in Paris with a N. Y. branch. D'Arcy Board chairman Robert M. Ganger cited the growth of the Common Market as a primary reason for the overseas venture . . . **Needham, Louis and Brorby** opened a second Canadian office (in Montreal) and added a French Service department to its north-of-the-border operation. NL&B has had a Toronto office of ten years . . . **Compton** has formed an affiliation with **N. V. Nixon & Co.** Pty., Ltd. in Australia.

New Agency: Earl R. Perrin has dissolved his partnership of Perrin-Paus, Chicago, and opened his own agency (**Perrin & Associates**) with offices in Chicago. He has taken over several accounts, including big tv spenders Sunbeam Corp. and Dubuque Packing Co.

Station Transactions

BOUGHT/SOLD/APPROVED

WNTA-AM and FM, Newark, have been sold to Bergen Broadcasting Corp. and Bergen FM Inc. FCC approval should be automatic, at least minus the uproar surrounding the recent sale approval of the NTA tv outlet.

The two purchasing companies become subsidiaries of Communications Industries Corp., which controls four licensees and operators of the Golden Circle Group of community-oriented stations.

The sale was negotiated by Edwin Tornberg & Co. but the purchase price was not disclosed.

Sold: WVMC, Mt. Carmel, Ill. to Jelco Radio, Inc. Price: $100,000 . . . Broker: Hamilton-Landis & Associates . . . **WIRO-AM, Ironton, Ohio,** to Kenneth Auble, Orville, Ohio, from C. E. McElroy and Clarence Baker. Price: $125,000. Broker: Blackburn & Co.

Debut: KKHI, San Francisco, began broadcasting on 30 October.

Associations

The FCC is mounting a "considered and calculated campaign to alter the content of broadcast communications."

So stated W. Theodore Pierson, Washington, D. C. attorney specializing in communications law, in a talk before the Missouri Broadcasters Association.

Pierson contended that to blame one medium (tv) for the "general immorality of our society" is to approach the kind of "scapegoatism that supported Adolph Hitler."

John S. Cross, FCC commissioner, told the same group that they owe the public "programs of high quality," while NAB general counsel Douglas Anello defended today's programing.

Resolutions adopted: 1) to win equal access in the courts. 2) to program editorials. 3) to oppose the proposed FCC license renewal forms.

Robert Hyland (KMOX St. Louis) was re-elected President, **Don Daley** (KGBX Springfield) was elected v.p., Harold Douglas (KMMO Marshall) elected secretary-treasurer. Named to the Board were **Earl Dougherty** (KXEO), **Elmer Donze** (KSGM), **Sam Burk** (KIRK) and **William Bates** (WDAF TV).

Broadcasters' Promotion Association assembles in New York today for its three-day annual convention at the Waldorf-Astoria.

On the agenda are approval of a constitutional amendment providing that no member can provide more than one officer or director, a series of seminars and election of officers. Nominees are: for president, **Don Curran** (WABC, New York); for vice president, **Kirt Harriss** (KPRC Houston), **Jim Bowermaster,** WMT, Cedar Rapids) and **Clark Grant** (WOOD, Grand Rapids); for Board of Directors, **Dan Bellus** (Transcontinent TV), **Judd Choler** (KMOX, St. Louis), **Stan Cohen** (WDSU, New Orleans), **Casey Cohlmia** (WFAA Dallas), **Jack Doerr** (WBNS, Columbus), **Doug Holcomb** (WDAU-TV, Scranton), **William Loader** (WHAS, Louisville), **Dick Paul** (WAVY, Portsmouth), **J. P. Riopel** (CFCM, Quebec), **Dorothy Sanders**

(WLW-D, Dayton) and **H. Taylor Vaden** (WJZ, Baltimore).

The Georgia Association of Broadcasters will make an annual event of its South East Radio-TV Seminar on broadcast-government relations. The next conference is scheduled for September, 1962 in Atlanta with ten state broadcasting associations attending.

Tv Stations

When TvB assembles in Detroit 15 November for its annual two-day meeting, there'll **be a royal reception:** the Mayor of Detroit has proclaimed it "Television Week."

TvB members may be too busy to enjoy the glory, however. In addition to tours of the various auto plants, the agenda includes a sales managers meeting, addresses by Thomas Adams, Campbell - Ewald president, and William Lewis, Kenyon & Eckhardt board chairman, premiere of "The Salesmachine," TvB's new presentation, and election of directors.

Reports will be heard from all TvB officers. Wind-up session will feature a panel discussion on "TV's influence in the Market Place." Speakers will be Otto Brandt (King Broadcasting), A. Louis Read (WDSU-TV New Orleans), Mike Shapiro (WFAA-TV Dallas) and Charles F. Rosen (W. B. Doner).

Ideas at Work:

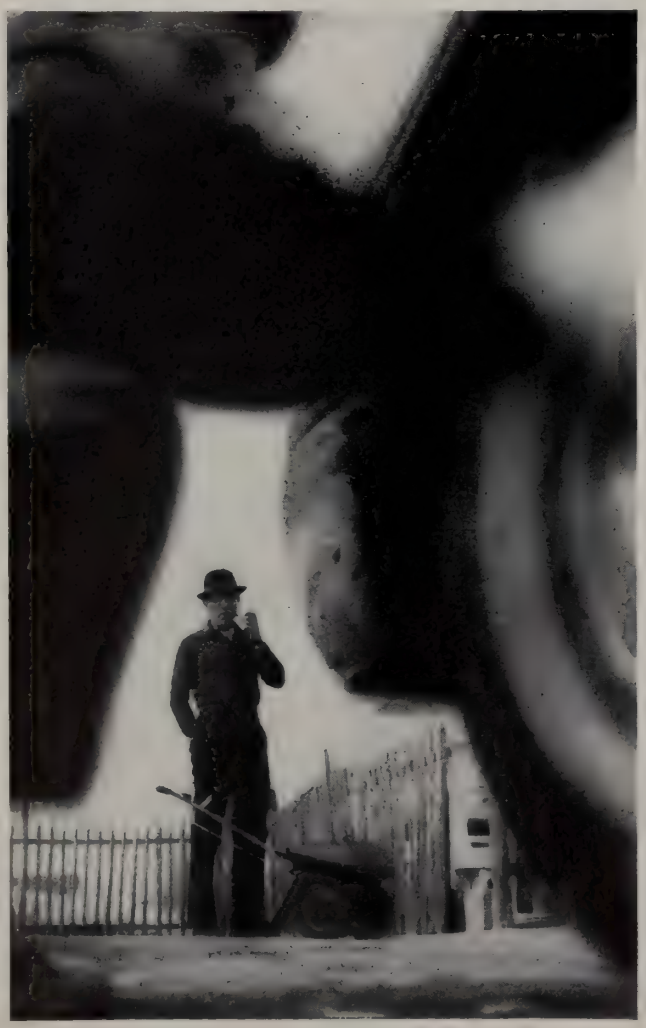
KYW-TV, Cleveland, turned the eerie holiday Halloween into a promotion paradise. Some 15,000 masks of the popular personality Barnaby were mailed to moppets for their trick-or-treat garb. Twelve Lionel electric train sets were hidden in local homes and awarded to youngsters who rang the right bells and remembered to say: "I'm Barnaby from Ch. 3 . . . do you have a Lionel train set for me?"

International Entente: Fuji Telecasting Co., Ltd., Philippines, and Inter-island Broadcasting Corp., Japan, have formed an association which they predict may lead to an all-Asian

Unusual Opportunity for Creative TV SALES MANAGER with one of the Outstanding Companies in the Entertainment Field

We are looking for a man to head the market by market sale of television shows of outstanding quality. It is important that he has a well-rounded knowledge of TV station management, station programming, sale of non-network station time and a comprehensive knowledge of potential sponsors of spot sales locally, regionally and nationally. It is not necessary that the man we want be presently engaged in sales of this kind. The job will involve a unique custom sales job of the finest entertainment which will be made available to local stations. Remuneration commensurate with importance of job.

BOX #304



WITH WBT RADIO YOU FOCUS ON THE ONE WHO PAYS THE BILLS

"Nice looking car, Jimmy. Who bought it for you?" Probably his father in the background...one of the nation's adults who receive and control 98% of the U.S. income. In the WBT 48-county basic area, adults receive and control most of the $2,690,786,000 worth of spending money... and WBT radio has the highest percentage of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults...

WBT RADIO CHARLOTTE

Jefferson Standard Broadcasting Company

Represented nationally by CBS Radio Spot Sales

Sources: U S Dept. of Commerce, Nielsen Coverage Service, Number Two and Sales Management's Survey of Buying Power, 1960

network of the Eurovision variety. They will exchange programs and production information and offer reduced network rates to international sponsors.

Radio Stations

RAB has reorganized its departments to better facilitate field activities.

The Member Service department has been renamed the Member Development department and will concentrate solely on field contact aiding members in local sales development, training and sales promotion.

The new Member Service department will handle individual requests, arrange sales clinics and merge the functions of the Tape Division and the Department Store Radio Advertising Seminars.

Ideas at Work:

KBON, Omaha, has received over a million calls in the past year from weather-conscious Omahans dialing its Instant Weathernews phones. When a call came recently from far-off California, there was some surprise. It seems a local woman was visiting Disneyland where Bell Telephone Co. was demonstrating Direct Distance Dialing and the tourist from Omaha asked for the temperature in her home town. The demonstrating operator dialed seven numbers and got KBON.

Sports Sales: KRAK signed thirteen Sacramento area Shell dealers for sponsorship of a weekend Football Scoreboard, marking Shell's long-awaited return to radio. Deal, on behalf of Shell's Anti-Freeze campaign, involved twenty Scoreboards per weekend for twelve weeks.

The Winner: RAB awarded the first prize of $250 in its contest to calculate in advance the extent of radio's summer lead over tv. Winner was Donald E. Leonard, v.p. and director of media at Fuller & Smith & Ross and runner-up was Allan S. Kalish, v.p. at Philip Klein Advertising. Recently released RAB figures showed the average number of people exposed to radio daily exceeded those exposed to tv by 6.9 million for the period 1 July to 22 September.

Networks

AB-PT net profits for the first nine months of this year rose to $13,758,000 or $3.24 a share from $8,873,000 or $2.08 a share for the same 1960 period.

The broadcasting division ran ahead of last year. Making the report, ABC president Leonard H. Goldenson pointed to the network's acquisition of minority interests in two Japanese and one Philippine tv stations.

The Mutual Radio Network claims 89 per cent of its daily average audience is located in the three Nielsen population area-types where the bulk of retail sales are made.

Based on Nielsen's Radio Index, marketing statistics for January-June and 1960 U.S. census estimates, the report is now being pitched to national advertisers and agencies.

Resumed affiliation: KHJ, L.A., with Mutual, effective 29 January 1962.

Specials:

NBC TV will clear time for three of the six big-budget musical specials, in color, which Cities Service has long been marketing at all three network doors. The Gordon MacRae-hosted shows are set for 3 and 31 December and 22 April.

Promotion: ABC affiliates and Pocket Books have plotted a mutually beneficial promotion for "My Name . . . Jose Jimenez," the new humor book written by Bill Dana, who is featured weekly on the "Steve Allen Show." Stations are using the books as prizes for local contests.

Representatives

Rep appointments: WHIM, Providence, R. I., to **Broadcast Time Sales** for national sales representation and **Eckels & Co.** for New England sales.

PEOPLE ON THE MOVE: Kenneth W. Pierce to the Chicago tv sales staff of Katz.

Kudos: Donald G. Peterson, manager of the Des Moines office of H-R Television and H-R Representatives, has been named Vigilance Chairman of the Advertising Club of Des Moines. He will report on the activities of the Better Business Bureau.

Film

PEOPLE ON THE MOVE: Hal Styles to sales manager of Animation, Inc. . . . **Martin Roberts** to the newly-created post of director of advertising, promotion and publicity for NTA . . . **William E. Huston** to v.p. in charge of sales at Transfilm-Caravel . . . **Alvin Sussman,** former UAA eastern sales manager, to executive v.p. of the newly-formed production-distribution firm of Universal Entertainment Corp. . . . **David Bader** to v.p. of Intercontinental Television, succeeding John Leo who resigned to enter his own business.

Public Service

The recent offer by NAB president LeRoy Collins to enlist broadcasting support in publicizing the problem of Juvenile delinquency has been accepted by The Council of State Governments.

The proposal, transmitted by NAB v.p. for industry affairs Howard H. Bell to the National Governors' Conference Committee on Juvenile Delinquency 20 October, praised the power of broadcasting facilities: "Unequalled in their ability to inform the public (they) can be of immeasurable assistance in focusing attention on, and perhaps helping to find solutions to, some of the problems you are discussing."

Committee recommendations on a broadcasting campaign will be submitted at the next National Governors' meeting scheduled for the spring.

KING, Seattle, pre-empted network

rograming 21 October (7:30-9 p.m.) o present a live ninety-minute de- ate on the Communist threat.

The station invited four American eaders to participate: Gilbert Seldes, irector of the Annenberg School of ommunications, Dr. Edward Teller, ichard Rovere, Washington corre- pondent for the New Yorker and rthur S. Flemming, president of the l. of Ore. and former cabinet mem- er. U. S. Attorney General Robert . Kennedy opened the program via video tape address from Washing- on.

Carried live on the other two Crown tations (KGW, Portland and KREM, pokane), the program was repeated he following day on the Crown ra- io stations in all three cities.

ublic service in action:

• **WSB,** Atlanta, celebrated United ppeal Day in Atlanta by featuring ighteen of the city's leading busi- essmen as guest announcers roughout the station's one-day arathon. Special programs, fea- ures, interviews and news reports bout United Appeal were presented.

• **WJBO-FM,** Baton Rouge, aired he radio news class of Louisiana tate University recently as part of ts cooperative program with the chool. Ridley Boudreaux, WJBO ews Director, offered the class ome hints on the gathering, writing nd airing of local news and students honed in questions by a special ookup. Toward the end of the se- nester, all students in the course ill go to the station and assist in riting newscasts.

• **WSTC,** Stamford, has a new af- ernoon series called "Your State Po- ice" which emphasizes highway afety, explains motor vehicle laws nd documents the work done by tate troopers.

• **WSOC-TV,** Charlotte, has pub- ished a brochure called "The Story f One Broadcaster's Public Serv- ce," to inform people of vast pub- ic service contributions made by v stations to their respective com- unities.

• **WREX-TV,** Rockford, Ill., is un- derwriting an off-the-air live drama season which will include theatrical productions like "The Music Man" and big-name stars like Charles Laughton. Proceeds of the series will go to Rockford College.

Equipment

Details have just been released of a new closed tv system in operation on the Air University campus at Maxwell Air Force Base in Montgomery, Ala., which was installed by RCA.

The system is capable of providing tv instruction simultaneously to 2,000 air force officers grouped at 165 viewing locations.

It's the first use by armed forces of RCA's "compact" tv tape recorder, a machine designed especially for educational purposes. The recorder is teamed with other professional equipment to provide a system able to feed live, film or tape or off-the-air programs, or a mixture of these components, to the student groups.

Four key appointments have been made in the newly created marketing services division of the Ampex Corp.

The appointees—who'll function under the division's manager, **Charles A. Black:**

S. Champion Titus, advertising manager for all Ampex domestic divisions.

Lowell G. Glenning, manager of the sales promotion department.

Jackson A. Miller, head of special events, including shows and exhibits, within the marketing division.

Warren L. Warren, manager of the merchandising department.

Shure Bros., Evandston, has developed something new in soundproofing chambers for the testing of precision microphones.

It's a room entirely padded in sound-deadening spun-glass wedges.

To eliminate any sound resulting from small vibrations in the building structure itself, the room is further isolated by an air cushion that actually suspends the room independently.

ITA

Quality

HIGH EFFICIENCY

5 kw AM TRANSMITTER



AM's Best 5-KW Buy!

The unique PA circuit in ITA's 5 kw AM transmitter operates with about 90% efficiency. Only five tube types used and total tube complement is nine. Makes maintenance simple and economical. Check these advantages: • Solid State Rectifiers • Conelrad and Remote Control Provisions • Power Cutback to 1 kw • Automatic Recycling • Free Installation Supervision. It's value packed! For complete information write ITA Dept. BJ-1.

ITA

ITA Electronics Corporation
BROADCAST DIVISION
Lansdowne, Pennsylvania


YOU
ZEBRAS IM.

GOTTA GO WHERE THEY ARE...

If you want to reach the people who buy time—you gotta go where they are

By almost every independent survey made you'll find more people who are responsible for the purchase of time read SPONSOR than any other book in the broadcast field.

These are facts. Proven facts. Proven year after year. And here's another fact, too. Where the buying power is greatest, SPONSOR READERSHIP is greatest as well.

Your message in SPONSOR will not cover the waterfront. But who needs waterfronts? And what can a waterfront buy? Your message WILL BLANKET every man and woman who has a voice in the purchase of network or national spot time.

This we do deliver. And we deliver it in the best possible climate to help you finalize a sale.

SPONSOR

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MURRAY HILL 7-8080

enter your
personal
subscription
to SPONSOR

$8 for 1 year

$12 for 2 years

Tv and radio NEWSMAKERS



Jack Jones has been named to the newly created post of tv advertising manager at Mattel, Inc. which rates itself the toy trade's heaviest user of tv. He will also oversee the licensing of toys and characters featured on Mattel shows. With North Advertising Agency from 1956 to 1960 as network services supervisor and account director, Jones was also v.p. and general manager of Musicasting, Inc. Unusual background for an adman, he is a graduate of Northwestern University Law School and practiced law for six years.



Lawrence H. Rogers was elected executive v.p. of Taft Broadcasting Company, Cincinnati, Ohio, after a year and half term as v.p. in charge of operations. He succeeds David G. Taft who will take over the vice chairmanship of the Board. An industry veteran, Bud Rogers came to Taft from the WSAZ stations in Huntington and Charleston, W. Va. He previously helmed TvB as chairman and treasurer and is currently v.p. of the Maximum Service Telecasters Association.



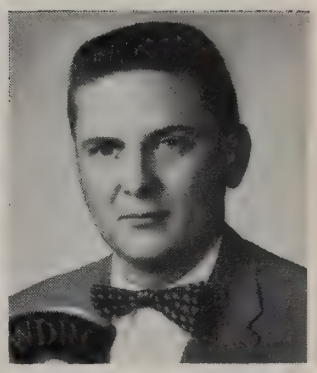
John F. Hurlbut joined the roster of station owners by his purchase of WVMC, Mt. Carmel, Illinois. Currently Promotion and Public Relations Manager of the WFBM Stations, Indianapolis and President of the Broadcasters Promotion Association. Hurlbut's long broadcasting history includes promotion for WSYR, Syracuse, Peters, Griffin, Woodward, and from 1950 to 1954 he headed Audience Promotion for NBC TV. Hurlbut's purchasing company is Jelco Radio, Inc.



Charles R. Sanders became Manager of WSPA, Spartanburg, last week, succeeding Ross Holmes who moved over to WLOS-TV Asheville. Sanders joined the station last February after a 15-year career in retail store management. During the past 15 years he has managed Sears Roebuck stores in Panama City, Charleston and other Southern cities. He moved to Spartanburg in 1957 to manage the Sears store there and has been very active in community affairs. Sanders is chairman of the Retail Merchants Bureau.

The seller's viewpoint

There is ample room both for "good music" and "modern" radio, states Charles R. Parker, assistant general manager of WDRC, Hartford, Conn. He takes to task those who deny the worth of one of these basic approaches to radio or the other. Parker draws an analogy with the many different types of automobiles, homes, foods, hairdos, etc., for which people show a preference. He says that probably there are as many stations operating successfully one way as the other, and that proves the worth of both. "There's a place for every well-conceived, purposeful, responsible approach to broadcasting."



"Good music" vs. "modern" radio: no contest

Say what you will about any business, but say something. As long as it's controversial, it's healthy. On that basis, nothing is in better health than the radio business.

Put basically, there are two successful types of popular radio today. One is referred to as the so called "good music" or "network" type of broadcasting, specializing in the popular standard music of the past or "non-rock" music and dealing in more special feature programing such as perhaps women's "talk" programs, a segment of classics, commentaries, lengthier newscasts, and so on. Then there is the so-called "modern radio" broadcaster who deals closely with the popular, top-selling music of today and who attempts to "customize" his programing to today's living and listening habits in terms of reflecting the contemporary.

The controversy occurs where there is a clash of opinion between generations or personal feelings, and blind indeed is the layman or professional who asserts his estimation of what approach is the proper one when his opinion can be based only on a reaction born of the generation to which he belongs, or else is a reflection of personal taste for which nobody can represent himself as the paragon and self-appointed dictator of the norm.

That there is a place for the two basic approaches to radio programing is indisputable and cannot be denied intelligently. There are probably as many successful stations operating one way as the other in virtually every major and minor market in the United States. But this shouldn't be surprising.

Look at how many types of automobiles, homes, types of food, hairdos, types of entertainment, types of wives or husbands we choose, friends we select. How often is it said that one wouldn't be "caught dead" in that dress she wore or suit he showed up in?

The way a radio station chooses to serve, inform, entertain the public (to which every station has an obligation) is the determination of its ownership, which is just as interested in appealing to its licensed area as people are interested in getting what they want. Obviously, nobody programs a radio station to see how few it can attract any more than a store manager stocks his store with every conceivable product and proceeds to bolt his front door. There is merely a variance of opinion on how best to do the job which is usually based on a general knowledge of trends and more specifically on audience reaction and ratings, plus other more technical factors.

The station which programs a symphony to a special type of audience has its counterpart in the station which schedules a unique and effective spot announcement within a popular-music, mass appeal program to raise funds for school instruments. One station may run a 30-minute panel discussion on heart trouble. The other decides to sell records or run a marathon to raise money for the Heart Fund drive. The station which broadcasts lengthier news periods has its counterpart in the station which airs more frequent news, bulletins, editorials, opinions. Musically, for every housewife who likes Tommy Dorsey there's one in whose lifetime Rock And Roll was the big music of her high school years, say in 1954. Today, she's 25, raising a young family, making the big family purchases just as her husband is. She never heard of Tommy Dorsey. Her choice is the modern station which serves her and the advertiser most effectively, in this particular case. Her mother may or may not agree.

Any reliable research proves conclusively the need and desire for as divergent broadcasting views as there are opposing tastes and opinions in the other areas of our national life. There's a place for every well-conceived, purposeful, responsible approach to broadcasting. Thank heavens that in this country we can pursue and enjoy it.

As the saying goes, "You pays your money and you takes your choice." Except in radio, that is. It's free!

SPONSOR SPEAKS

The Governor at close range

SPONSOR has long maintained that the best way for a sponsor, representative, network president, FCC chairman or NAB president to understand the problems of the broadcast station is to visit it on its home grounds.

NAB President LeRoy Collins hasn't managed that yet, but he's closer. During the first half of the NAB district meeting swing, President Collins has met, dined and talked with hundreds of practical broadcasters in Dallas, St. Louis, Salt Lake City, and San Francisco. SPONSOR attended these meetings in order to determine how the fledgling head of the NAB fared at close range. An appraisal is now in order.

Governor Collins has not yet succeeded in convincing the bulk of his station constituents that he is in their corner—that he really understands their problems or fully represents their interests.

But the district meetings have helped considerably. His personal charm and sincerity registered well. The afternoon question-answer sessions gave the Governor an opportunity to express himself on scores of key questions.

Our opinion is that the Governor urgently wants to get closer to the broadcaster. He wants to understand the broadcaster's problems, and to feel with him. But he is a man of reserve, and the de-icing process takes time. Furthermore, his early months on the job found him in a super-critical climate concerning radio and tv. A conscientious man with an intellectual approach to the field finds it hard to separate the business realities of the industry from sheer do-goodism.

But the Governor is learning fast. The next round of district meetings should demonstrate that.

We expect from the Governor a constantly broadening outlook and understanding of his job and his industry.

At close range, we got the impression that he is working hard to become a member of the broadcast family.

Tv music and ASCAP

More than half the television stations in the country, through their Tv Music Committee, are asking ASCAP for a more equitable agreement on music fees. Their proposal, following many months of study, is the most practical yet devised and deserves the fullest support of all tv stations.

10-SECOND SPOTS

Youthful enterprise: An FCC field engineering report tells of intercepting programs from a station identifying itself as "WHTR, Home Town Radio," in a New York state community. Since there is no such authorized facility, Commission engineers zeroed in on the signal—emanating from a backyard shack studio.

Gaining admittance to the "station," the FCC representatives maintained a respectful silence while a 16-year-old d.j. broke the news to his listening audience that WHTR was signing off—for ever.

WHTR's off the air, but that kid's gonna have his own network!

What's buzzin' cousin? Another bizarre incident that turned up in FCC field engineering reports concerns a Minneapolis woman who complained about disruption to her reception of Ch. 5 there. FCC man to the rescue found that a chiropractor next door was causing the trouble with an old-style, unapproved type of diathermy machine. The chiropractor on the spot agreed to acquire a new, approved machine.

Storm buster: We've located the antidote to these disasters that seem to hit Houston, Tex., every time newsman Lee Tucker of KPRC-TV there goes away on vacation (10-Second Spots, 23 October). Send ABC News correspondent Julian Anthony. It seems that nearly every time Anthony rushes to a potential disaster area to cover for his network, the impending trouble dissolves or moves on to another area.

Take Hurricane Esther, for instance. Her first indicated landfall was Charleston, S. C. Anthony hit town, the sun came out, and Esther cut out for Cape Hatteras, N. C. So did Anthony, but he was greeted there by clear skies.

On to Richmond, Va., which was sunny. Next stop in quest of Esther: Washington, D. C.—a slight drizzle. At Hyannis Port, Mass., the threatened storm, which had caused evacuation of the Kennedy children, fizzled before Anthony's very eyes. Esther moved to Boston, as did Anthony. There, Esther officially was demoted to a mere storm.



"Well, we decided one thing, anyhow:
we include Charleston-Huntington and WSAZ-TELEVISION."

Easiest decision of the year! For the *only* television station seen everywhere in the entire 72-county, 4-state Charleston-Huntington market is WSAZ-TELEVISION. No other single television station is even close to this exclusive coverage. It's a market that WSAZ-TELEVISION actually *created* through its power and programming. So to reach the two million people earning $4 billion a year in the heart of this "American Ruhr" region of the great Ohio Valley . . . pick Charleston-Huntington and WSAZ-TELEVISION. For more about this newest Goodwill Station and why it belongs on your must-buy list see your Katz Agency man.

WSAZ TELEVISION

CHANNEL 3 CHARLESTON - HUNTINGTON

DIVISION: THE GOODWILL STATIONS, INC

Leading the world in television program sales

INDEPENDENT **ITC** TELEVISION CORPORATION

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17 Gt Cumberland Place • **London** W1 • Ambassador 8040
100 University Avenue • **Toronto** I, Ontario • EMpire 2-1166

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...brand new episodes of
the distinguished series
that won instant
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audiences.

PATRICK McGOOHAN

in 'DANGER MAN'



Dynamic PATRICK McGOOHAN
with the artistry that won him the award
of Television Actor Of the Year,
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Danger——and beautiful women——
from all over the world
follow him.



13 NOVEMBER 1961
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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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Kansas City, Missouri

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WTIX represented by Eastman

RADIO SAYS: 'LOOK AT ALL FOUR'

Broadcasters suspect that am medium is not accorded equal status with tv, mags, dailies

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Alcoa remolds its ad profile via television

Page 39

How to kill 'vampire video' in commercials

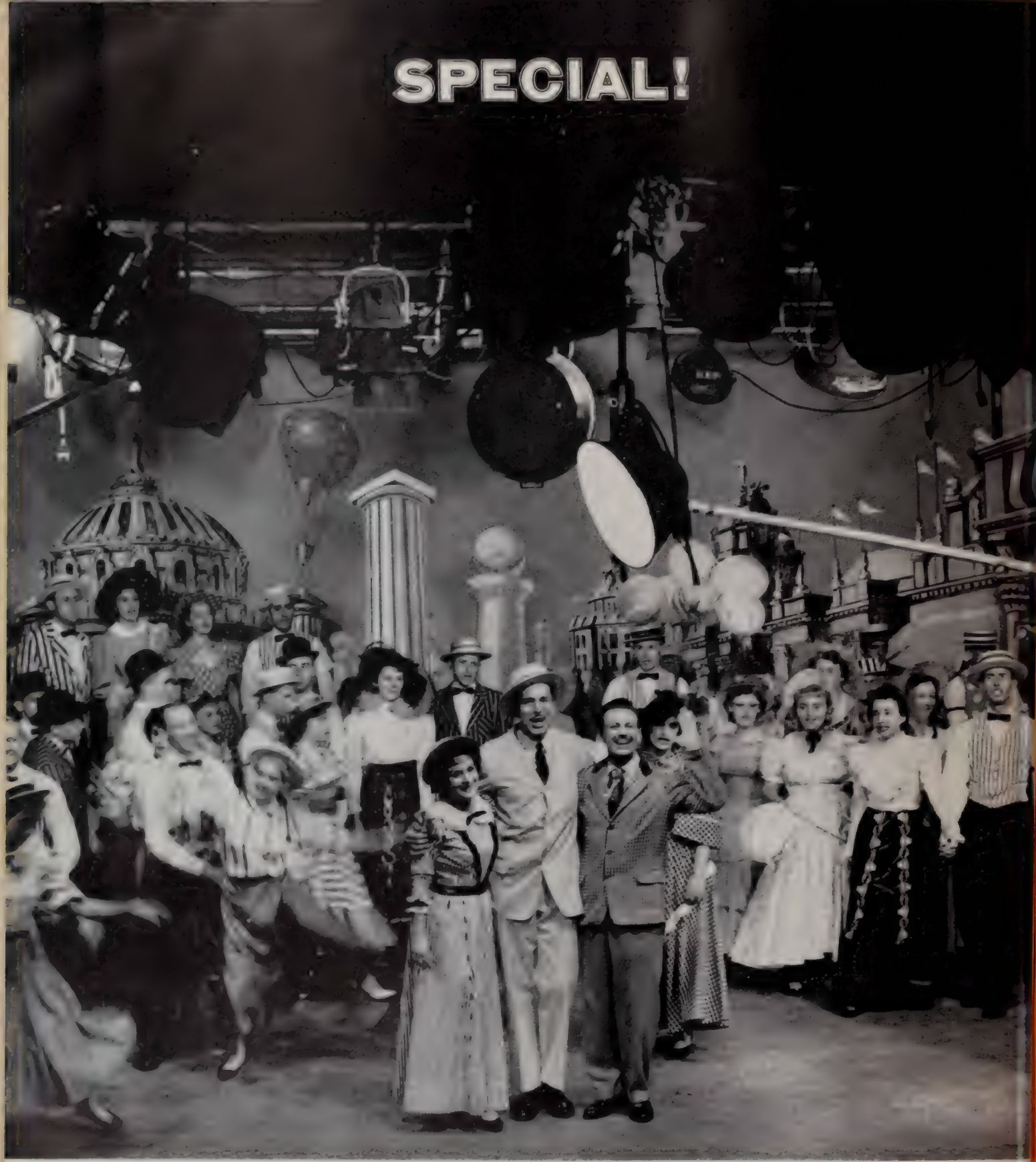
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A food broker sounds off on ad agencies

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DIGEST ON PAGE 7

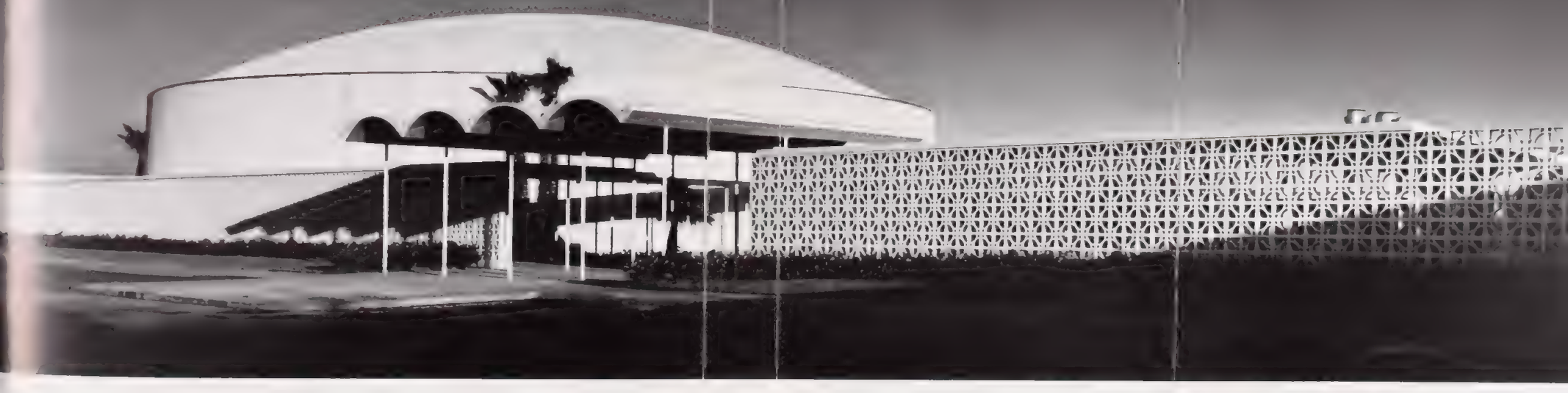
SPECIAL!



When locally-produced public affairs programming is both informative and popular, you can be sure that the talent which creates it is special. Typical examples: "Alone in Its Greatness," KMOX-TV's salute to the St. Louis Municipal Opera, which attracted a 32% share of audience; "Grant in St. Louis," a candid close-up of an extraordinary American, which had a 36% share of audience; and "St. Louis 1985," an unconventional look into the future, which achieved a fancy 40% share of audience in 4-station St. Louis (ARB). These and other imaginative, local "specials" all competed successfully against strong prime-time network opposition. This all-out attention to the local community is one reason why the community goes all-out for Channel 4. Why, month after month after month, the special audience winner is **KMOX-TV** CBS Owned—Channel 4 in St. Louis.

THE VITAL NEW CONCEPT...





This is the new home of KTRK-TV, dedicated to the people of Houston and the Texas Gulf Coast. It is of revolutionary design, with the simple efficiency of a circle employed to house the production and technical functions. Flowing from the circle to enclose the court are the office and business functions of the station arranged for ultimate harmony in day-to-day utility.

(See the back page for the floor plan.)

The circular building houses two studios combining 8000 square feet of floor space. Interior walls are eliminated to become totally control rooms, while the outer studio walls in arcs afford greatly increased linear dimension all completely visible from control. Both the court and the west lot are cabled for extensive outdoor shooting. This generous attention to production facilities reaffirms the station's traditional belief that we serve the community best when we can originate locally all types of programming.

The vital new concept of this building is a familiar one in Houston —that we build for tomorrow today. The building is a reflection of our people and our way of life, discarding old concepts for new and better ones. We fashion the future with our eyes on the stars and our hands hard at work. So, as we have become the petro-chemical colossus and the oil and energy capital of the world, the second port of the nation and its space capital tomorrow, we now can say as well The Television Station of Tomorrow is in Houston Today! KTRK-TV

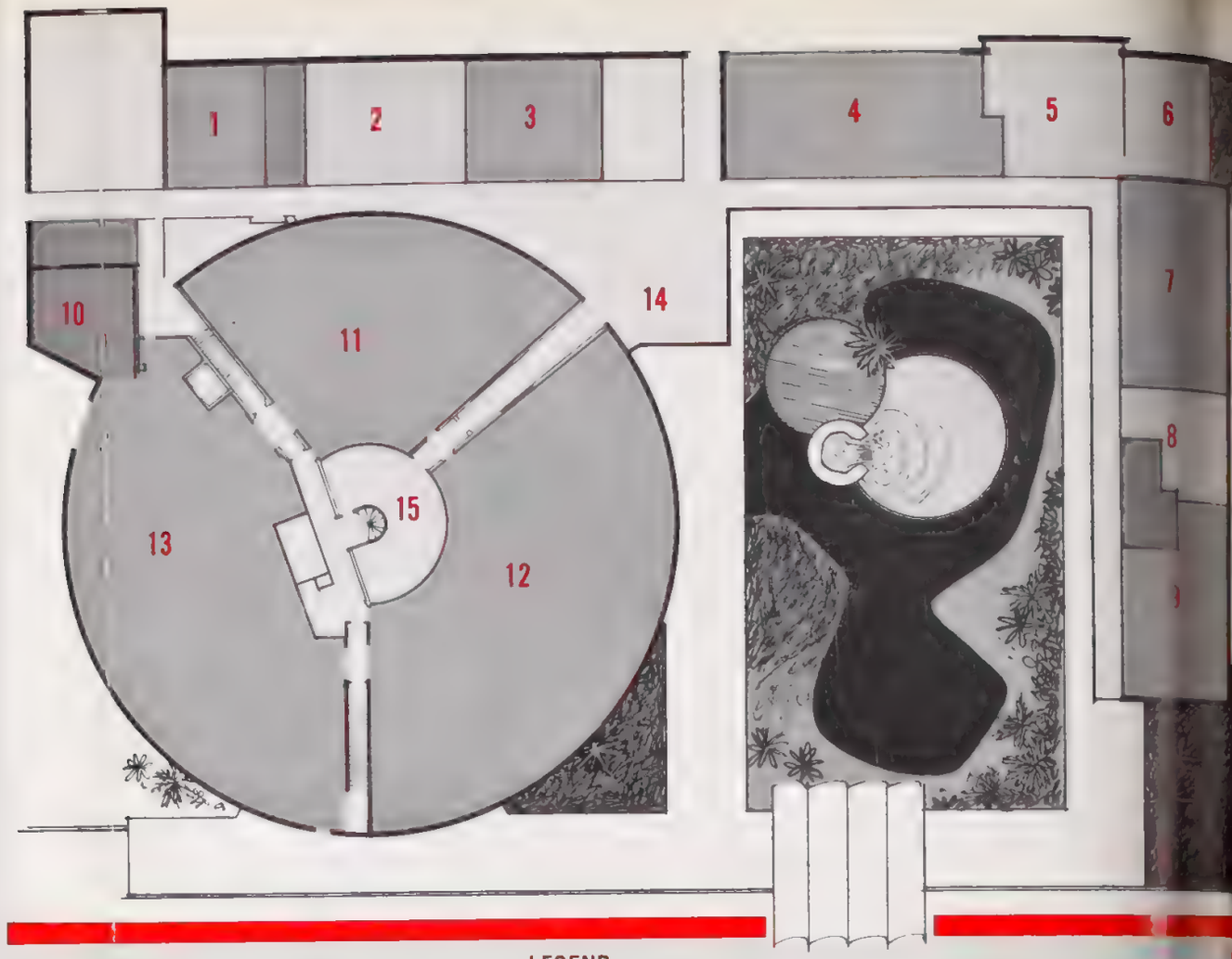
A new television building
is more than glass and
steel and stone

It is the best symbol of a station's dedication to its public. This dedication penetrates deeply into the community as the station seeks new and better ways to meet the public needs. It goes far beyond the letter of the broadcast law which directs that the public interest, convenience and necessity shall be served.

The new building means that the community has approved the past efforts of the station and has rewarded it with attention and trust. And, as the public approves, the station improves.

Progress thus is served, and the station, grateful to its public for their trust, and firm in its faith in the future of free broadcasting, dedicates a new building to house that trust and that faith.

This has been true
all over America
during the past decade.
It is true in
Houston today.



LEGEND

1. FILM
2. DRESSING ROOMS
3. NEWS
4. PROGRAM & PRODUCTION
5. CONFERENCE
6. EXECUTIVE
7. ACCOUNTING & TRAFFIC
8. PUBLIC RELATIONS
9. SALES
10. ART
11. STUDIO "B"
12. STUDIO "A"
13. PROPERTY STORAGE
14. LOBBY
15. PUBLIC VIEWING

The spaces marked indicate how the varied functions of a television station are placed to achieve maximum efficiency in relationship to each other, and to the total process. The Engineering spaces, including control rooms, occupy the second level above the Property and Public Viewing areas. The patio with pool and fountain will offer unmatched opportunities to produce excellent local programs and commercials in beautiful natural settings.





KTRK-TV
CHANNEL 13

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Radio declares: 'Compare me'

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Alcoa remolds ad profile

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How to kill a tv 'vampire'

42 Techniques, production tricks, casting, etc., which detract from main product message in tv commercials are 'vampires,' agencymen agree

A 'broker' talks about ad agencies

44 Prominent New York City food broker handling over 20 major radio and tv advertisers says majority of ad agencies are weak in merchandising

RTES seminars are big hit

46 Record sell-out, RTES Timebuying and Selling Seminars points out dire need for this type of training in the business; nominal cost attracts also

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in
CENTRAL FLORIDA

ARB* reports

WDBO-TV
DELIVERS
35.4% more homes than sta. "B"
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NIELSEN* reports

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	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH.6 · CBS · ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

By Any Yardstick

THE BIG ONE

Takes the *Measure*



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PULSE

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TRENDEX

WKRG·TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,

or C. P. Persons, Jr., General Manager

13 November 1961

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

BPA'S COMING OF AGE

New tone emerges from New York meetings: desire to match agency needs supplants "incestuous" talking

The Broadcast Promotion Association, after five years of meetings, has finally come to Madison Avenue, where, in the opinion of one member, "they should have been all along."

The era of "incestuous talking to one another about promotion gimmicks is over," said one BPA member. "Now we know what agencies really want—facts and figures about our stations."

In meetings held 6-8 November at the Waldorf-Astoria in New York, attended by about 75% of the BPA membership, this new tone was in the air: from now on solid research would be "in" and the jumbo postcard would be "out." Instead of exchanging ideas about gimmicks that attracted the attention or flattered the ego of station people, from now on promotion people would settle down to giving serious attention to the real needs of agencies for station promotion.

Role of station rep

The station rep is the chief factor in the promotion of a quality station image, according to three agency v.p.s who spoke at a workshop session at the BPA in New York last week.

The three are Theodore Grunewald, senior v.p. and director of radio/tv for Hicks & Greist; Frank Kemp, v.p. and media director of Compton, and Ben Holmes, BBDO v.p.

Grunewald called the station image "more of a feeling" than anything else, which "could not be created overnight" but was the "sum total of everything on the station—programs, personnel." Absence of gimmicks was also important.

Kemp described the most important factor as "the station representatives' day to day negotiations with buyers." He regarded factual information and a reliable, conscientious sales staff as essential.

Holmes said, "the good station image is a reflection of the attitudes and abilities of owners and management. If their standards of taste are high then a good station image is a natural concomitant. The buyer will know it, and so too will agencies, listeners, or viewers."

What timebuyers want

Three agency timebuyers told promotion managers and station people the kind of sales promotion material they are looking for.

The timebuyers, speaking at a BPA panel last week, were Janet Murphy, Lawrence C. Gumbinner; Allan Silverman, Norman, Craig, and Kummel; Philip Stumbo, McCann-Erickson. Panel moderator was Gene Muriaty, WTIC, Hartford.

Mrs. Murphy said that agencies need to know of consumer profiles in station areas. Silverman noted that accurate information about homes reached, market trends, and rating shares are needed. Stumbo also mentioned audience profiles and listed marketing information and success stories as important.

(Continued on page 10, col. 1)

1960 RADIO SPOT UP 7.4% TO $202 MIL. —FCC DATA

U.S. radio did $597.7 million in business in 1960, 6.7% more than 1959, according to final FCC figure just released.

Profits for all radio before federal taxes were $45.9 million, up 8.3%.

National and regional spot business for radio came to $202.1 million, up 7.4% over 1959.

(For chart on top 50 radio spot markets in 1960—compared to 1959 and 1958—see page 12, this issue.)

Ziv-UA TO DROP TV FILM PRODUCTION ACTIVITY

For the tv film industry, there's a revolution in the making at Ziv-UA. In effect, the company has thrown out the policies long adopted with the Ziv side of the company and brought in those identified with UA.

For 11 years, prior to the merger with UA, Ziv has produced about 40 film series for tv—and was in fact the first company to create film shows expressly for tv.

Originally a syndicator of radio shows, Ziv has produced all its own tv series and also distributed them, in domestic and international syndi-

(Continued on page 12, col. 3)

BPA

(Continued from page 9, col. 3)

World radio-tv exhibit

The BPA plans a travelling world communications exhibit aboard a ship. Such a vessel, The Good Ship Hope, has been used as a traveling hospital ship.

The BPA ship was proposed by the group's board of directors at the annual convention in New York last week.

Donald B. Curran, BPA first v.p. (he's promotion director for ABC Radio o&o's) stated, "It is our desire to create better understanding of existing communications facilities and, in effect, to sell the world on communications."

The proposed ship would contain the most modern radio and television equipment including portable units. The exhibit would also contain remote units such as helicopters, automobiles, and small motor launches. Hundreds of portable radio and tv receivers would also be included for distribtuion to schools, factories, and institutions in countries where they are not available now.

New Officers

New officers elected were president Donald Curran (ABC Radio o&o), first v.p. James Bowermaster (WMT, Cedar Rapids), second v.p. Clark Grant (WOOD-TV, Grand Rapids); three year board of directors terms for Daniel Bellus (Transcontinent Tv), Judd Choler (KMOX-TV, St. Louis), H. Taylor Vaden, (WJZ-TV, Baltimore), and Jean Riopel (CFCN, Quebec City), and shorter terms for Casey Caholmia (WFAA, Dallas) and Jack Door (WBNS-TV, Columbus).

Jean Godt (KYW-TV, Cleveland) will be chairman of the nominating committee; also elected were Tom Cousins (WCCO-TV Minneapolis) and Don Fisher (WCKT, Miami).

Convention sites were selected for 1962 and 1963. They are Dallas and San Francisco.

Tv criticism

"It is impossible to get rid of criticism of television but neither is it desirable," stated Louis Hausman, TIO chief, at a BPA workshop last week.



BPA officials at annual meeting included (l. to r.) program chairman Dan Bellus (Transcontinent promo. dir.), first v.p. Don Curran (ABC Radio o&o promo. dir.), president John F. Hurlbut (promo. dir., WFMB, Indianapolis)

HAGERTY: TV NEWS NEEDS PROMOTION

James Hagerty, ABC v.p. of news, special events, and public affairs, called on promotion people to direct audience attention to good news and information programs on tv.

His remarks were made last week at a combined RTES-BPA meeting in New York.

Hagerty was worried about an informtaion and opinion vacuum among the public, pointing out that radicalism on both Right and Left now seems to be increasing.

"What I am asking is this," said Hagerty, "are we getting through to the American people as we should —as we are trying to do. Frankly, I don't think we are."

Hagerty praised American newsmen. "American reporting is in a class by itself—honest, factual, and informative." He continued, "But the discouraging thing is the lack of attention it really receives from the American people. They seem indifferent to it, unconcerned about even the most pressing problems at home and certainly abroad."

He noted that these difficulties were not unique to broadcasting, and that newspapers and magazines had them, too.

"The difficulty is not with our news and information programs—they're good. The difficulty is with the listeners and viewers on both radio and television.

"For virtually every time our industry presents—on network or locally—public information programs, news specials or documentaries on important issues and problems of the day, there is a decided drop-off of interest by the public in these programs. All too often we find the public turning away from these programs and seeking escape—like an ostrich with his head in the sand—in entertainment programs, which even include re-runs and old movies. By the viewers' own choice, the

(Continued on page 68, col. 1)

SYMBOL OF SALES



Advertising Time Sales combines solid experience with vitality. **Formed by the** personnel of The Branham Company's broadcast division **it is employee-owned.** It has already won the confidence of the **stations formerly** in the Branham line-up. By limiting its list of **stations, ATS** adds a new depth in service — Personalized Sales Service. **This includes** personal contact with agency, research and **station people . . .** full-time research and promotion departments . . . **direct contact** with advertisers and distributors through 9 national **sales offices.** Let ATS build giant sales for you!



ADVERTISING TIME SALES, INC.

New York • Chicago • Detroit
Minneapolis • Atlanta
St. Louis • Dallas
Los Angeles • San Francisco

Top 50 spot radio markets—1960 FCC data

National-regional time sales for 1960 compared with '59, '58

	MARKET	NO. OF STATIONS	1960 (000's)	1959 (000's)	1958 (000's)
1.	New York	30	$26,613	$26,597	$24,569
2.	Chicago	26	12,374	11,976	11,123
3.	Los Angeles	30	9,241	8,174	7,340
4.	Philadelphia	21	6,924	5,240	5,041
5.	Detroit	11	6,770	6,196	5,897
6.	Boston	17	5,215	4,687	4,234
7.	San Fran.-Oakland	18	5,113	4,834	4,151
8.	St. Louis	14	3,744	3,791	3,399
9.	Cleveland	9	3,437	3,124	2,762
10.	Washington, D. C.	17	3,420	3,322	2,908
11.	Cincinnati	8	3,081	2,874	2,758
12.	Pittsburgh	20	3,038	2,700	2,819
13.	Buffalo	11	2,505	2,209	1,522
14.	Minneapolis-St. Paul	12	2,491	2,625	2,326
15.	Baltimore	15	2,308	1,952	1,778
16.	Kansas City, Mo.	9	2,090	2.044	1,871
17.	Hartford	5	1,986	1,754	1,582
18.	Houston	11	1,948	1,932	1,771
19.	Atlanta	18	1,873	1,849	1,668
20.	Dallas	12	1,872	1,709	1,455
21.	Miami	13	1,817	1,745	1,422
22.	Seattle-Tacoma	18	1,742	1,364	1,342
23.	Milwaukee	8	1,659	1,998	1,481
24.	Columbus, O.	6	1,649	1,533	1,242
25.	Portland, Ore.	16	1,598	1,349	1,178
26.	Indianapolis	6	1,577	1,595	1,405
27.	Louisville, Ky.	9	1,538	1,523	1,149
28.	Des Moines	6	1,493	1,500	1,491
29.	Albany-Sch'y-Troy	9	1,396	1,245	1,210
30.	Providence	12	1,324	1,076	1,075
31.	Denver	18	1,322	1.269	1,218
32.	Rochester, N. Y.	6	1,286	1,092	930
33.	New Orleans	10	1,256	1,230	1,113
34.	Memphis	10	1,218	1,050	1,077
35.	San Antonio	10	1,213	1,130	1,074
36.	San Diego	9	1,188	983	864
37.	Sacramento*-Stockton	6	1,122	788	685
38.	Omaha	7	1,012	1,021	1,048
39.	Syracuse	9	984	926	750
40.	Nashville	8	947	969	975
41.	Dayton	5	942	755	555
42.	Tampa-St. Petersburg	15	927	884	697
43.	Richmond	8	875	813	832
44.	Cedar Rapids	3	874	811	859
45.	Birmingham	12	860	817	792
46.	Charlotte, N. C.	7	853	872	990
47.	Ft. Worth	7	843	755	693
48.	Jacksonville	11	811	666	571
49.	Oklahoma City	8	798	706	703
50.	Fresno	9	724	647	607

*Omits 4 Stockton stations, $220, in previous reports.

Ziv-UA to drop production

(Continued from page 9, col. 3)

cation, and also to U. S. networks.

UA, long known in theatrical film for staying out of its own production, but connecting with independent and autonomous producers for financing and distribution arrangements, merged with Ziv last year.

Last week's epochal development is this: Ziv-UA is dropping the "Ziv" produce-it-yourself concept and is adopting the "UA" formula. Richard Dorso, with Ziv since 1955, is now executive v.p. in charge of programs.

Dorso stated he intends "to attract new creative producers" to work for Ziv-UA, "particularly those who have not worked in television before." He said he is offering them "the opportunity to develop their own ideas and project with complete freedom."

For several years Ziv was a network supplier as well as being the largest domestic tv film syndicator and a major international syndicator. During this time it introduced as many as six series a year produced for syndication, and had up to three additional network series.

However, the complexion of the industry has changed drastically since the time of the Ziv-UA merger last year. Ziv-UA is still the largest producer of domestic syndicated shows, but its rate is now down to three shows so far in 1961.

It is assumed in trade circles that Ziv-UA has had approximately the same fixed costs when it produces nine shows a year as when it makes three and that such costs, proving prohibitive, have been a factor in its switch of strategy.

Several other major syndicators have dropped out of production and co-production in the last year. These include ABC Films, CBS Films, MCA, NBC Films, and NTA.

The first program project under the new Ziv-UA approach is "Acres and Pains," based on S. J. Perelman, to be produced by David Schwartz.

More SPONSOR-WEEK continued on page 68

Why WFLA-TV bought Seven Arts' Volume II

Says George Harvey:

"The first Seven Arts package offered fine TV entertainment, but

WE LIKE VOLUME II EVEN BETTER!

"It's a stronger over-all package. We bought it to improve our Friday Night Movie. It takes an exceptional movie product to deliver maximum audience in a prime time slot against competitive network programming. Warner's 'Films of the 50's' give us the best available product for that kind of exposure."

George Harvey, Vice President and General Manager, WFLA-TV, Tampa, Florida



Warner's films of the 50's... Money makers of the 60's

SAA

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DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



by Joe Csida

Sponsor backstage

The show business pace quickens



The interdependence of one branch of show business on the other has often been discussed in *Backstage* as well as in many another pillar and periodical. But it seems to me that the new 1961-1962 season, now in its first giddy months, finds television and theatre, night clubs and motion pictures, records, radio—all borrowing each from the other—at a pace never previously achieved. One of tv's most successful young comedians, for example, George Gobel, is sweating it out as "Erwin" in a musical comedy version of *Three Men on a Horse*, called *Let It Ride*. With a single exception, the rough New York critics clobbered the show, although George himself got some good notices. One of tv's most successful writers, on the other hand, Robert Arthur, almost single-handedly sabotaged the first Broadway musical for which he wrote the book. This, of course, would be *Kwamina*, which five critics out of seven rapped on the basis of its bad book, while these five and their two colleagues almost unanimously praised Agnes De Mille's choreography, Richard Adler's score and the fine work of a cast headed by Sally Ann Howes (Mrs. Adler), Terry Carter and Brock Peters.

Regarding a Miss Cook

Starring a couple of evenings ago on *The Ziegfeld Touch* was a young lady who has been one of my favorite performers ever since I saw her four or five years ago in *The Music Man*. I refer to Barbara Cook. Barbara is co-starring in Kermit Bloomgarden's new musical comedy *The Gay Life*. And since my company Capitol Records has a couple hundred thousand dollars in this show, I have been following it. About four weeks ago, it opened at the new Fisher Theatre in Detroit. And after running there at a healthy box-office gross of some $80,000 per week for three weeks, it moved on to Toronto. I saw it again there last Tuesday at that fine Canadian city's magnificent O'Keefe Auditorium. (I can't resist saying here that Mayor Wagner and his fellow N.Y.C. officials should take a look at the Fisher and the O'Keefe, come back to New York and match the grandeur of these outlying showhouses.)

Miss Cook, as I started to say, demonstrated on the Ziegfeld special last Sunday, as she does in every performance of *The Gay Life*, that she is one of the most talented singing and acting stars in our midst. I don't know whether the theatre contributed her to tv or vice versa, but both media may be grateful. Co-starring with Barbara is a contribution from Italian to American show business. He is Walter Chiari, who I am told is one of Italy's leading actor-comedians. He does an unique and showmanlike job as Anatol, the great lover in *The Gay Life*, and I'm sure we'll be seeing him on Broadway as well as on tv. In Italy, great lover or no, he was widely

(*Please turn to page* 17)

WTOK-TV

MERIDIAN, MISSISSIPPI



***MISSALAND . . .** a most efficient media buy. Missaland comprises thirty-six counties in Mississippi and Alabama covered only by one television station—WTOK-TV. Facts prove that WTOK-TV offers advertisers one of the nation's most efficient media buys. Add to this a big new bonus market—the McCain Naval Air Station just commissioned at Meridian.

Before completing your next market list, take a close look at WTOK-TV. Here are five good reasons why:

- 159,400 Television Homes
- $530,093,000 Retail Sales
- $796,636,000 Effective Buying Income
- 2,500 New military and civilian personnel
- $12,000,000 New Annual Payroll

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden

WTOK-TV
MERIDIAN, MISSISSIPPI

CHANNEL 11
CBS PRIMARY AFFILIATE
NBC - ABC
BOLLING COMPANY
REPRESENTATIVE

MAXIMUM POWER 316,000 WATTS

MISSISSIPPI'S FIRST
VHF TELEVISION STATION



Western Without Stagecoach

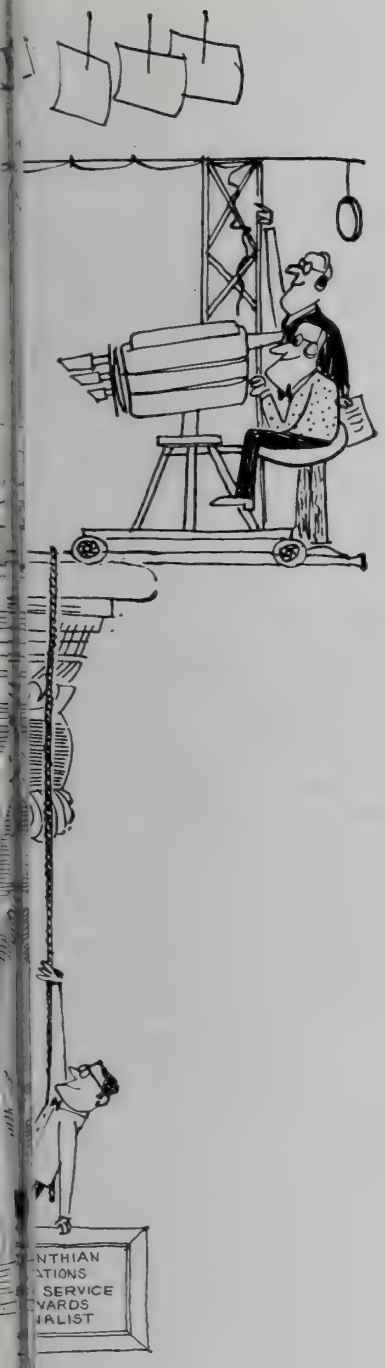
In the Sacramento area, where stagecoaches rolled and gold once rushed, many people need look no further than their family trees for action stories of the Old West. Finding modern, live dramatic fare, however, is another matter. Like so many areas west of Broadway, Sacramento has very little live theater.

Corinthian station KXTV is doing its part to remedy this. "The Ties Have It," a drama locally written and acted, was produced and aired by KXTV. Finalist in the Corinthian Stations Public Service Award competition, the show is one of several being presented to encourage local writing, local little-theater groups, local talent, and local dramatic schools.

In a computer world of machine decisions and hot pursuit of numbers, KXTV's action is hardly calculated to make Sacramento's Broadway replace its eastern namesake. It is, however, typical of the Corinthian viewpoint: A station's ties to a community, like all friendships, need to be kept in good repair. We believe that this kind of originality is not only good citizenship but a sales virtue as well.

Responsibility in Broadcasting

THE CORINTHIAN



KOTV
TULSA

KHOU-TV
HOUSTON

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM
INDIANAPOLIS

Represented by H-R

ATIONS

publicized as the very favorite friend of Ava Gardner, and having watched him dispense his zestful charm and on and off stage in Detroit and Toronto, I can easily understand why Miss Gardner was fond of the young man.

Not too long ago, Nat King Cole taped an exciting one-hour television spectacular in Canada called *Wild Is Love*. It ran on the Canadian Broadcasting Corp. tv network and won great critical acclaim. General Artists Corporation is currently negotiating with several American sponsors and agencies for a run on the Cole show here. Nat, of course, is currently at the Copacabana in New York, and I was literally awed, as I have been every time I have watched him work over these very many years. There is no ohter singer who works with the complete ease and effortlessness of Nat. There is truly no singer whose every note is as true and warm, whose every gesture is as meaningful as Mr. Cole's. Without ever punching or pressing he holds the Copa audience in the palm of his hand for well over an hour—show after show. After the first opening night, I told him how great I thought he'd been, and he said he'd been a little tired, but was trying not to show it. Believe me, he didn't. Tired or not, I have never seen Nat give anything less than a masterful performance. I hope GAC sets a deal for the special soon so that you'll have an opportunity to see him.

Queen of the girl singers

And I feel the same way, on the distaff side, about Peggy Lee. She did a special pre-opening night charity show Monday night at Basin Street East. Peggy is, in my book, the queen of the girl singers, just as Nat is the king of the male vocalists. Both are vastly expert, highly-trained and experienced dramatic perfomrers as well as musicians of the very first quality. Ask any musician, or any other singer, and they will say exactly the same about Peggy and Nat. Peggy takes extremely difficult tunes, like "The Best Is Yet to Come," and delevers them with a soft, subtle, sexy artistry that is indescribable. Her performance of "Fever" is a classic, and she sings blues right up there with Ella and the late Lady Day.

Peggy, of course, does all the singing guest shots on tv networks that her personal appearance schedule allows. One of these days, however, some producer or director is going to build a show around Peggy or utilize her in a job that calls for acting as well as singing.

Sunday night on the CBS TV network an impressive example of interdependence and interweaving talent and media in show business was displayed. This was the two-hour presentation of the Graham Greene *The Power and the Glory* starring such great names of the theatre and motion pictures as Sir Laurence Olivier, George Scott, Julie Harris, Mildred Dunnock and Patty Duke, to name just a handful. The show was produced by David Susskind, who controversial Open End show has been alternately praised and denounced. This version of the Greene story not only featured some of the finest actors and actresses in the theatre, but had an original musical score by a young man who will write some great musical works in the years to come. His name is Lawrence Rosenthal.

And the two-hour special sponsored by Breck and Motorola will go into motion picture theatre exhibition in foreign countries. As I said, interdependence and interchange has always been with us in show business. But more so this season than ever.

555 5th

It's all settled

We thank you very much for setting us straight as to the correct name of your magazine, and sincerely apologize for our error in addressing you.

As you well know from our previous letter (SPONSOR, 14 August, *49th & Madison*) we are sincerely interested in using trademarks and tradenames correctly. We will therefore naturally take all necessary steps in using your magazine's name correctly in all future correspondence with your fine magazine and also in all future mentioning of your magazine.

Norman St. Landau
general counsel
Johnson & Johnson
New Brunswick, N. J.

Editorials: A matter of quality

I appreciate mention of the Radio-Television News Directors Assn. annual meeting in Washington in the 9 October issue. However, I would like to clarify a couple of points.

I don't believe RTNDA's concern over government intrusion into programing and our "self-criticisms" were incompatible. "Self-criticism," which I would rather refer to as "honest evaluation" by RTNDA should not be misinterpreted as an argument for programing by government dictation. RTNDA is aware there are news departments that need improvement but not at the risk of abridging the freedoms granted in the First Amendment.

The deficiencies in these news departments caused "surprising" opposition to editorials voiced by several RTNDA members. RTNDA does not oppose editorializing if the station has the manpower, resources and stamina for the job.

RTNDA has consistently opposed the provisions of Canon 35, Section 315, and has consistently supported the principle equal access. Our position on these matters is so well known that we felt it was unnecessary to restate it this year.

Dick Cheverton
president
RTNDA
Grand Rapids, Mich.

Finding the 'silver lining'

Read with great interest Bill Putnam's ad statement in the 11 September issue of SPONSOR.

May I add my sincere "Amen" to all of his remarks. The article stands out like an oasis in a desert of "hogwash."

I certainly hope that everyone in the broadcast industry takes the time to read the article again and again and again.

Possibly some will remove their "rose-colored" glasses after they read it.

I would also hope that the FCC people discover the "silver lining" at the same time.

Edward J. Somers
sales manager
Pocono Bdcstg., Inc.
Stroudsburg, Pa.

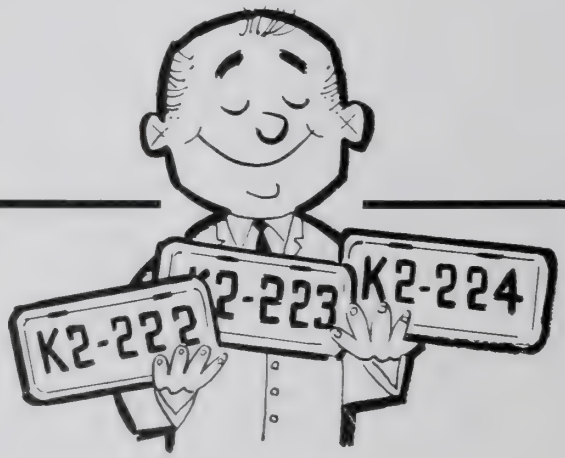
• Bill Putnam's statement on broadcast standards appeared on page 9 of the 11 Sept. issue.

News for children is not new

Somehow or another, I missed reading the SPONSOR issue of 18 September until just the other day.

I was particularly interested in the article titled "The New Look in Kid Shows." This article certainly does back up our own philosophy at KRON-TV. Our Monday-Friday *Popeye* series has included a full-fledged newscast designed for the younger generation since last summer. Not only do the parents and the sponsors seem to like this type of children's programing, but the youngsters themselves must like it. The high ratings show no sign of diminishing.

By the way, congratulations to you on your move into new quarters.



WAVE-TV viewers buy
28.8% more AUTOMOBILES

—and 28.8% more tires, batteries, anti-freeze and other supplies, of course!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

hope to be able to visit you and get the 50-cent tour sometime soon.

A. Richard Robertson
prom. & mdsg. mgr.
KRON-TV
San Francisco

Getting local attention

I was very interested to read in the 23 October edition of SPONSOR the very fine story outlining Dreikorn Breads' quality approach to radio advertising. Community Club Awards is very pleased that Dreikorn's elected to participate in a recent CCA campaign at WHAI, Greenfield, Mass.

We note that your article stated that "no fan-fare is made in stores and the stations involved in selling the Dreikorn staff-of-life do not engage in contests or similar attention getters." Dreikorn's did, on the other hand, elect to participate in a solid, quality, prestige merchandising plan which in turn was quite successful for them. Community Club Awards is proud that Dreikorn's has selected us as one of its few steps into local level merchandising, along with the Welcome Wagon.

One further note, we are also very proud that QBA is taking advantage of the opportunities offered by Community Club Awards by participating in CCA campaigns whenever and wherever possible on behalf of their independent wholesale bakers.

Richard N. Robbins
director of public relations
Community Club Awards
Westport, Conn.

Well-launched, well-written

Let me commend you on the first in the series on the "Life of a Radio Station Manager" in the 16 October issue.

I admire the objectives you set forth in your "SPONSOR SPEAKS" column, and Paul Marion has indeed launched the series in a colorful and well-written manner.

I am sure all station managers share my appreciation for your efforts in telling an important story.

W. Frank Harden
managing director
WIS
Columbia, S. C.

Researching the research

Contained in the SPONSOR story, "Radio Research: What Next?" 9 Oc-

(*Please turn to page* 22)





And on NBC Daytime you can woo them in more ways than one

That's why it works so well for such a wide range of advertisers. NBC Daytime flexibility accommodates individu needs and budgets. For example: Mounting a sales drive for a specific product? Follow the lead of Bon Am Use one or more of NBC Daytime's double crossplug shows, where the commercial pattern is designed to rea the widest audience. Each quarter-hour you sponsor provides commercial exposure on three different days. Th way, your impact is spread to a maximum number of unduplicated homes. Want to create a dramat promotion? Get the most excitement for your dollar with a short, concentrated burst on NBC Daytime. A pac products advertiser tried it. They used 12 different shows in a 30-day schedule. Result: 180,000,000 commerc

NBC [illegible] • 11:00 Price Is Right (color) • 11:30 Concentration • 12:00 Truth or Consequences • 12:30 It Could Be You (color) • 12:55 NBC News Day [illegible]



essions and a rousing campaign that captured dealer support throughout the trade. Interested in prestige public service identity? NBC created a series of daytime specials for women that was greeted with wide um. Purex is the sponsor. And now General Mills and Bristol-Myers identify themselves with the nation's s-leadership network by sponsoring NBC News Day Reports during the daytime. Do the greater part of sales come at a particular time? Reader's Digest uses announcements once a month to publicize its issue. Choose a pre-buying peak promotion or a year-round campaign. Reach the 70 top kets or a full lineup of 170. NBC Daytime flexibility makes almost anything possible!

NBC Television is leader in the daytime!

NBC

Murray Show (color) • 2:30 Loretta Young Theatre • 3:00 Young Dr. Malone • 3:30 From These Roots • 4:00 Make Room For Daddy • 4:30 Here's Hollywood • 4:55 NBC News Afternoon Report • 5:00 Kukla & Ollie

555 5TH

(*Continued from page 19*)

tober are some erroneous quotations from the recent Politz-Radio study.

Specifically, the material extracted from the Politz report states that it was the result of. ". . . combined techniques, personal interview, qualitative diary, and *audimeter.*" The reference to audimeter is not correct. The survey techniques involved *personal interview*—which developed the qualitative data—and *diary*—which resulted in the quantitative information. Audimeters were not employed.

The five-station composite table for "Types of Music Preferred for Radio Listening" contains an error in column headings. The information should be as enclosed. As you can see, the headings "Don't Listen to Music" and "Folk Music" have been transposed.

Sol Israel
sales service
Henry I. Christal Co.
New York, N. Y.

Don't forget H-R

In the 23 October issue I notice in your article on the new Pulse Network Marketing Survey you mention a list of subscribers including some reps. I think you'd like to know that H-R Television purchased this survey and we do feel we are one of the "major firms on the selling side of media."

Martin Goldberg
director of research
H-R Television, Inc.
New York, N. Y.

Twin Cities booming

Your 15th edition of "Tv Basics" immediately was put to use. I couldn't help but smile, however, over the population figure for my old home town (Minneapolis-St. Paul) as listed on page 12. I know that the Twin Cities are up and coming, but hadn't realized they have gone that far.

In all seriousness, however, your fact book is a valuable reference and much use of it will be made in the year ahead.

Edward P. Shurick
exec. v.p.
Blair-Tv
New York City

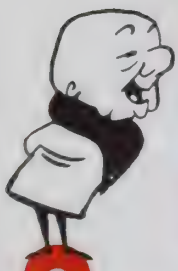
Public relations for pastors

We are producing a public relations handbook for pastors and would like to get in graphic form information regarding the coverage of radio and television.

Specifically I wonder if you would give us permission to reproduce two or three tables appearing in two of your publications. These are as follows: page 78, "Radio Basics," *Four Media Compared;* page 16, "Radio Basics," *In-Home Radio Audiences;* page 20, "Tv Basics," *National Audiences.*

Howard B. Weeks
dir., public relations
General Conference of Seventh-Day Adventists
Washington, D. C.

Big rating! Big buy!



Kid's Carousel

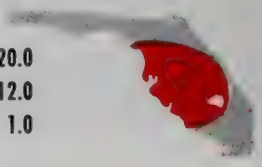
Imaginative programming skyrockets "Kid's Carousel" to a 20 rating, 5:00 – 5:30 P.M.!

This station does not believe that violence need be the Pied Piper that causes kids to follow a TV show! And we proved it!

Kid's Carousel, a station-produced cartoon and feature show, starring Bruce Roderick, an ordained minister of a local church, has run away with the ratings* in our busy, 28-county market.

Take a look –

5:00 — 5:30 P.M.		
WFLA-TV	KID'S CAROUSEL	20.0
Station "A"	Mary Ellen	12.0
Station "B"	Bandstand	1.0



Cash in! See your Blair-TV man for availabilities.

*Coincidental ARB Aug. 28-Sept. 1, 1961

Channel 8
NATIONAL REPRESENTATIVES, BLAIR-TV

wfla-tv NBC
TAMPA - ST PETERSBURG

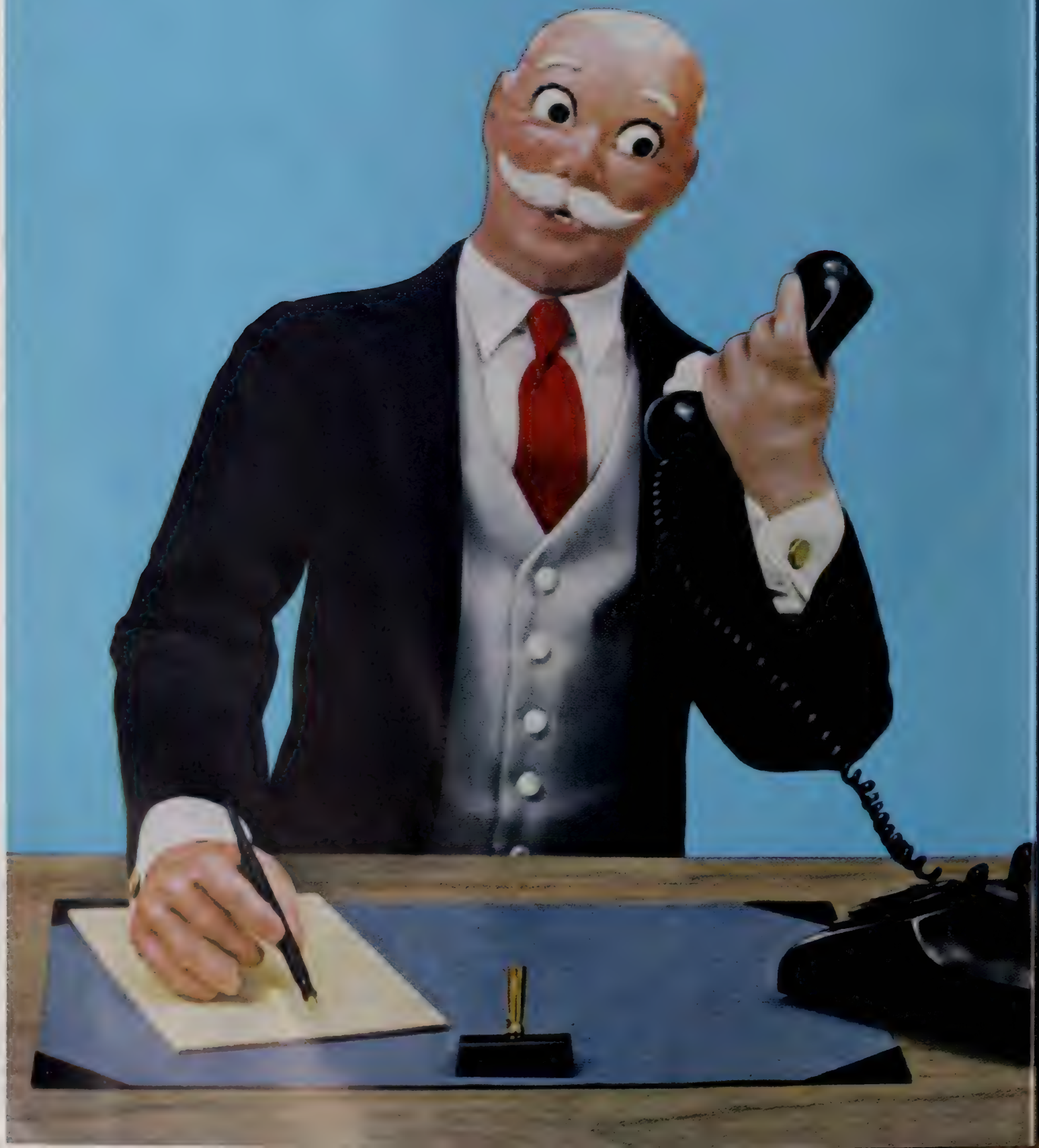


and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? WGBS Radio is #1* in Miami with "The sound of music and total information news." In Milwaukee, WITI-TV is #1† in prime time seven nights a week . . . Further evidence that Storer quality-controlled, *local* programming is liked, watched and listened to . . . Storer representatives have up-to-the-minute availabilities. ***Important Stations in Important Markets.***

**Nielsen—Miami/Fort Lauderdale Index July, August '61.*
†Nielsen, May, June '61—ARB, May, June '61.

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

THE PGW



COLONEL'S MAJORITY

The TV and Radio stations represented by **PGW** offer hours of stimulating fare & entertainment to a majority of adult males in this country. They are the family pillars, the wage earners, consumers with an insatiable hunger for the necessities & luxuries of life.

The **PGW** Colonels in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach these millions and millions of men with spot radio on these productive radio stations. Won't you give us a call?

FOR SPOT RADIO

EAST–SOUTHEAST		FREQUENCY	WATTS
☆WCBM	Baltimore	680	10,000
☆WWJ	Detroit	950	5,000
☆WLOS	Asheville, N. C.	1380	5,000
☆WCSC	Charleston, S. C.	1390	5,000
☆WSOC	Charlotte	930	5,000
WIS	Columbia, S. C.	560	5,000
☆WSIX	Nashville	980	5,000
☆WPTF	Raleigh-Durham	680	50,000
☆WRVA	Richmond	1140	50,000
☆WDBJ	Roanoke	960	5,000
☆WSJS	Winston-Salem	600	5,000

MIDWEST–SOUTHWEST			
☆WHO	Des Moines	1040	50,000
☆WOC	Davenport	1420	5,000
WDZ	Decatur	1050	1,000
WDSM	Duluth—Superior	710	5,000
WDAY	Fargo	970	5,000
WIRE	Indianapolis	1430	5,000
KMBC	Kansas City	980	5,000
☆WMBD	Peoria	1470	5,000
KFDM	Beaumont	560	5,000
KRYS	Corpus Christi	1360	1,000
☆WBAP	Ft. Worth—Dallas	820	50,000
WBAP	Ft. Worth—Dallas	570	5,000
☆KTRH	Houston	740	50,000
KENS	San Antonio	680	50,000

MOUNTAIN and WEST			
KHOW	Denver	630	5,000
☆KBOI	Boise	950	5,000
KGMB	Honolulu—Hilo	590	5,000
KHBC	Honolulu—Hilo	970	1,000
KGBS	Los Angeles	1020	50,000
☆KIRO	Seattle	710	50,000

☆Also FM

PETERS, GRIFFIN, WOODWARD, INC.

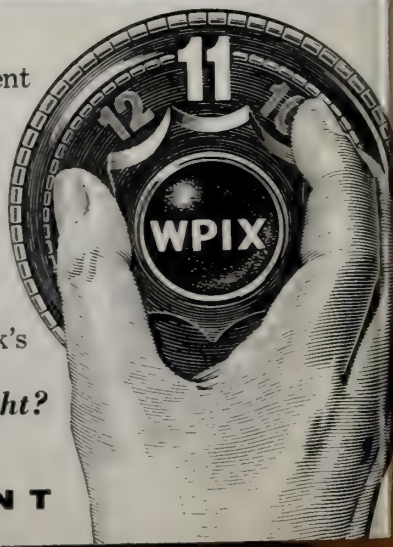
Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT. WORTH LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS SAN FRANCISCO



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability–as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent.

Where are your 60 second commercials tonight?



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

3 NOVEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Affiliated stations are feeling the pinch more and more from the sweeping effects of product protection that the bigger firms are able to exact from the tv networks.

The plaint from stations is getting louder in volume for two reasons: (1) they're being forced to **pass up** conflicting nighttime chain-break business too often; (2) the insistence from agencies that the **stations make good** commercial network time inadvertently impinged upon by a conflicting spot account is getting both embarrassing **and too frequent.**

In such cases of dispute the affiliate is caught between the network and the network advertiser's agency.

The network tells the agency that it had advised the affiliate in ample time of the area of product protection accorded the account and **it should look to the station for adjustment** of any conflicting adjacent commercials.

To the station the situation can be quite **sticky** particularly if the complaining agency is a pretty **good source of spot business.**

The networks admit that the product protection ground-rules as they now prevail are a greater source of grief than ever. What, they say, has aggravated the condition is the tendency of advertisers as they go through product proliferation or diversification to **expand their list of product protection demands.**

And competition in both the night and day areas being what it is, the networks, so they contend, **have no choice** but to submit to these stipulations—even though it often hits them in the pocket via their o&o's.

Add this to the station's sensitivity about the make-good demands: **somebody has yet to prove** competitive products spaced less than a half-hour, or even 15 minutes apart, actually vitiates the impact of the other.

Shulton, which lately's been on a barter-time kick, is buying some of its pre-Christmas promotion in spot tv on a rate card basis.

This campaign, entailing 10 spots a week, starts 22 November and winds up the Friday before Christmas.

The curious side of the transaction: the call for availabilities is coming from a **barter operation,** Atwood Richards, instead of Shulton's **regular** agency, Wesley Associates.

A move that could appreciably help the cause of spot radio: reinstating the radio specialist whose job it is to search out from among the client list opportunities where the spot medium can perform an effective and economic service.

It wasn't long ago when this type of specialist, with a flair for the creative and the imaginative, spearheaded many a spot radio campaign.

And here's why he gradually vanished: media directors with an affinity for the tightly buttoned-down organization chart **transferred the function to individual group heads.**

Again, the spot specialist (Ed Fleri of BBDO was a good case in point) was the sort that **eschewed the battle of the decimal point** and was aware of the fact, for instance, that **auto radio alone** could offer an audience larger than the home audience of the early '40's.

Kraft has a little bundle to spend on its caramel division and the agency involved, FC&B, is scouting around for a way to place it.

One thought is buying into an early evening tv network show with a hefty kid audience. Another is to see what might be handy in spot that would serve the same purpose.

Warner-Lambert's Anahist (Bates) is beefing up its sales pressure in some 20 markets with 13-week schedules starting this Friday (17).

Other spot tv action out of New York: Gaines dog meal (B&B), three weeks, beginning 22 November; Groves' Minit-Rub (DCS&S), four weeks; P&G Ivory liquid (Compton), 20 markets, 20 November; P&G Comet (Compton), night minutes, 20 November; Warner-Lambert's Narbain (Bates), 10 weeks, 4 December.

Out of the midwest: One-A-Day (Wade), special holiday schedule; Helene Curtis (Weiss), second 13-week run in 50 markets for Enden shampoo.

That annual rite of examining the program logs of radio stations is about to take place at Esty. There's $7-8 million involved here.

As a preliminary to this rite Esty's asked the 400-plus stations it uses to submit through their reps the broadcast logs for the **week of 16-22 October, 6 a.m. to 7 p.m.**

The agency would like delivery of those logs by the end of this week, so that it will have ample time to check them before issuing 1962 contracts.

Focus of Esty's interest: whether (1) there's an interval of 15 minutes between cigarette commercials; (2) R. J. Reynolds' copy is involved in double-spotting, and (3) too many commercials are crowded into the schedule per half-hour or per hour.

As has happened before in the past two or three years, several package goods advertisers are trying to sell off some of their nighttime tv network commitments for the early or latter part of December.

The quest for relief involves in most part higher-rated shows.

Revlon's among those that have picked up some of these. It's chosen Have Gun Will Travel. It's, patently, Christmas promotion money.

Of interesting note: advertiser companies **aren't resorting** to the year-end selloff as one means of bolstering the profits report.

A change in the complexion of local kid show stripping may be in the offing from the reported move by Disney to put the Mickey Mouse Club into syndication.

It would be a five-a-week strip, in either half-hour or hour form.

(For more details see FILM-SCOPE, page 64.)

An acute reflection of the national state of spot tv: some of the reps report that approaches from stations looking for new connections are getting more and more frequent.

The seekers are mostly located in the 100,000-200,000 markets.

Note the reps: those looking for a change of representation are activated by a desire for **better coverage of potential new business** and the follow-up of leads they pick up on the local scene.

Some of the station managements appear to be debating **whether to swing from independent to network** or whether a change of network affiliation would help.

If you, as a seller of spot tv, have been puzzled by Colgate's reluctance to enter into contract-year arrangements with stations, the reason, from that advertiser's viewpoint, is simple: it hasn't the kind of a budget such an arrangement would require.

The theory at Colgate; in order to be able to take advantage of 10 plans and maximum discounts on a national use of individual stations an advertiser requires a spot budget of **$40-50 million a year.** And Colgate is a long way from that league.

Lever has a scattering of such contract-year positions, but with P&G it's a bookkeeping function that applies to hundreds of stations and **a perennial habit.**

ABC TV is reluctantly coming around to the procedure partially practiced by CBS TV and being contemplated at NBC TV of making the price of the program as well as the time fully commissionable to the agency.

The network procedure that dates from way back has been to price time on a commissionable basis and sell the program net, with the agency left to add its own commission to the latter element.

CBS TV last season sort of established a precedent in the other direction by **bunching time and talent for its morning plan** into a single package and making the single bill commissionable from the top. ABC TV will be following suit shortly with its Ernie Ford daytime strip.

What the network keepers of the book don't like about this flat price idea is that it means **more of a cut for the agency** and less net revenue for the network.

Network sales executives see another fly in the ointment for themselves: the client could be disposed to base the cost-per-1,000 **on the gross figure** passed on to him by the agency instead of the old standard pricing, which was less.

You just can't discount the staying power of this trio of soap operas: As the World Turns, Guiding Light and Search for Tomorrow.

Take a squint at their comparative popularity as disclosed in the Nielsen II October reports for this year and three years back:

	1961		1958	
PROGRAM	AVG. RATING	AVG. HOMES	AVG. RATING	AVG. HOMES
Search for Tomorrow	9.2	4,315,000	7.9	3,437,000
Guiding Light	9.5	4,456,000	7.9	3,437,000
As the World Turns	10.8	5,065,000	8.4	3,654,000

Look for an increase in ABC TV daytime prices.

The hike (it's now $7,200 for three commercial minutes) will be slight and reflect additional stations more than anything else.

Both ABC TV and CBS TV daytime sales had something to gloat about last week.

The respective sources of pleasure: The **first piece** of business from **Pillsbury** (Burnett) for ABC TV, while CBS TV snagged the **Nestlé** budget effective the first of the year.

For CBS TV it was a **coup** over the other networks.

Pillsbury is scattering minutes in Camouflage and Who Do You Trust?

Lever's been frustrated by some "intransigence" on the part of General Electric regarding a network tv problem.

The complication: Lever thinks that the combination of Jack Benny and the GE Theatre would have a better chance against the surging Bonanza if their **placements were reversed** so that Benny would start at the same time as the NBC TV western.

BBDO is reported to have advised GE to stand pat.

The latest preachment being circulated by ABC TV daytime sales. The massive user of daytime is on the wrong beam by sticking to contiguity, despite the discount attraction for buyers.

The argument: the big advertiser can get more reach for less money by scattering the same number of minutes over **more than one network.**

And the network which gets away from the contiguity gambit would more than make up for its abandonment by the addition of **multiple advertisers.**

Sunday remains the eve on which most money is spent on regularly scheduled programing, but Saturday is the night that delivers the highest national average audience per minute.

Last fall the No. One night in terms of sets-tuned-in was Monday. Obviously, **NBC TV's Saturday Night At the Movies** had much to do with the jump from fourth to first place.

Nighttime sets-in-use for the week may be running neck-and-neck with last fall, but the gross cost of the week's program fare, according to SPONSOR-SCOPE estimates, is **about $700,000 higher.**

Based on NTI II October reports, here's a comparison of homes-using-tv vs. total program costs for the two successive falls:

	1961		1960	
NIGHT	TOTAL PROGRAM COST	AV. HUTV	TOTAL PROGRAM COST	AV. HUTV
Sunday	$1,220,000	54.5%	$1,230,000	58.9%
Monday	850,000	57.5%	890,000	61.1%
Tuesday	970,000	56.1%	810,000	56.9%
Wednesday	960,000	55.5%	860,000	58.3%
Thursday	880,000	55.4%	820,000	57.2%
Friday	1,160,000	52.7%	930,000	51.9%
Saturday	890,000	58.7%	660,000	58.1%
Total	**$6,950,000**		**$6,200,000**	

NBC is putting its afternoon schedule through another reshuffle.

Here's the revised lineup:

TIME	PROGRAM	STATUS
Noon	First Impressions	Replaces Truth or Consequences
12:30	Truth or Consequences	It Could Be You
12:55	News	New
2:00	Jan Murray Show	Same
2:25	News	New
2:30	Loretta Young Show	Same
3:00	Young Dr. Malone	Same
3:30	My Daughter's Five	Replaces From These Roots
4:00	Make Room for Daddy	Same
4:30	Music Match	Replaces Here's Hollywood

Quite significant as a precedent, at least: Lever's Howard Eaton and the ANA broadcast committee are giving thought to suggesting to Hollywood tv film producers that they look for advertiser support in their contract negotiations with unions.

Heretofore direct advertiser interest in union negotiations has been confined to the matter of rates for commercials.

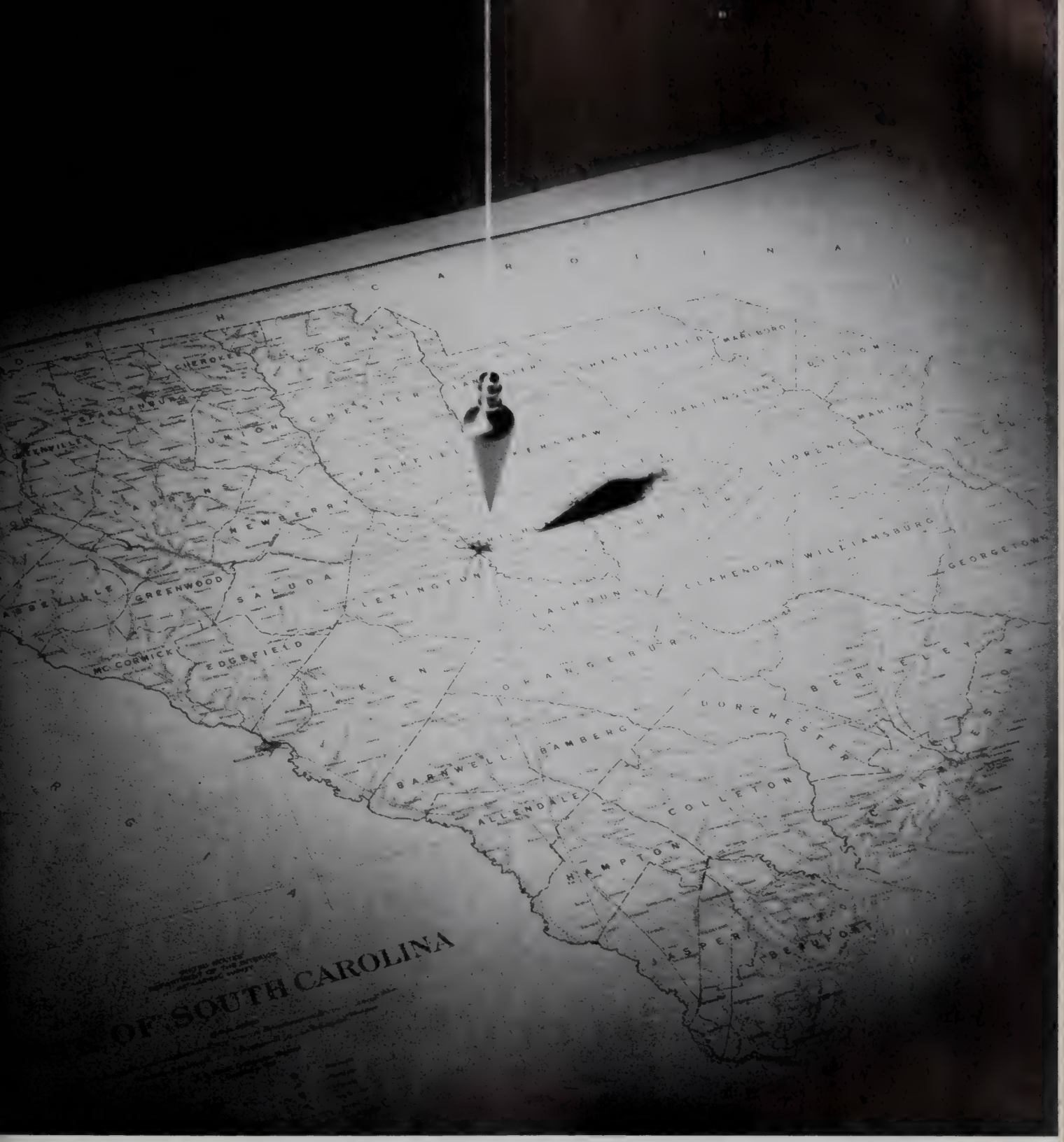
Note for agencies: at the ANA gathering this time SPONSOR found ad managers expressing more concern over rising commercials cost than with program costs, which the networks have been assuring them have become pretty well stabilized.

Total radio revenue for 1960 took a 6.7% hike over 1959, reports the FCC: The 1960 tally was $597.7 million.

National and regional spot came through with an **increase of 7.47%**, giving **1960 spot sales a total of $202.1 million.**

(See SPONSOR WEEK, page 12, for revenue breakdown of top 50 spot markets in '60.)

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 68; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 80; and Film-Scope, page 64.



PLUM: Almost as precisely as with a builder's plumb bob, Columbia is centered geographically in South Carolina. Hub of the state, it's the center to which all eyes (like all roads) turn. And people! Total of 257,961 in the 1960 Census, making it the state's largest metropolitan area, and second only to Charlotte in *both* Carolinas, and still building. □ Add WIS-television, with its 78.7% share of the home market audience, according to Nielsen . . . add WIS-television's central 1526-foot tower that delivers (in this strategic central location) more of the state than any other station can reach . . . and you come out with a real PLUM of a buy. □ South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina

Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**

G. Richard Shafto, *Executive Vice President*

BCS

WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.



Nielsen's figures reveal the most eye-catching thing about the booming, bustling Jacksonville market . . . WJXT! Ever since Nielsen's first Jacksonville survey in 1959, WJXT has always had the top 25 programs in television homes reached. WJXT puts you on the map regionally, with 65 vs. only 39

REVEALING FIGURES

county coverage in all of North Florida/South Georgia. More coverage. More homes. More reasons why WJXT is the most efficient way to reach the largest number of people in this area!

WJXT 4

JACKSONVILLE, FLORIDA

Represented by TvAR

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY



Ladykiller.

Ben Casey, M.D., now TV's biggest attraction with women

If so many feminine hearts flutter so much faster on Monday nights, it's because Monday's the night Dr. Casey makes his house calls.

This understandably excessive palpitation is cardiographed in TV Q's latest popularity report.* It shows that Ben Casey (starring Vincent Edwards) now outranks all other shows with the ladies.

The program swings with men, too. TV Q's report also rates it best-liked of all shows—with everyone from 18 to 50.

Speaking of ratings, the latest Nielsen† gives Ben Casey the highest score for all Monday night programs. And speaking of Monday, it's now another ABC night.

There sure is a doctor in the house.

ABC Television

*Source: National TV Q Scores, mid-October, 1961 report. †Nielsen 24 Market TV Report. Average Audience, week ending Oct. 29, 1961, Monday, 7:30 to 11 PM.

Four media are likened to different means of transportation*

TELEVISION.....*like jet travel*.....*swift, glamorous, expensive!*

RADIO.....*like railroad*.....*reliable, accessible, economical!*

MAGAZINES.....*like oceanliner*.....*luxurious, leisurely, traditional!*

NEWSPAPERS.....*like autos*.....*utilitarian, ubiquitous, undistinguished!*

*Comparison of media with transportation was made last week by a seasoned media man

PART ONE OF TWO PARTS

Radio declares: 'Compare me'

SPONSOR survey of broadcasters, agency men reveals clients 'looking at all four' with radio rated best in economy, flexibility

The current doldrums in which spot radio finds itself has revived fears in the industry that agencies are not "looking at all four."

The phrase, reminiscent of a famous Plymouth ad campaign of more than two decades ago, means this, specifically: that admen are not giving radio equal status with tv, newspapers, and magazines in their media evaluations.

Two factors have long fed fuel to radio's fears. One is that certain agencies clearly regard radio with indifference. Cited ominously as examples by reps are certain "P&G agencies." In addition, there are strong suspicions that certain other agencies, while paying lip service to radio, actually relegate the medium to a secondary status.

A check by SPONSOR last week found no evidence there is any trend among agencies toward downgrading radio. Widespread comments indicated most agencies were, indeed, "looking at all four."

Though radio spot business may be sagging, it appears clear to most observers that there is no developing trend of a souring toward radio. National newspaper advertising is down. So is local newspaper advertising. In fact, six of nine media look for drops

in dollar revenue this year.

All reports indicate that local radio business is up. Network radio is reported doing well. The economy's rebound, expected to proceed at a firm pace by now, has instead proved somewhat disappointing, according to experts. Consumers aren't buying as rapidly as anticipated. This may exercise a brake on the start of some radio campaigns, it is reported. A great advantage of national spot radio — the speed and flexibility with which the medium can be used—becomes a disadvantage in this case, it is said. Some advertisers are holding back money to make sure that the timing of their heaviest advertising coincides with consumer buying trends.

Despite the above argument, it is clear that agency disclaimers are not pacifying broadcasters. Broadcasters are still concerned about radio's status and still pushing it. Flexibility and economy are key guns in their promotion arsenal.

Numerous advertisers, with complete disregard for the percentage of increase or decrease in spending in the medium, are entering spot radio or increasing their expenditures in the medium, Miles David, vice president of the Radio Advertising Bureau, told SPONSOR last week. Du Pont's heavy expansion (the largest radio campaign in the firm's history) is a case in point. David also cited another example—an account which has been in other media (100% in newspapers last year) will move into radio 100% now. The name cannot be revealed at the moment.

Discussions with numerous broadcast and agency figures, elicited this recurrent set of arguments on why radio, in many instances, possesses striking selling advantages compared with newspapers, magazines and tv:

- Radio sells merchandise at a lower cost per customer than any other medium.
- Radio reaches both the great mass audience—and any segment of it an advertiser needs.
- Radio can sell rapidly.
- Radio can create excitement—among consumers and among the distributors knowledgeable about the effects of advertising.

There can be no true mix in the art of communication without the use of radio, Matthew J. ("Joe") Culligan, general corporate executive and a director of Interpublic (McCann-Erickson, told SPONSOR. Culligan, former NBC vice president in charge of the radio network, said any advertising plan lacking radio would indeed be ineffective. Culligan on numerous occasions has described radio as the single most useful medium for most advertisers. Its cost, flexibility and marketing and merchandising extensions of value are keyed to the realities of today's business conditions, he declared. Culligan's proposition is that radio, because of certain inherent properties, is literally the perfect instrument of *imagery transfer* from the memory to the 'top-of-the-mind' during the critical hours and minutes prior to the act of buying. "Radio is the best 'point of use' advertising medium, Culligan said. "By that I mean it delivers advertising mesages to the public during the *use* of products. The housewife uses drugs, cosmetics, food and household cleansing products *while she is listening to radio.* She can't read newspapers, she can't watch television, she can't see billboards. You can conjure up your product image at the very moment she is using your product, or the product of your competitor."

Still another agency executive, Harold Miller, vice president and associate media director of Grey Advertising, Inc, cites radio's advantages. More than with any other medium, Miller fells radio must be used creatively to make it pay. "There are too many commercials already to justify putting on just another one," Miller told SPONSOR. "But given a stand-out commercial, radio has the following advantages: (1) It is an extremely flexible medium; (2 it gives you an opportunity to obtain a reasonable reach with a high degree of frequency (meaning people listen to this station or that out of habit, but you can pick your stations and hit them over and over again); (3) during the summer months it gives you a big outdoor audience; (4) per dollar invested, it tends to have a relatively low cost-per-thousand."

The universality of radio and its low cost to the advertiser are recurrent themes when inter-media comparisons arise. Radio reaches more people, more offten, for less money than any other major advertising vehicle, is the argument advanced by Wally

The reasons to 'look at all four' media

1. Because radio sells merchandise at a lower cost per customer than any other medium.

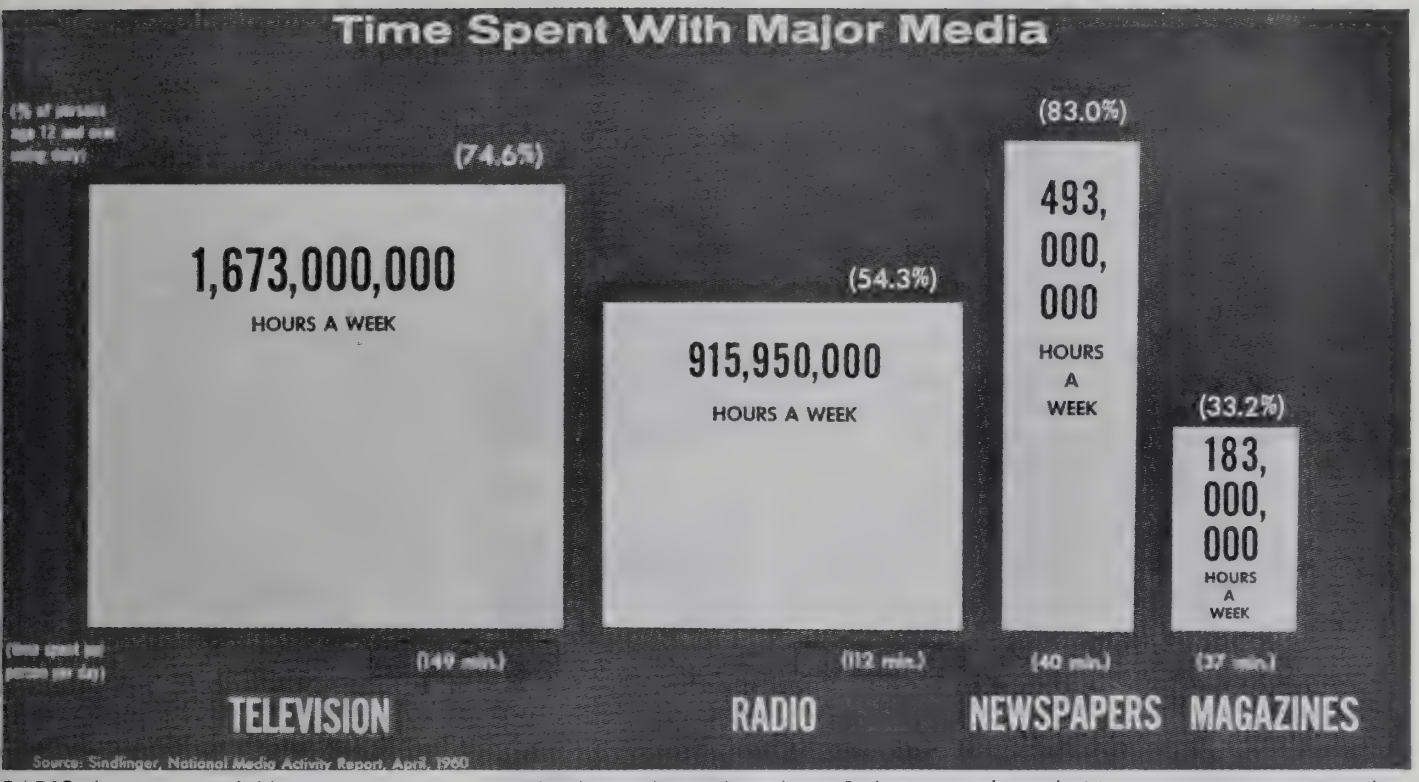
2. Because radio reaches both the great mass audience—and any segment of it an advertiser needs.

3. Because radio can sell rapidly

4. Because radio can create excitement—among consumers and among the distributors knowledgeable about the effects of advertising.

5. Because radio can sell ideas as well as brands and items.

6. Because radio can fit any marketing plan.



RADIO shows up remarkably strong in comparison with other media as shown here. Radio is second to television as an entertainment medium with listeners devoting 112 minutes daily to radio tuning. In one week, 82% of all U.S. radio homes can be reached by advertisers

Schwartz, national radio sales manager, Westinghouse Broadcasting Co. Whatever size the advertising budget may be, radio delivers the circulation desired through today's "most personal medium," Schwartz told SPONSOR.

"In the top 50 tv markets, an advertiser can buy 14 times more radio than tv announcements, at similar costs, in key times," Schwartz noted. "And the list of statistics goes on and on. In 1960, over 20 million new sets were sold; sets are up 93% since 1940, while listening has increased 6%. Local stations across the country have in their possession success stories that would fill volumes. Retailers who for years shunned radio because 'it didn't work' are showing new interest as a result of the recent RAB/Higbee test in Cleveland. This extensive project clearly proved that proper utilization of radio 'does work' for the retailer. In good times or bad, radio maintains a cumulative audience which listens and buys the products it hears about."

Newspapers pooh-pooh the broadcasting industry claims that the fourth estate exerts a waning influence on the population. Newspaper publishers proclaim that every day 88% of the nation's families get one or more newspapers and that over 106 million people, 12 years of age or older, read at least one newspaper every day. Both the newspaper and magazine industries argue that radio and tv advertising are frowned upon by the masses. It is the contention of newspapers that people prefer newspaper ads. According to newspaper surveys, well over 80% favor nespaper advertising; less than 70% prefer magazines and less than 40% lean to radio and tv.

Newspapers argue that state or county lines don't define markets. They contend that "markets are people and markets of people can be more perfectly pinpointed by newspeper advertising than by any other." One of the newspaper's most persistent sales arguments is that it is the retailer's own ad medium with local advertisers investing more than $2.5 billion dollars annually, "more than in all other media combined," according to the ANPA.

But newspapers, in today's tough competitive market, see a grim assault on their onetime rich domain of retail advertising by radio and other media. This was made clear at the recent National Newspaper Promotion Association conclave in Tacoma when speakers pointed out competitive media's incursion in both retail and national advertising. Said Dave Henes of the Detroit *Free Press* and prexy of NNPA: "The tougher the advertising dollar, the more detail they demand. And as you know, the advertising dollar is as tough as 90 days in a southern jail—and getting tougher." He said newspapers are "under terrific pressure today—economic pressure as well as pressure from their media counterparts. . . ."

Moreover, they were told by department store execs to provide better information about their markets and audiences for top store managements "if newspapers wish to counter the market promotion that radio and tv are providing." Norwin Yoffie, representing the Pasadena *Independent Star News*, observed: "Tv and radio realize where the biggest advertising money is—it's in retail. We are pretty smug, because we have not been hurt. One of these days we are going to wake up and find we have been hurt."

Magazines today are selling advertisers on the concept that people like the *advertising* in magazines. They are said to consider it "helpful," "informative." "attractive." "believable"

Net execs point up medium's strength



BEN LOCHRIDGE
Gen'l. sls. mgr., CBS Radio

Lochridge: 'Radio also serves as an ideal complement to tv. It enables advertisers to increase their frequency of reach at affordable prices . . .'



JIM DUFFY
V.p., dir. sls., ABC Radio



WILLIAM K. McDANIEL
Exec. v.p., NBC Radio

McDaniel: 'Radio offers economy, frequency, repetition . . . the ability to buy in a single transaction.'

Duffy: 'You can string every newspaper in the country toegther and this still wouldn't compare to the potential reach of network radio.'

D'Antoni: 'Radio sets in usage today are as common as pens and pencils and are carried by people wherever they go. . . .'



PHILIP D'ANTONI
Gen'l. sls. mgr., MBS

—qualities they are far less likely to ascribe to tv advertising, according to the Magazine Advertising Bureau. MAB declares that "television exposure—whether heavy or light—is little related to the *living* interests of people; the medium is used for other purposes. Magazines, on the other hand, are definitely related to people's interest; the greater their interests, the more likely men and women are to be heavily exposed to magazines."

You can string every newspaper in the land together and this still wouldn't compare to the potential reach of network radio, Jim Duffy, ABC vice president and national director of sales for the radio network, said to SPONSOR. What about billboard advertising? It's limited to highways, he retorted. Magazines? They have a low penetration in rural areas, Duffy explained, adding that their basic distribution is in the metropolitan areas. As for tv, it can't possibly penetrate areas that radio has access to, Duffy asserted.

How do salesmen at ABC Radio capitalize on the advantages radio has over competing media? Weekly sales meetings are held and at least one competitive medium is discussed in detail at each session, Duffy explained. "We compare, show-by-show, the advantages an advertiser would have on ABC Radio in contrast to other radio networks and to other media. Our salesman point up these advantages in their mailers, in person and in specific presentations."

Duffy cited several examples in pushing radio advantages.

A sponsor debating whether to advertise on ABC's daytime variety show *Breakfast Club* or on a daytime tv show should be aware of certain factors. A *Breakfast Club* buy, Duffy said, would insure him of getting a top sales personality and a great penetration at much less cost. In addition. advertising discounts are lower in all media except tv—but with tv the sponsor must spend millions in order to get a sizable discount, Duffy noted.

"Cost plays an important role in comparing *Breakfast Club* to a buy in the other media, the ABC Radio exec said. "One full-page color ad in *Life* would probably cost from $40,000 to $50,000. An advertiser could buy a full year's campaign on *Breakfast Club* for the same money. One full-page ad in the New York *Times* would cost approximately $5,000. This represents one exposure in one market. The same money on *Breakfast Club* represents three or four exposures in *300* markets."

The personality aspect is important in comparing sponsorship of, say, a *Flair* spot to advertising in other media and for comparatively small money, a sponsor can have a top name selling his product exclusively, Duffy said. Prospective clients also can be linked with radio newscasts hich offer them identification with *immediacy* of news. Duffy said this is impossible for a newspaper or magazine to attain.

"Network radio is unquestionably the best buy for a limited budget advertiser," Duffy concluded. "The big advertisers will usually participate in several media—and correctly so. It is our contention, however, that network radio will stretch the sponsor's advertising dollar much further than any other medium."

Philip D'Antoni, general sales manager of Mutual Broadcasting System, told SPONSOR that his network offers an elastic sales formula that takes into consideration every possible type of advertising problem for a national client. Mutual, he said, is presented first as a basic medium and a complementary service in a two-media buy, as well as a supplemental service in a multi-media buy. "With the advent of tv, we began stressing Mutual as the complementary or supplemental buy—not only with tv, but with newspaper, magazine and billboard impressions," D'Antoni said.

He described a recent Mutual presentation which showed a national advertiser that by reducing his tv budget 5% and placing that money into Mutual he would achieve from 10 to 15% more nonduplicated advertising impressions. Because of the five-minute news program formula, Mutual's clearance pattern is quite

(*Please turn to page* 57)

ALCOA REMOLDS AD PROFILE

Aluminum giant replaces a diverse program with co-ordinated effort which akes its lead from network tv; customer support taken over by spot radio

Alcoa, the world's largest alumi-um producer, is sporting a shiny, ew marketing-advertising profile.

Gone is the customer-support pro-ram (1959-60) whereby the alumi-um giant traded network tv expo-ure for business. "It was successful n terms of sales, but our image was iffused," states John J. Poister, v.p.-lcoa account group head at Fuller Smith & Ross, Pittsburgh. In other ords, giving commercial time to oost Alcoa customers left too little me to boost Alcoa aluminum.

Now the Alcoa tv commercials con-ntrate on aluminum's basic quali-es, industries utilizing aluminum, nd Alcoa's own products. To beef p its customer and retailer support rogram, Alcoa has instituted a 20-arket spot radio drive.

Gone are the 52 separate and vir-ally independent programs of ad-rtising and sales promotion which e venerable organization (incorpo-ted in 1888) had accumulated by 960.

Now the company's promotional forts are channeled into a central-ed program known as ADIKAM Advertising Dominance in Key Alu-inum Markets). The "M" in DIKAM refers both to geographi-l markets and markets for alumi-m, i.e. the building industry, trans-rtation, consumer durables, etc.

Dominance in the key geographic nd industrial markets is what Alcoa es as the end result of a campaign earheaded by network tv with the mpact derived from that medium rther pinned down at the local level rough print, direct mail, spot radio, ade shows, brochures, etc., Poister plains. Plans call for co-ordinating of these materials, with the lead ually to come from the content of e tv commercials.

For example, one of Alcoa's new, ghly imaginative and artistic two-inute tv commercials promoting uminum's basic qualities deals with the metal's durability. Prominent in this spot, shot largely at the seashore, is a small aluminum shovel which is subjected to the pounding of the surf and other adversities, symbolizing the metal's ability to withstand the elements.

That shovel will be providing a "visual hook," as Poister puts it, for Alcoa advertising in other media and in sales promotion materials. It already has been featured in a general mailing by Alcoa which called attention to aluminum's durability and urged readers to see the durability commercial on *Alcoa Premiere,* ABC TV, Tues. 24 Oct. 10 p.m. eastern time.

Additional mileage from that durability commercial and its shovel symbol is forthcoming. Around the turn of the year, for instance, decision makers in the building industry will receive a mailing which focuses the various aspects of aluminum's durability that are depicted in the tv com-

Tv commercials provide central theme for entire Alcoa market program

DIRECT MAIL, among other media utilized by Alcoa, ties in with the tv commercials as part of Alcoa's new overall marketing concept known as "ADIKAM," which means advertising dominance in key aluminum markets. Mailing reproduced here preceded the initial showing of new two-minute commercial on the subject of aluminum's durability. The shovel, which appears prominently in the tv spot provides a "visual hook" between the commercial and the mailing piece. Currently in preparation is a mailing specially tailored for the building industry, a key aluminum market, which also will tie in with the durability spot but will pinpoint building. Similar procedure is planned for spots dealing with the metal's reflectivity, beauty, workability, and versatility.



mercial on the particular needs of builders. And Alcoa advertisements both in building trade and consumer publications will issue forth the same type of message.

This co-ordinated effort aimed at dominance by Alcoa will accompany all of the two-minute commercials devoted to the basic qualities of aluminum, of which five are on the air, with four more slated for production as a result of top management's favorable reaction to the initial series. Other aluminum qualities covered in the current series are workability, reflectivity, beauty, and versatility.

George Wyland, tv creatvie director for Alcoa at F&S&R's New York office, notes that the two-minute commercials actually are hard sell but appear to be institutional, because of their artistry. They were filmed with techniques seldom employed for commercials (which rarely go beyond the rudiments of film making, Wyland laments).

The workability commercial adds drama to the myriad industrial processes shown shaping aluminum by variations in the cutting or scene-change speed.

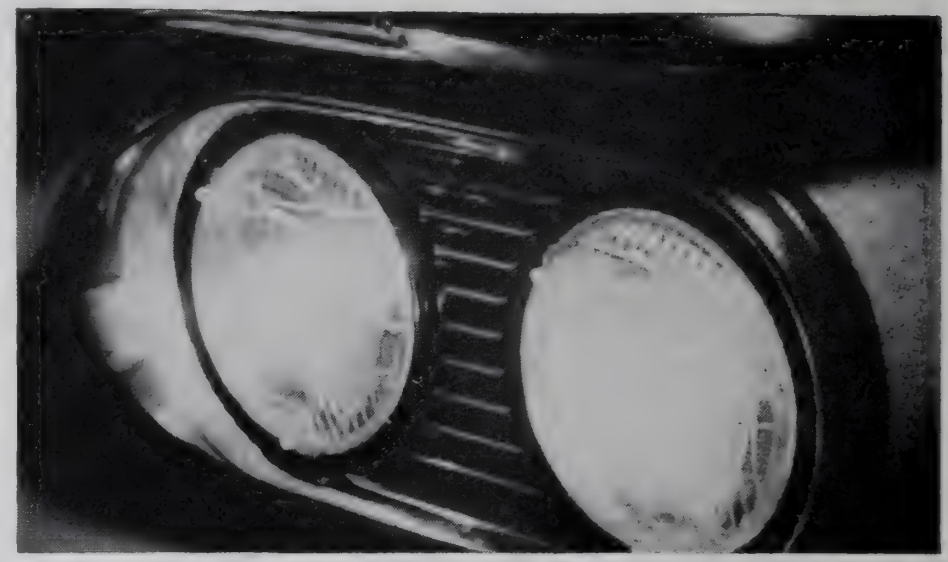
To portray the beauty of a housefull of aluminum products, the camera executes a single, continuous pull-back necessitating a 76-foot U-turn. In pointing up the uniqueness of this latter technique, Wyland said that even in the world of feature film he knew of but one similar achievement —from one of those French "new wave" motion pictures.

Wyland notified 10 film producers of what Alcoa wished to accomplish with the projected commercials, and sounded them out on what avant-garde techniques they were prepared to employ. Based on replies as to their resources, the number was whittled to three finalists. The job went to On-Film, Princeton, N. J.

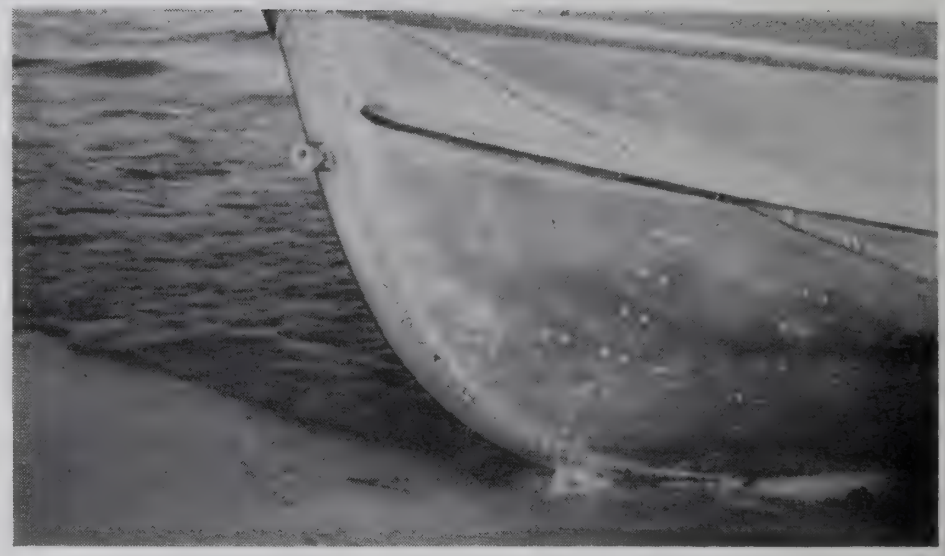
The vehicle for these two-minute tributes to aluminum's advantages, as well as commercials devoted to Alcoa's own products (wrap, siding, rainspouts, etc.), and industries utilizing aluminum (automobile, appliances, etc.) is *Alcoa Premiere*. This latest in a series of Alcoa tv dramatic presentations that goes back about a decade, has among its main assets the

Here are key aluminum markets Alcoa

Automotive transport



Marine transport



services of Fred Astaire as host and narrator of all, and star of some productions.

Produced by Revue, the series is divided into an equal number of hour-long and 30-minute shows. The emphasis is on flexibility of format, aided by variation in show length, with entertainment ranging among adventure, mystery, romance, music, and comedy.

According to Arthur E. Duram, senior v.p. for tv and radio at F&S&R, *Premiere* marks a further refinement of Alcoa's conviction that good programing is good business. Top writing, acting, and directing talent have been enlisted for the show, and though this may mean some sacrifice in circulation compared to more conventional programing, Alcoa gains from the heightened impact in those millions of homes where quality is appreciated, Duram asserts.

As for Alcoa's industrial customers, though representation no longer is available to them individually on the company's network tv show, they are anything but disgruntled over the new arrangement, Poister maintains. First of all, a medium with the reach and impact of tv provides some of the best trade advertising there is, since the trade, whatever is may be, is

seeks to dominate via centralized ad push with tv springboard

Building

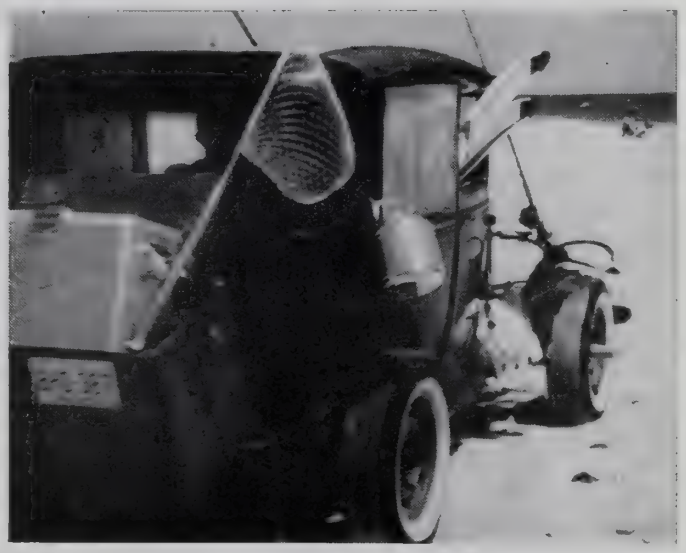


CO-ORDINATION is the main tactic of Alcoa's new advertising program aimed at dominance in key aluminum markets. The initial thrust comes from the network tv commercials, in most cases, with subsequent pinpointing of the message via other media and sales promotions. The scenes shown here come from Alcoa's new series of five two-minute commercials devoted to the basic qualities of aluminum. This marks a departure from prior tv tactics whereby much commerical time was devoted to customer support. It was found that business was good the old way, but the Alcoa image didn't get enough limelight.

Furniture-housewares



Leisure-time articles



made up of people who watch tv, he points out.

Beyond this, Alcoa has taken its first sizable plunge into spot radio, in direct support of retailers, which of course carries with it indirect support for Alcoa's manufacturer customers who formerly were eligible for the tv customer support plan. The year-round radio drive encompasses 20 of Alcoa's top geographical markets ("We wanted 50 but the budget didn't permit," relates Poister), with one station doing the job in each.

By the end of this year, some 21,000 spots will have been aired in this campaign. Nearly 5,000 dealers in the 20 markets have elected to participate, meaning they've opened their stores to Alcoa displays and/or joined in some out-of-store promotional program, in return for mention in Alcoa's radio spots.

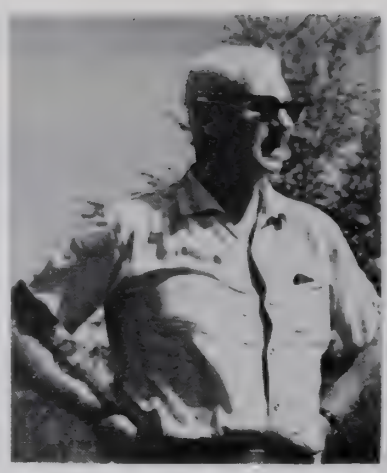
One out-of-store promotion Alcoa found highly successful this past spring and summer was a series of water safety clinics, tieing in with retailers of boats, outboard motors, and boating accessories. The retailer makes arrangements for the location of the clinic—lake, pond, river, etc. —and the speakers. Alcoa supplies on-air promotion via radio spots.

As it turned out, the dealers who participated in such clinics often bought radio spots and newspaper space on their own to help put over the project. Additionally some stations donated free air time as a public service. Poister recalls that in one community the five-day water safety clinics drew about 5,000 people.

The quantity of radio spots per market is determined primarily by the number of area retailers who elect to participate in the program. The Alcoa radio buy is limited to stations with 5 kw or less because it offers participation to all retailers within a signal area whose goods are made with Alcoa aluminum.

"Be fancy, but control it tightly," says JWT

STATION-BREAK commercial series created by J. Walter Thompson for new client Custom Farms Inc. (Daisy-Crest Eggs) was filmed by slick-touch Producing Artists Inc. using every trick in the movie book. JWT producer Alex Leftwich, PA pres. Bob McCahon and art dir. John Robert Lloyd achieved desired tv "mood" by creating New England daisy setting on levee near New Orleans in a matter of hours.





ON location, JWT's Leftwich watches as PA's Lloyd erects trick-perspective barn, hand-plants

HOW TO KILL A TV "VAMPIRE"

Admen agree with Ted Bates' Rosser Reeves that tv commercial techniques which diffuse product message are "vampire video," suggest new ways to avoid them

When an agency inadvertently "produces commercials dazzling in their art, but miserable as salesmen," there is only one result— "it can take $1 million worth of television time and make it worth $100,000 or less." Thus one of tv's major ad problems is pinpointed by Ted Bates chairman Rosser Reeves in his recent book, *Reality in Advertising*. Such commercials, Reeves stated flatly, are "vampire video" and represent "one of the most common and least recognized errors made in modern advertising."

Tv commercials today vary widely in concept through the soft-sell, hard-sell spectrum, and agencymen by no means agree with Reeves on all his ad theories. But there is a not-so-surprising general agreement among agencymen that Reeves' no-nonsense aproach to the basic elements in tv commercials is on the firmest of ground.

Even Reeves' stanchest opponent, tv humorist-consultant Stan Freberg —who recently termed Reeves' book an attempt "to nurture the very type of moldy-fig technique that has today's consumers laughing at its image"—agrees on this point. "Our objectives are the same," Freberg states of Reeves' fondness for disciplined commercials. "We merely differ in techniques."

Undisciplined creativity and misapplied commercial technique is recognized as a major industry problem by agencymen almost without exception. "Every day I see tv commercials on the air done with professional competence, but which have gone in for so much lily-gilding that viewers are distracted from the main commercial message." So states Harry Stoddardt, commercial production v.p. of Kenyon & Eckhardt. His comment is typical of opinions emanating from a variety of agency executives.

Samples:

From Denny Sargent, v.p., McCann-Erickson: "Yes, I've seen many examples this season of the major or minor mis-use of commercial techniques. Usually, it's a situation where a client or an agency is consciously imitating a strong technique used in someone else's tv commercial for a different type of product."

From Frank Brandt, v.p., Compton: "Many people in the field of tv commercials are basically writers or advertising artists with tv superimposed. Sometimes, they tend—unless checked—to over-produce a commercial without advancing its message."

From Sylvia Dowling, v.p., Benton & Bowles: "You can't sell on entertainment alone. One strong simple selling idea in each commercial—this sells the product."

From Don Trevor, radio/tv director, Doyle Dane Bernbach: "If I can reach a viewer through emotion, it can be effective. This is a creative challenge, of course. But there's no room in a commercial, even one which relies primarily on 'mood,' for the use of technique purely for the sake of technique."

From William Gibbs, director of the tv department, J. Walter Thompson: "Of course we are aware of the dangers of 'vampire video.' We try to surround products in commercials with production elements which relate to them, and to which the viewer can relate. Technique, when it is working for you, is simply a way of presenting the drama of a particular product."

From Robert Margulies, television group supervisor, Ted Bates: "I try to avoid such vampire-video pitfalls as noise for the sake of noise, pictures that fight words and vice versa and obscure concepts. Casting, costuming, accessories, locations, optical tricks—all should be guided by what is *needed* for a commercial. Gener-







'00 dozen real daisies on gentle slope (note barn's "distance" effect) to establish "controlled" nature setting for model Chris Noel and product

lly, the simpler the technique the etter. Too many light sparkles on package may detract, for instance, lthough the right amount is just ine."

And so it goes. The striking mount of agreement among agency ommercial production heads sug- ests two distinct conclusions: (1) ates' Reeves has put his finger on n extremely basic pitfall in tv ad- ertising, and (2) almost everyone the business acknowledges the roblem—even though opinions on hat is, and what is not, an "effec- ve" commercial may vary widely.

What can be done about impact-diffusing vampire video? At this point, agencymen begin to go separate ways, although most have the same end result in mind. One useful "control" technique, which makes a very concrete advertising point, was suggested by McCann's Sargent.

"Occasionally, a copywriter or an artist brings me a storyboard for a commercial which might win us every film-festival award in sight but which would probably lose a nice share of the market for the client's product," he said. "I usually ask the staff member to pretend he is about to show his commercial idea to the president of the client firm—who has just promised him 5% of all the gross product sales he brings in as a direct result of the commercial. Then, I ask our staffer to take another crack at the idea." Chuckled Sargent, "You'd be surprised at how fast the second draft will get back to the main idea of salesmanship."

The hard-boiled approach to commercials should not, agencymen also agree, by interpreted as a ground rule which flatly denies the use of anything that smacks of "produc-

Beware of "vampires" in these commercial production areas

1. Fuzzy commercial concepts

ommercial should have straight-line message when eing conceived, experts agree. Demonstrate, rather an merely "showcase" the product wherever possible. on't split viewer's attention between words and pic- ures; they should work together for greatest impact. If t, either can work as "vampire" against other's strength.

2. Casting, costuming

There are some striking exceptions, but agencymen prefer to avoid use of too-beautiful or too-offbeat talent in commercials since it creates risk of detracting from product message. Costuming, accessories should be chosen from standpoint of what provides correct frame for product rather than what is considered new fashion.

3. Production "gimmicks"

"Classic" antique car can be a great prop to set a cene, but if not handled properly it can be a constant straction. The same applies to any eye-catching bject in a commercial. Jingles should set a scene, op to background music under announcer's voice as e makes main product points, then come back to finish.

4. Tv film technology

Don't fall in love with a film technique used in someone else's commercials. Animation, visual squeeze, clockwise wipes, zoom-ins, etc. can be strikingly effective if their use is a direct outgrowth of main product message, merely detractive, in vampire fashion, if they are used simply as a projection of an agencyman's ego.

tion." It's a case of how much you control the elements (as in the example of the J. Walter Thompson-Producing Artists station-break commercials for Custom Farms Inc. and "Daisy-Crest" eggs—see pages 42 and 43).

"Technique *is* important," says Bates' Margulies, a onetime Young & Rubicam executive who helped launch tv's best-known soft-sell commercials, the "Bert & Harry Piel" series. As a case in point:

"If I was making a cigarette commercial which used, as a prop element, a brand-new sports car not yet relased to dealers, or a very striking 'classic' car like a Stutz Bearcat, I would be very careful to see that the audience remembers 'cigarette' and not 'car' from the commercial," says Margulies. "This is a question of how you *use* the car. It's a great action prop to help set a scene, but from then on, your concentration, as a commercial producer, should be on the cigarette and the people, with the car as a frame."

There *are* exceptions to every rule, and some striking commercials can occasionally be achieved by what amounts to a heady romance with one of the several video vampires.

One such commercial was developed, earlier this year, by Boston's Sackel-Jackson Co. for a then-new product, Sparkle Scent Lestoil. It deliberately violated a pet video vampire cited by Bates' Reeves—the commercial actress who is so dazzlingly gowned and strikingly attractive that "most people could not remember what the lady had to say."

Howard Doyle, Sackel-Jackson's creative director, describes the thought processes behind the planning of the rule-breaking Lestoil commercial in these words:

"There are some 'standard' rules about endorsement advertising and talent in commercials. Under the rules, an 'endorser' should be believable, and actresses in commercials should be nice-looking in an 'average' sort of way.

"We decided the time had come for a short-term change of pace. We had used hard-sell commercials and endorsement-type commercials. We

(Please turn to page 60)

A 'BROKER' TALKS ABOUT AD AGENCIES

New York food broker says that ad agencies weak on merchandising are not able to do right by client

Food brokers, he says, swing advertiser choice to tv and radio stations that offer best merchandising help

Advertising agencies weak in the merchandising department are short-changing their food clients. This blunt appraisal comes from Ken Pezrow, one of the leading food brokers serving the New York metropolitan area. Furthermore, he says, this deficiency is apparent at the majority of ad agencies.

Pezrow is no novice in the food brokerage business. He started his own company—the Ken L. Pezrow Corp.—almost 12 years ago, after a long and well-rounded career in sales and food brokering. Currently he is the exclusive sales rep, in the New York metro area, for some 20 major manufacturers. Prominent among them are these steady radio and tv users: ReaLemon; Chun King, Esquire shoe polishes, Salada tea, Bonomo candies, Bon Ami, Pennsylvania Dutch noodles, Jiffy Pop popcorn, Alpo dog food, du Pont sponges.

Pezrow is no novice to agency-food broker relationships either. Although he isn't about to admit it, it isn't too difficult to surmise from his comments that some agencies don't

Food broker makes arrangements for all store tie-ins

THE VALUE of an in-store merchandising display is brought into focus by the personal appearances of video personalities, who, like Claude Kirschner of WOR-TV, New York, shown here appearing at a Long Island food mart for Jiffy Pop Popcorn, draws crowds of fans to the point of purchase. Arrangements for the personal appearances are made by the Pezrow firm, which also was responsible for setting up the food product display.



exactly break out in a rash of joyful anticipation over the prospect of working with food brokers.

Says Pezrow: "Unfortunately, the majority of ad agencies haven't the slightest conception of what a food broker is and what he does." These, he claims, are the agencies which do not take full advantage of the merchandising activities of the various media.

Pezrow is quick to clarify that this statement doesn't embrace all ad agencies. "There are" he says, "a few agencies—some of them large and others not so large—that do appreciate the significance and importance of the food broker in the advertising scheme." They're the ones that are able to create better and more effective campaigns for their clients, he says.

Pezrow points an approving finger at BBDO with whom his company worked closely recently in turning out a promotion for Chun King. He had good words for the Weightman Agency, Philadelphia, which handles Alpo dog food and Pennsylvania Dutch noodles.

He points to Cunningham & Walsh also, where plans for a joint merchandising venture to help push along the Salada tea radio campaign over WINS and WABC, both New York, are being thrashed out by Pezrow and agency people.

Stocky and the type usually called "dynamic," Pezrow personifies to observers his own definition of a food broker: "An independent businessman who might be called the last of the rugged individualists."

A Harvard man, he was graduated *cum laude* in 1935. He now heads, at 47, a 55-man food brokerage operation. And he has great faith in the growing importance of the food broker on the advertising scene. What's more, he's optimistic more recognition will be coming that way.

The growing influence of the food broker on the advertiser is being increasingly felt by radio and tv stations which are by-passed in favor of other broadcast outlets. Pezrow doesn't hesitate to urge a change of station or suggest a station buy, depending upon the station's ability and/or willingness to give merchandising cooperation locally.



HELPING ADVERTISERS choose radio and tv stations is in the province of the food broker, says Ken L. Pezrow, a leading N. Y. food broker. He picks them by their merchandising ability

Pezrow says: "Many principals' prior to the inception of an ad campaign, will contact the food broker and ask for specific recommendations on media which will bring the greatest results." This is especially true, he claims, in the New York area which is considered separately from a national campaign because of size, importance and the complexity of the market.

The food broker, he adds, pulls no punches. He speaks the unvarnished truth to his principals, his customers and to the horde of media men who pester him for a good word for their publication or station. "The food broker," says Pezrow, "has no axe to grind. He's interested only in sales. And for a good reason: the food broker gets paid only when he sells, and he knows he's got to get repeat sales in order to prosper. With this in mind, he gives his principal the station recommendation he feels will produce the greatest results.

More and more large manufacturers, says Pezrow, are turning to food brokers. Some of the reasons:

1) Food brokers working closely in the local geographic area are experts in their territory in sales and merchandising;

2) food broker people are generally more aggressive and more creative than manufacturers' salesmen;

3) the buyer caught in the competitive squeeze and pressed for time would rather do business with a food broker who handles 20 lines than with 20 different salesmen.

Pezrow's crew numbers 47 retail men (they merchandise the products in the store) and eight who call on chain headquarters and wholesalers.

He cites as an example Fred's Steak Sauce which got a foothold on the New York market in 1950 through merchandising efforts. And he discloses that ReaLemon sales for 1961 are running 40% ahead of 1960.

Pezrow credits a good part of this increase to the in-store merchandising cooperation from radio and tv stations featuring the commercials. Personal appearances in super markets by Jose Melis for ReaLemon, and by WOR-TV (New York) personality Claude Kirschner for Jiffy Pop Pop-

(*Please turn to page* 60)

RTES SEMINARS ARE BIG HIT

• Record sell-out, RTES Timebuying Seminars point out real need for this type of training in the business

• Nominal cost of course plus top-notch brand of instructors, account for stepped-up interest in classes

When it comes to smelling out a bargain, the timebuyer, quite obviously, is no slouch. That this is so, is evident in the way they've snapped up the limited number of applications to the RTES 1961-62 Timebuying and Selling Seminars. As a matter of fact, the enrollment quota for the current class (75) was reached long before the kickoff season (24th of October) and some 45 chagrined would-be students had to be turned away.

The course this year is different from those held in previous years. For one thing, the luncheon-and-guest speaker type of approach has been exchanged for a straight classroom style. Classes which are held every Tuesday evening in a studio at CBS Radio, are an hour-and-a-half in duration and they're conducted by a recognized authority in the business.

Aside from the timebuyers who want to bone up on practical know-how—right from the mouth of an expert, so to speak—the course has attracted people from a host of allied fields. And all of them agree that the $15 they've shelled out for the eight-week course is a smashing bargain.

What, exactly, is behind this sudden rush by people in the business to soak up the extra-curricular education? Obviously there is a famine in the projection of this type of learning.

Apparently the courses taught by qualified instructors in any number of colleges in the country are limited only to specifics or the mechanics of a certain phase of the business.

On the other hand, however, when it comes to getting an all-round picture of the business, there is nothing, according to those who have attended the sessions, that quite touches the exchange of ideas and first-hand knowledge as taught by top men in the field today.

Of course the cost also enters into the picture. Where else can one help himself to a thorough education, one which adequately covers every facet of the business, for the tiny sum of $15? There are many among the novice, and not-so-novice, who consider it well worth the price just to hear the industry's top-notchers talk.

Take Frank Fraysur, for instance. He writes radio and tv presentations for NBC Spot Sales. He says, bluntly enough: "A carpenter would consider 15 bucks a pretty low price to pay for his set of tools. I consider the RTES seminar fee a pretty low price to pay for adding a few new instruments to my tool box—and having the rest sharpened!"

Why is Fraysur, whose job it is to write presentations, attending these seminars? The answer, he says, is simple. "The sales presentations I write are written for time salesmen and read by time buyers. Basically, that makes me a salesman, and timebuyers are my potential customers. The more knowledge I can collect about this business, and the more familiar I am with the audience, the more effective my presentations are."

Fraysur explains that since he got his agency experience several years ago (he was assitsant account executive at BBDO earlier in his career) he feared that some of the finer points in his tool kit may have grown a little rusty. "Doesn't hurt to put a new edge on them ever so often.

He adds, "anytime a relative novice, as I am, can hear men like Joe Culligan and Herb Maneloveg talk about the broadcasting business, he is certain to learn something."

Dave Rapaport, assistant timebuyer at Mogul, Williams & Saylor and a newcomer to the business, is attending the seminar because he is anxious to learn as much about the business

What first-term RTES students are learning

SESSION ONE:	The Dual Role of Broadcasting: Communications and Advertising
SESSION TWO:	A Look Behind the Media Plan
SESSION THREE:	When the Rep Answers the Phone
SESSION FOUR:	Using the Network
SESSION FIVE:	Using Research for Your Decisions
SESSION SIX:	Buying the Schedule
SESSION SEVEN:	Getting Your Media Money's Worth
SESSION EIGHT:	Working Together for Better Advertising

as he can possibly absorb and he thinks this is a fine way to do it.

"The first two sessions," he says, "indicates that the seminar will be a valuable learning experience for me." He says he's looking forward to session five—*Using Research for Media Decisions*—because he feels that a buyer's effectiveness is directly related to up-to-date knowledge of the techniques available for evaluating media. (For a list of the session subject matter, see box on this page).

Twenty-six-year-old Dick Busciglio who has been with Cunningham & Walsh for the past two years and is now a media buyer there, is particularly impressed with the enthusiasm shown by the industry executives who are serving as course instructors.

He says "being a relative newcomer to media, I find this opportunity that the RTES has presented, to have the complexities of timebuying explained by acknowledged experts in the industry, a most valued occasion."

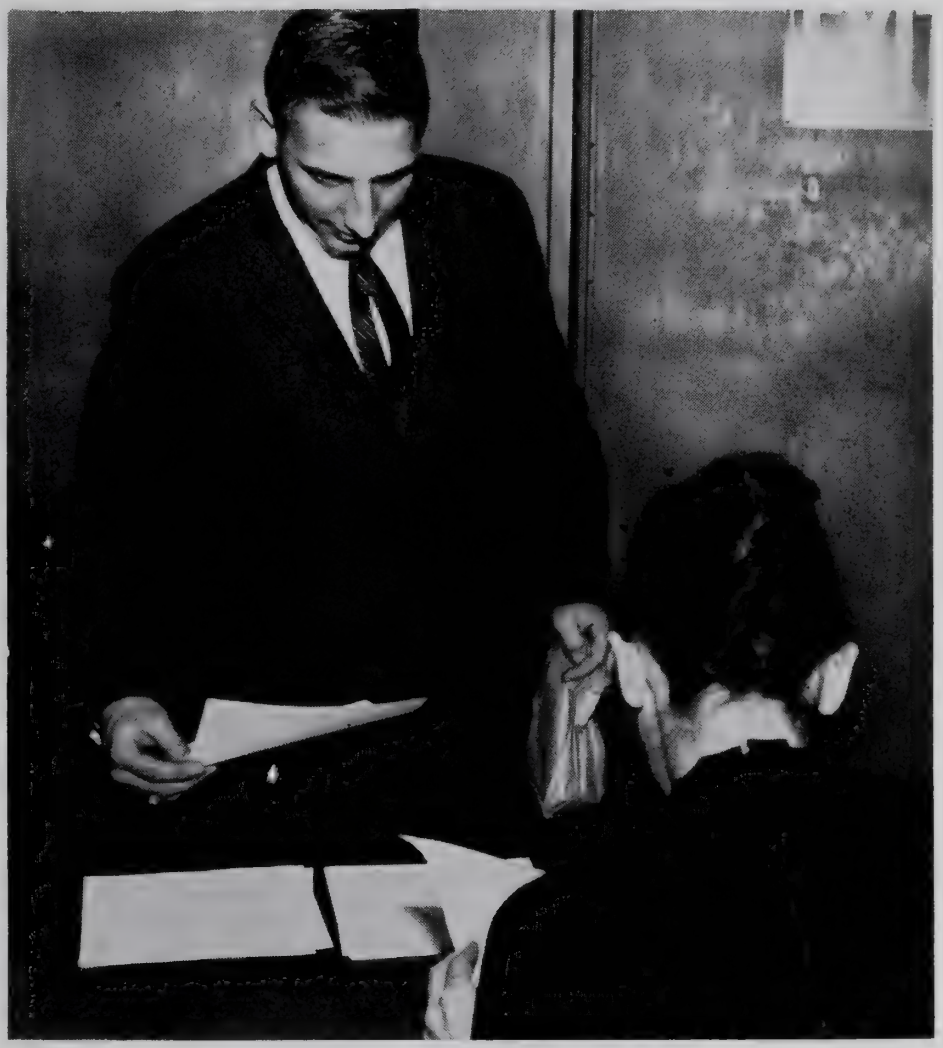
He passes along the suggestion—as a further contribution to the industry—that trade publications publish the program material, which, he says, deserves far broader dissemination.

Richard Bailey, Jr., whose father Richard Bailey, Sr. is president of the Sports Network, a six-year-old video tape productions company specializing in the televising of major sports and taped commercials, is new to the business and hopes to gain as much know-how about the business as possible, through the seminars.

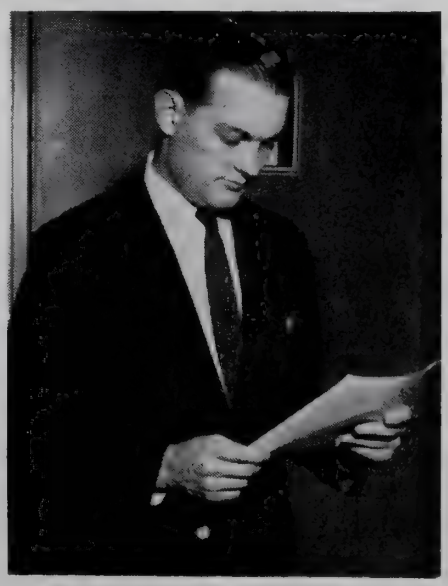
Phil Di Meo, who has been with Modern Talking Pictures for the past five years, most of that time in the San Francisco area and for the past eight months in New York City, feels the same way about the RTES courses. The first two seminars have, he says, made him more knowledgeable and a bit more acquainted with the New York scene.

Leona Beal, advertising director for Promotional Services, Inc. hopes to broaden her scope (now confined to spot buying only) to embrace network and program buying through her attendance at these course, while Richard S. Aldrich, Jr., account representative at ABC TV, feels the classroom sessions will prove potent in helping him deal with timebuyers. "It's a great way," he says, "to pick up knowledge of the business."

Most RTES students get there real early



MOST STUDENTS manage to get to the CBS Radio studio, where classes are held in plenty of time. Among the early-birds at last week's session (31 October) was Richard Bailey, Jr., son of the president of Sports Network, shown here (above) checking in with Cecile Kochiras, secretary to RTES executive director, Claude Barrere. Others who made an early appearance are Frank Fraysur (left below), presentations writer for NBC Spot Sales. Also (right photo) David Rapaport, asst. buyer, MW&S (left) and Phil Di Meo (at right) of Modern Talking Pictures





SPONSOR ASKS:

WHAT OTHER MEDIA HAS BEEN MOST EFFECTIVE FOR YOUR CAMPAIGNS?

Those replying to this week's question are:

- **John Caudle,** WSOC-TV, Charlotte
- **Caley Augustine,** WIIC, Pittsburgh
- **Jack Lightner,** WREX-TV, Rockford, Illinois
- **Grayce Papps,** WMTW-TV, Portland, Maine

John Caudle, *promotion and merchandising director, WSOC-TV, Charlotte, N. C.*

WSOC-TV, the younger station in a two-station market, has used many media in building a positive public image and large audiences. Billboards, newspapers, trade magazines, direct mail, and even area radio has sometimes been included in our overall campaigns. Naturally, our own facilities and those of our sister radio station, WSOC, have formed the backbone of our station promotion operations.



Newspaper advertising brings home the viewers for WSOC-TV

However, the use of other media have been tremendously important to our goal of station promotion, and the results have been impressive. Most effective, in my experience, has been a specialized use of advertising in daily newspapers. In spite of the economic battle raging between tv and newspapers—and this is particularly true of Charlotte—our use of local and area newspapers has paid off handsomely.

Obviously, newspapers have had their problems with the competition of tv, and in some cases this has spilled over into the editorial pages, but even the crustiest editors and business managers will admit that the tv pages are among the very best read in the whole paper.

Readership figures in Charlotte indicate that 75% of women and 51% of men readers refer to the tv section of our local newspapers. Only the first few pages have higher readership than these tv pages.

The use of these pages has been a foundation of WSOC-TV's audience promotion campaign, and it seems to me somewhat fitting that we can turn to our own use, in a competitive medium, a readership that we ourselves have created.

Periodic newspaper advertising featuring sharp, effective ads, serve to constantly remind the viewers of WSOC-TV's programing activities. We also stress heavily in our advertisements the announcements of public services performed and awards won.

Naturally, a situation and success in Charlotte, N. C. is not necessarily duplicated in other markets, but I believe that the high readership of television pages holds true in almost all markets.

I personally feel that our station has used newspaper and other media to good advantage. I also feel—and I'm sure most tv promotion men will agree, as will astute newspaper editors—that many dailies could significantly increase their circulations by the use of more tv news, features and photographs. These that have are now enjoying—and bringing to their own advertisers — a circulation inspired by full tv coverage.

Caley Augustine, *promotion, PR director, WIIC, Pittsburgh*

Selecting one meida other than our own on-the-air tv promotion as better than another for promoting our station campaigns is kind of like asking which of your children do you like best. We love 'em all.

However, like our children, some have traits and qualities for certain things that make them more effective in certain ways than others. There is no gainsaving, from our standpoint at WIIC, the importance of our "look-in" type ads or our daily reminder ads for promoting special programs in the press. These ads are designed to catch the readers eye and say, "this is on today, or tonight, be sure and watch it." And these are an integral part of our overall station promotion campaign.

However, WIIC, for the past couple of years has been carrying on a campaign which I feel has done a tremendous job in getting across one important factor is the creation of an image of WIIC, Channel 11, as the "Eyes of Pittsburgh." This slogan we have been pounding away at via our outdoor advertising and to date we feel that these boards have been accomplishing our purpose.

We set a lot of store by our Outdoor Billboards. And WIIC is proud of the advertising innovations we utilize on these boards. We have some six spectaculars, the newest one in the heart of downtown Pittsburgh which has an audience exposure of about 350,000 viewers per day. But this spectacular is also one of WIIC's more versatile salesmen.

When we designed the spectacular we erected a built-in tv set with a turntable and three-movable screens. Not only can we promote our programs and station personalities, but one of the screens is reserved for community and civic messages; a factor that has gained us the appreciation of all of Pittsburgh's civic groups.



Billboards rank first for the "Eyes of Pittsburgh" station WIIC

These outdoor spectaculars and signs, from the WIIC standpoint, sell one basic idea, that WIIC, is in truth the "Eyes of Pittsburgh." We don't scatter our advertising message. We must concenrate on that one idea and

(*Please turn to page* 50)



YOU MAY NEVER EAT 77 HAMBURGERS AT ONCE*—

BUT... WKZO Radio Will Feed You A Big Audience In Greater Western Michigan!

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — JULY, 1960

SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	29	19	9
12 NOON - 6 P.M.	28	17	8
6 P.M. - 12 MIDNIGHT	32	17	8

WKZO Radio gives you by far the biggest bite of the important radio audience in Kalamazoo-Battle Creek and Greater Western Michigan.

Pulse (see left) gives WKZO Radio an average of *73% more listeners* than Station 'B' during 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday.

WKZO Radio is the *recognized* leadership station in Kalamazoo-Battle Creek and Greater Western Michigan. Ask your Avery-Knodel man.

**Philip Yazdzik ate 77 hamburgers at one sitting in Chicago on April 25, 1955.*

AM–TV–FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



Take TAE and see

how to get more sales tonnage in the port of **PITTSBURGH, PA.**

According to the U. S. Army Engineers, the Port of Pittsburgh handled 6,872,194 tons last year. The greater Pittsburgh marketing area is even bigger when it comes to sales tonnage. Last year retail sales totaled $2,883,162,000. How to tap that market? Buy WTAE. Need proof? Just look at the record. In the past year, 46 major local Pittsburgh advertisers have switched to WTAE. They know the market. They demand sales. You can get more sales for your clients' money on WTAE, too. See your KATZ representative for the story of the overwhelming local and national trend to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

SPONSOR ASKS

(*Continued from page* 48)

let our boards carry that one message which is before the public constantly.

As far as our use of other media is concerned, we use it when the occasion requires. We have found for instance, that radio, at times, gives us fine results. At the present time we are sponsoring a portion of the University of Pittsburgh football games over station WWSW, which gives us an extremely fine community image to an extremely high quality audience.

We also use a great number of suburban dailies and weeklies on a more or less permanent basis in order to insure that our ad messages get the highest saturation possible.

I guess if we had a favorite which is doing the job we hoped for, it would be our outdoor campaign. But, just as a reminder, our best media for all our purposes is our on the air campaigns over station WIIC . . . these can't be beat.

Jack Lightner, *promotion manager, WREX-TV, Rockford, Illinois*

The media which we have found to be most effective in promoting WREX-TV are slightly unusual, I believe. They are 1) motion picture theatres and 2) special newspaper sections.

The utilization of motion picture houses as promotion vehicles has dual advantages for a tv station. First of



Promotions involving movie theatres stir interest in WREX-TV

all they are effective media. Secondly, working closely with theatres naturally results in spot business for the station.

Since the station went on the air in 1953 we have tried to induce theatre to use tv. Late in 1959 theatres in three area cities combined budgets and placed a schedule for "Journey to the Center of the Earth." As part of the package, the station created a many-faceted promotion-merchandising campaign that was good for the station and so successful for the theatres that long lines formed of patrons waiting to get in.

The station has thus far ran four such advertising-promotion campaigns for theatres. This is the formula for such a campaign. First we arrange a meeting with the film distributor and area theatre managers to formulate details of the campaign. From nine to 18 area theatres participate. Crux of the promotion is generally a contest, which consists of the following:

1) 75,000 entry blanks are distributed by theatres.

2) Theatres run contest entry blank advertisement in local paper.

3) Contest entry trailer shown on all theatre screens.

4) Displays in all theatre lobbies.

5) Campaign promoted on tv spot schedules, purchased by theatres.

6) WREX-TV credit and show promotion boldly displayed on all above-listed advertising media.

A good example of this plan in action is the promotion for "A Dog of Flanders," which was based on spot schedules shared by nine area theatres. We conducted a coloring contest with over 600 prizes. Fifty thousand coloring entry heralds were distributed by the theatres. We had trailers on all theatre screens plugging the contest and WREX-TV programs. A natural tie-in was effected with the Crayola Co., with their credit used in all media. The coloring scene was placed in newspapers in all participating area cities.

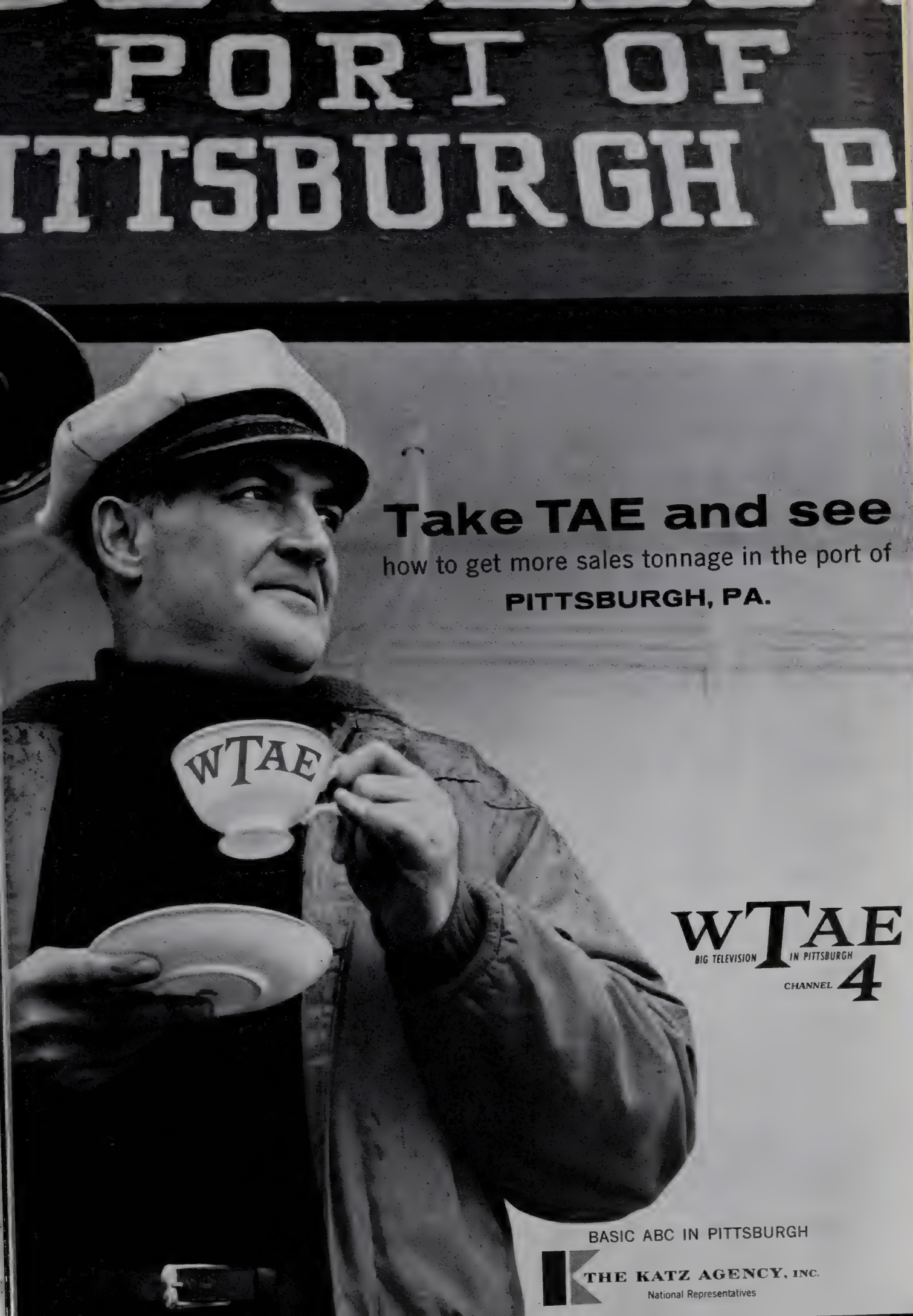
Again, the results were fantastic for a picture that hardly did average business nationally.

Not only has the medium of motion picture houses become one of our best "other" means of promoting the station, but it has become a very important account in local and regional sales revenue, with theatre, and groups of theatres' spot schedules now being placed on almost a weekly basis.

For about six years we have pursued the policy of producing our own newspaper sections, which we schedule to appear on October 1st which is the station's birthday. This serves a print media promotion to kick-off the fall shows. The sections also include articles by department heads, covering various areas of public service.

Three years ago we increased the

(*Please turn to page* 61)


PORT OF
ITTSBURGH P
Take TAE and see
how to get more sales tonnage in the port of
PITTSBURGH, PA.
WTAE
WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
BASIC ABC IN PITTSBURGH
THE KATZ AGENCY, INC.
National Representatives

billion $ action



NORTH CAROLINA'S GRADE A WORLD

In the rich 33 county Piedmont world of more than 300,000 TV homes reached by WSJS Television's A Coverage, retail sales exceed a billion dollars and consumer income is more than a billion and a half dollars.

Cal Peters, Griffin, Woodward, Inc.

WSJS TELEVISION

NBC MST

CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

Media people: what they are doing and saying

TIMEBUYER'S CORNER

NEW YORK: When Paul Theriault of Y&R was on his mid-western account tour several weeks ago, he had to take a non-scheduled, economy airline at one point, when other reservations weren't available. "Several times I thought we were coming in for a landing," Theriault told reps at the Monsignore, "but they were just spraying the crops." Then he added: "The only reason they served lunch was because we hit a flock of ducks."

A rep told a young secretary at B&B: "I'm not ready for marriage yet. Why don't we get a learner's permit first?" . . . When MW&S space buyer Bill Gooch attended the RTES seminar last week, someone commented: "He's like a Matzah ball in Irish Stew." . . . Mary Lou Benjamin of Grey asked her husband what he would like for his birthday. "Not to be reminded of it," he replied. Nevertheless, he was delighted by her surprise party.

One of the most colorful personalities Madison Ave. has seen in a long time is Stan Gillman, the Harvard man and ex-buyer who this week formed his own rep firm.

Sipping a Bloody Mary through his cigarette holder at the Drake Room, Gillman said to a station man he was pitching: "You have the charm of a used hot dog napkin."

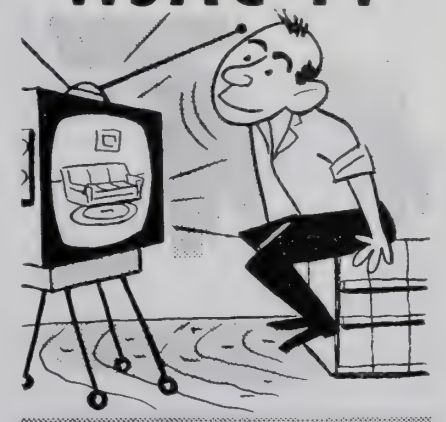


Michael's Pub, (l to r) buyers Mike Cambridge and Wayne Silbersack of SSC&B lunch with Felix Adams, who is national sales & merchandising mgr. of KRAK, Sacramento

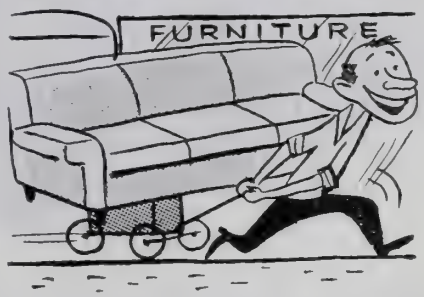
Enid Cohn of McCann-Erickson is expecting . . . Jackie Moore, who used to be with BBDO, has joined Gumbinner . . . Changes at B&B because of the new Texaco account: Merrill Grant's been made asst. media dir. on the account, with Jack Mitchum and Tom McCabe handling buying . . . Mike Keenan left F-C-B for L&N, becoming asst. media dir. . . . At Compton, Steve Kates is now buying on Chesebrough-Pond's.

(*Please turn to page* 55)

What they see on WJAC-TV



THEY BUY!



The way to sell your product is to make sure plenty of people see it! And more people see the products advertised on WJAC-TV than on any other station in the Johnstown-Altoona market. Take it from ARB and Nielsen . . . WJAC-TV delivers the audiences!

But more important than size of audience, WJAC-TV also brings you a buying audience. Sales figures prove that WJAC-TV turns watchers into buyers.

For Complete Details, Contact:
HARRINGTON, RIGHTER AND PARSONS, INC.
New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6



what has an eye patch to do with you?

Two things.

One—it points out how brilliant a job advertising can really do.
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE MAGAZINE TV RADIO ADVERTISERS USE

555 Fifth Avenue, New York 17

TIMEBUYER'S CORNER

(*Continued from page 53*)

At Al Schacht's, a group of reps and buyers were talking about attractive women in the business and Joan Stark of Grey was mentioned.

"When I see her," said a rep, "I walk the other way."

"What other way?" asked a buyer.

"On my hands," he answered.

* * *

CHICAGO: Dick Cass of Crosley-TV entertained a young woman buyer at the Velvet Swing, where attractive hostesses sway to and fro on swings over the audience.

"Isn't it your turn on the swing," Cass remarked to her.

"No, I'm not that kind of swinger," she replied.

Phil Morrow of NL&B is leaving for a two week vacation in Fort Lauderdale . . . Maureen Daly of F&S&R marries law student Bill Geimer 18 Nov. "He's the only one that counts," she said. "All the others are illiterate." . . . Joan Blackman of K&E, returned from a San Francisco vacation, commented about that city, "it's just a hill that made good."



Agency people at BTS' Philadelphia party: (top l-r) N. W. Ayer's Derrick Dyatt, Betty Kauffman, Werman & Schorr's Terry Falgiatore, Al Sessions, Gail Sessions, Ayer's Arne Ramberg. Sitting are (bottom, l-r) Carl Schuele and Paul O'Brien of BTS

Reps are calling K&E's all-girl media department Girlstown. Media director Dick Trea told one of the buyers: "If intelligent people like you and me would just sit down onc in awhile and talk things over, there'd be a lot more conversation."

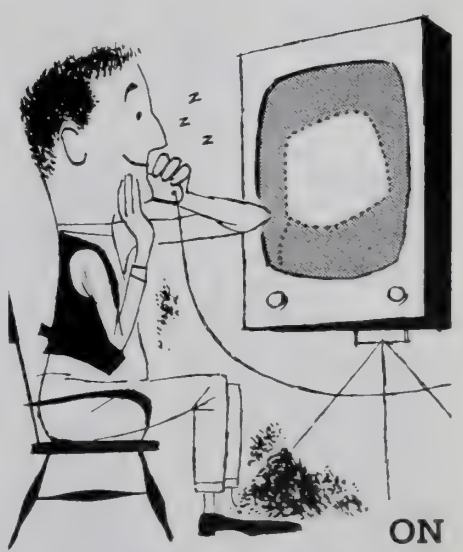
The media director of one agency was asked if the buyers were informed that certain information about a campaign was in strict confidence. "No," he said, "I didn't want them to think it was important enough to repeat to reps." . . . George Stanton of Leo Burnett, who spoke at the Chicago Advertising's Radio & TV Workshop, told of the Pure Oil Co.'s successful use of broadcast. "Texas cowboys," he said to buyers, "are bowlegged from riding on top of oil trucks."

IN
PORTLAND
OREGON

THEY EYE IT



AND BUY IT



ON

KOIN TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 34 county area, with highest ratings (see latest Nielsen).

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.



has TWICE as many adult listeners

THAN any other station in the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	55.1%
Station B	24.1
Station C	5.2
Station D	9.2
Station E	6.4



WPTF
50,000 WATTS 680 KC
NBC Affiliate for Raleigh-Durham and Eastern North Carolina
P. H. Mason, General Manager
Gus Youngstedt, Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
Nationally Represented

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive, New York, began a 10-week campaign 30 October for its dental cream, using AA breaks in a few markets. Agency: Ted Bates. Buyer: Florence Simon. Beginning 20 November for five weeks, Colgate will also promote Ad detergent in selected markets. Time segments: fringe minutes. Agency: Lennen & Newell. Buyer: Mike Moore.

Procter & Gamble, Cincinnati, has chosen night minutes as the promotion vehicle for Crest. The selected-market campaign begins immediately and runs to the end of the P&G year. Agency: Benton & Bowles. Buyer: Marv Miller.

Bristol-Myers, New York, starts a seven-week campaign today in eight markets for Sal Hapatica. Time segments: day and fringe minutes. Agency: Young & Rubicam. Buyer: Bill Dollard.

Warner-Lambert, New Jersey, begins a 13-week campaign today in selected markets for Complex C. Time segments: night minutes. Agency: Ted Bates. Buyer: Chet Slaybaugh.

International Latex, New York, will use night minutes and breaks to promote Isodine and Isodetts in four selected markets. The 16-week campaign begins 3 December. Agency: Reach, McClinton. Buyer: Bud Pfaff.

Chun King, Duluth, has delayed the third flight in its current campaign. A strategy switch from fringe to prime nighttime minutes involves a re-evaluation of its 35 to 40 markets. Agency: BBDO, Minneapolis.

Corn Products, New York, launches a five-week campaign today in limited markets, for Mazola oil. Time segments: night minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Jim Ward.

Miles Laboratories, Elkhart, Ind., is stepping up its pre-holiday schedules for Alka Seltzer and One-A-Day vitamins. Agency: Wade Advertising, Chicago.

Gulf Oil, Pittsburgh, plans a four-week flight in Denver, beginning 23 November. Time segments: minutes. Agency: Young & Rubicam. Buyer: Eleanor Fetzer.

Continental Baking Co., New York, began a 9-week, limited-market campaign 30 October, on behalf of its Wonder Breads division. Time segments: minutes. Agency: Ted Bates. Buyer: Dan Monahan.

RADIO BUYS

Sues, Young & Brown, Los Angeles, distributor for Zenith radio products, will promote a new line of low-priced stereo console models during a six-week saturation campaign on 17 Southern California fm stations. The schedule of over 5,000 minute announcements runs through 20 December. Agency: Mulle, Breen & Waldie. Buyer: Sherman Mulle.

COMPARE ME

(*Continued from page* 38)

high, D'Antoni said. "We also have developed the mix-and-match formula where we challenge our own competitors and other media on a dollar efficiency basis," he said. "We feel mixing and matching is the most realistic approach today to the specific advertising problems that intense competition and keener point-of-sale merchandising have raised."

D'Antoni said the thirst for information is reflected in today's pattern of evermounting sales of receivers of all types. Last year, he noted, 11 million sets were sold, and this year sales may top the mark. "Radio sets are as common as pens and pencils and are carried by individuals wherever they go, even more so than pens and pencils," the Mutual executive observed.

At 5:15 on a recent Wednesday afternoon, the CBS Radio network sales staff was asked if it were possible to insert a commercial for the *Saturday Evening Post* in the same day's schedule. To the complete satisfaction of the sponsor, the Curtiss Publishing Co., its message was heard a bare two hours later, coast-to-coast, on the *Carol Burnett-Richard Hayes Show*—a vivid example of radio's flexibility, unmatched by other media.

Flexibility is but one facet of radio's advantages over tv and the printed page, according to Ben Lochridge, general sales manager for the CBS Radio network. "Our flexibility is backstopped by some of the top names in showbusiness. And through radio's unique penetrative qualities these top names go where the prospective buyer goes, speaking of the product at home, in automobiles, on picnics or at the beach. And most of these messages are delivered *before* the 'Missus' goes shopping, when she is in a receptive mood."

He cited one example of CBS personality effectiveness, quoting James D. Wells, director of marketing for William Underwood Co., who said: "Two Arthur Godfrey commercials outpulled two half-page full-color ads in leading magazines by far."

Radio, in Lochridge's opinion, also serves as an ideal complement to tv. It enables advertisers to increase their frequency of reach at affordable prices, he said, adding that radio

(*Please turn to page* 60)



CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800



Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

AUTOMOBILE

SPONSOR: Geller Rambler AGENCY: Gold Advertising

Capsule case history: Local radio as a follow up to national advertising was the strategy behind a recent build-up for Herb Geller's Rambler agency in Detroit. When Geller put up his shingle eight months ago, he toyed with both newspaper and radio. But he soon discovered via talks with customers that the prints were running a tired second to radio as a car pusher. Now, Geller is strictly a one-medium man. This summer he zeroed in on the young adult male by buying four minute commercials per week over WKMH's baseball show *Tiger Dugout*. As Geller puts it: "national advertising carries the burden of stimulating appetites to learn more about the Rambler. If I can plant the seed that will make people think of my agency as the place to come for this information, I'm one leg up on a sale." Geller figures radio does the job because "unlike print it humanizes my message with personal warmth, conviction and sincerity." Geller relied solely on live commercials for his pitch.

WKMH, Detroit — Participations

AUTOMOBILE REPAIR SERVICE

SPONSOR: Bob's Auto Service AGENCY: Direct

Capsule case history: Bob's Auto Service was a small automobile repair shop which opened in downtown Tampa, Florida. After five months of operation, the repair service increased to the point where it was forced to expand by adding another complete building. "Our growth has been, to say the least, spectacular," comments owner Robert Guthrie, who attributes his success largely to his use of radio. "I credit this growth to two important elements," says Guthrie. "First good work at a fair price; secondly, to telling the automobile drivers of Tampa what I have to offer, and where they will find this service. This is a job that WLCY radio has done for me almost exclusively." Bob's Auto Service takes a few classified advertisements in the Tampa papers, but the bulk of its advertising budget goes to radio. The results are that Bob's practically doubled its business in five months. A further result of the radio advertising campaign was that the repair shop opened at a second Tampa location recently.

WLCY, Tampa — Announcements

MODELING SCHOOL

SPONSOR: John Robert Powers School AGENCY: Direct

Capsule case history: The John Robert Powers school in Pittsburgh has long used radio as basic ingredient in its advertising approach. They utilize the technique of having operators stand by to take down the names of prospects who respond immediately to the sales message. This procedure has proved successful for the modeling school. "Our telephone operators are aware whenever KQV has run one of our announcements by the way the switchboard lights up," said Ruth E. Schall, director of the Pittsburgh school of modeling. Powers has used many other media, and many copy approaches, but none has produced anywhere near the results of radio. Radio is the only medium which has delivered as many inquiries to Powers with such speed. "We have found that prospects must react to our messages while the impression is still bright in their minds, and this is why radio is ideal for our kind of approach," Miss Schall added. The school plans to continue to use radio as its ad base.

KQV, [illegible] — Announcements

LAUNDRY AND DRY CLEANERS

SPONSOR: Our Laundry and Cleaners AGENCY: Direct

Capsule case history: Our Laundry and Cleaners is a medium establishment, and solicits business from a comparatively wide area in Charlotte. The service operation bought participation in WSOC's morning show for an 18-month period, and achieved very satisfactory results. Said David W. Allen, manager of the laundry, "During the time of our radio advertising on WSOC our business has been very successful and has shown a remarkable growth. I credit much of this success as a direct result of their fine program of informing the public of our services, and also to their very friendly personable manner of announcing. At one point during our association with the station, the contract terminated and for six weeks the laundry business showed a steady decline. Needless to say, we were grateful to resume our sponsorship again." The establishment considers radio advertising to be integral part of its marketing operation, and will continue to employ the medium to bring in business.

WSOC, Charlotte — Participations



Frostie, anyone?

With barbed wire walls and 50-megaton bombs in every headline and newscast, WWDC Radio devoted its full week of editorials recently to a simple human problem. We know of no more meaningful Christmas message, particularly this Christmas. The editorial:

"Possibly several dozen cats get lost every day in Washington. Some of them probably are never missed. But that's not the case with Frostie. Because his loss means so much to two people, WWDC thinks the story worth telling.

"Frostie has no pedigree. He's just a white cat with two black spots the size of a dime between his ears. He's about 7 months old and has blue eyes. Until last month he lived happily with his master and mistress in the 3900 block of Lantern Drive. He thrived on a diet of ground steak, fish, eggs and cod liver oil. When his owners went off to work, Frostie amused himself around the house—sometimes inside, sometimes outside. But one evening, when his folks came home, Frostie was gone.

"They've advertised for him in the papers. They've printed up 1200 circulars and distributed them door to door in the area. Weekends and evenings they go out searching for him in the car. They question trash collectors, deliverymen, postmen.

"It seems very likely that Frostie has found a new home. But his loss is still keenly felt on Lantern Drive. There's a reward for his return. No questions will be asked. How about it? Anybody seen Frostie? If so, call WWDC."

Somebody did call, with word that they had heard the editorial and had found Frostie three weeks previously. He was returned the same evening. At least two people and one cat in this wild world were happy.

WWDC

RADIO WASHINGTON, D.C.

. . . the station that keeps people in mind

Represented nationally by John Blair & Co.
Member of the Blair Group Plan

COMPARE ME

(Continued from page 57)

grabs the homes which view television the least. Moreover, radio is the ideal buy for a client whose budget is tight.

It is extremely difficult to compare the advantages of one advertising medium as opposed to another. William K. McDaniel, executive vice president, NBC Radio network, told sponsor. On the one hand, he said, advertising in network radio is by its very nature a national sales effort, while advertising in other media such as newspapers or spot radio or spot tv could easily be a local effort.

McDaniel stressed the importance of merchandising in any media purchase. "We submit that in impact on an advertiser's sales force, in in-store displays, a network radio campaign with its personalities, its aura of show business, is far more dramatic than a newspaper campaign. Like Lochridge and other radio execs, he cited radio's flexibility, its ability to change radio copy or launch a campaign enabling a sponsor to capitalize on fast-moving marketing developments.

He advanced three basic reasons for changing the programing concepts of NBC Radio which now features NBC's *News on the Hour*, *Emphasis* and *Monitor*. First, the radio audience changed during the Fifties (development of a leisure-oriented society on-the-go); second, the radio set itself has changed (car radios, portables, transistors—these can be taken with you . . .); and third, the methodology of radio advertising changed in the Fifties.

"With radio having a highly mobile, tune-in and tune-out audience, a single program sponsorship one time a week can no longer deliver the big national audiences demanded by advertisers to make their investments pay off," McDaniel explained.

What seems certain is that radio is dominant in the instant transmission of news and other vital information, notably weather news. In a recent RAB survey in every U. S. time zone, it was learned that more people rely on radio for weather information than all other media combined. Moreover, it is the educated opinion of many media experts that people today consider radio first for the latest news.

(Part II next week)

VAMPIRE

(Continued from page 44)

asked ourselves 'What would happen if we built a Lestoil commercial around the woman least likely to be voted Ameria's Typical Lestoil-User?' We liked the idea. So did the client. So, we signed Zsa Zsa Gabor for the commercials. How un-typical can you get?

"It was a deliberate parody of the typical testimonal commercial . . . and it worked just fine, largely because we made all the major copy points of Sparkle Scent Lestoil in terms of a visually-distracting personality. The commercials stood out as attention-getters amidst the serious-sell techniques used by most of the competition."

There have been other rule-breakers which have managed to be effective commercials, but they have nearly all been made by pros who knew what they were doing, and who made the commercial's gimmick work for them, rather than against them.

High-fashion props, often distracting, have been used to great advantage by cosmetic houses like Max Factor, Revlon and Helena Rubinstein. Pretty girls on water skis, usually a so-so device to set mood, was used effectively a few seasons ago by Kaiser Foil to demonstrate the tensile strength of a sheet of aluminum foil inserted, via a pair of wooden clamps, in the tow rope. Male quartets are generally supposed to be heard but not seen, but Liggett & Myers has built a high-remembrance series around a montage of stills of a day in the life of The Limeliters, who perform the background jingle.

There is nothing wrong, admen agree, in producing a commercial which has taste, imagination *and* effectiveness in the viewer's living room. To believe otherwise, as one agencyman put it, "would be like condemning *Gone wtih the Wind* or *Bridge on The River Kwai* as movies simply because they were successful at the box office."

And agencymen also feel that a succinct summation of the problem can be found in Rosser Reeves' parting shot on vampire video. Ineffective commercials, says Reeves, are usually made by admen who "were seeking to please their own egos; they were not seeking reality."

BROKER

(Continued from page 45)

corn (see photo page 44) have done much for boosting sales, he says.

Pezrow, who is married and the father of two children, is a Chicagoan by birth. An honor student, he was awarded the Harrey E. Burroughs Newsboy Scholarship to Harvard.

His first exposure to the food business came during his school days. While attending Latin School and Harvard, he earned money for his education by working after school and during vacations for Economy Grocery Stores, Boston (now Stop and Shop, Inc.) For a year after graduation from Harvard, he was general manager of Ecco Public Market, Hyde Park, Mass., then the largest store in the Economy chain. From 1928 until graduation from college, his positions in the Economy embraced stints as order boy, office boy, retail clerk, ice cream sales supervisor and assistant store manager.

Since then his career included sales and management positions with Beechnut Packing Co.; Doughnut Corp. of American; J. B. Carr Biscuit Co., and Silver Skillet Brands, Inc. He was vice president and director of sales for Silver Skillet which is a canned meats packer. He moved to Delicia Chocolate & Candy Mfg. Co. and later joined Otto Weber Assoc. In 1949, he resigned his post as v.p. at Weber to form his own firm.

With solid sales background, it is understandable that Pezrow has such strong feelings about salesmanship and salesmen. And it's not difficult to fathom why he literally blows up at remarks such as one made by an executive of large ad agency. "Salesmanship and salesmen," said the ad man, "are a thing of the past."

"This statement could not be farther from the truth." declares Pezrow bristling with anger.

"This ad executive," he spouts, "ought to climb down from his ivory tower and get out in the field where he'd find out how it is more important than ever that a manufacturer employ salesmen—good aslesmen—who know their products and who know how to sell and merchandise. Salesmen who are paid only after merchandise is successfully sold can't make their living spouting head-line-seeking generalizations at sales executives club luncheons!"

SPONSOR ASKS

(*Continued from page* 50)

number of area newspapers which carry these special sections from three to five. They appear in four general dailies and the Catholic "Observer." This testifies to the success of this medium.

We believe that rather than scheduling a series of smaller ads over a period of time, come on with a big blast at a crucial month—the beginning of a new viewing season—with a big blast that has a good chance of being saved for future reference.

All newspapers are now happy with this annual promotion. As early as August they come to us soliciting the tabloid. We receive from 30 to 40 per cent "free ink" based on the paid space.

Grayce Papps, *promotion director, WMTW-TV, Portland, Maine*

Mt. Wash. TV is an area station. The unique problems involved in promoting an area station, such as



WMTW-TV's "Movie Log" promotion reaches into 1100 *separate communities*

WMTW-TV are created by the need to reach *individual* viewers in a vast coverage area. Our vast coverage area is the result of a carefully planned and intricately executed transmitter on top of Mt. Washington, New Hampshire which is the highest peak in the northeastern United States—a mountain 6400 feet high, a mountain five times taller than the Empire State Building.

"The Mountain" services an area that covers tri-state Maine, New Hampshire, Vermont and eastern N. Y. State encompassing 36 counties and over 1100 individual communities.

Advertising media available within "the mountain" area include 37 daily newspapers, 55 weekly newspapers and 41 AM radio stations, plus an uncounted number of newspapers and radio stations within our Canadian coverage area. Pinpoint coverage to all these media would stagger any cost-conscious promotion director.

(*Please turn to page* 76)

FACTS PROVE Conclusively!

K-NUZ IS HOUSTON'S NO. 1 BUY

ADULT AUDIENCE and TOTAL AUDIENCE

Here are the latest FACTS and FIGURES on cost-per-thousand TOTAL audience and cost-per-thousand ADULTS delivered by Houston Radio Stations. K-NUZ again is conclusively Houston's number one BUY!

TRAFFIC TIMES
6 AM - 9 AM and 4 PM - 7 PM
Monday thru Friday

STATION	Cost Per 1000 Total Audience	Cost Per 1000 Adult Audience
K-NUZ	$1.19	$1.46
Ind. Sta. "A"	$1.54	$1.97
Net. Sta. "A"	$2.08	$2.23
Ind. Sta. "B"	$2.40	$2.72
Net. Sta. "B"	$3.45	$3.61
Ind. Sta. "C"	$1.55	$1.61

9:00 AM - 4:00 PM
Monday thru Friday

STATION	Cost Per 1000 Total Audience	Cost Per 1000 Adult Audience
K-NUZ	$1.17	$1.56
Ind. Sta. "A"	$1.28	$1.92
Net. Sta. "A"	$2.56	$2.73
Ind. Sta. "B"	$1.85	$2.27
Net. Sta. "B"	$4.84	$5.16
Ind. Sta. "C"	$1.63	$1.72

Source: July-August PULSE, 1961 ¼ hour average ratings against published one time minute rates in October 1, 1961 SRDS.

1st WITH THE MOST K·NUZ

THE LEADER IN HOUSTON — 24 HOURS
Affiliated with K·QUE — Houston's TOP FM STATION
MEMBER OF TEXAS QUADRANGLE
IN HOUSTON, CALL DAVE MORRIS
JAckson 3-2581

AIMS

THE KATZ AGENCY, INC.
National Representatives

WSOC-TV and Charlotte...
station and city on the grow, grow, grow!



Charlotte's industrial and business development first 6 months 1961:*

33 new firms

Plant investments by new firms—up 205%

New jobs created—up 12%

Amount building space used—up 31%

**Compared with same period '60*

Charlotte is one of your finest areas for sales growth. Business expansion far outstrips U. S. average . . . and Charlotte leads in healthy N. C. by a healthy margin. Nation's 29th in wholesale distribution; tops giants like Louisville, Richmond, Miami. Get more sales, more advertising exposure for your money. Get on Charlotte's WSOC-TV, a great area station of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by **H-R**

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

13 NOVEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Westinghouse and General Electric are the latest victims of the stiffening attitude at the FCC: both got letters in connection with license renewal applications and with the Westinghouse application to buy KLAC, Los Angeles.

The letters were outgrowths of the bid-rigging anti-trust cases against leading electrical manufacturers.

Westinghouse and GE top officials had pleaded they knew nothing of the illegal activities of underlings. The FCC wanted to know, in view of this defense, whether they **would know of transgressions by station management,** and if there is **"proper discharge of the responsibility of top management."**

The companies were directed to answer a long list of questions in this vein, and to do so as quickly as possible.

FTC and FCC cooperation in the field of false and misleading broadcast advertising has also been tightened.

FTC is now making available to FCC a list of its actions in this respect, and FCC is passing the story along to all stations. Inference is that **advertising found lacking in candor and truthfulness should be dropped,** though there is **no concrete threat against licensees.**

FTC is also making available to the general public a list of its actions on a monthly basis, along with Commission lectures about bewaring of fakers.

The FCC has switched its programing probe to Washington for the chapter in which the networks will give their testimony: date has been set for 9 January.

Bearing witness to the growing weight the FCC is giving this subject is the fact that the Commissioners will sit en banc to hear the network testimony. Previous chapters have been under the jurisdiction of chief hearing examiner James Cunningham.

These proceedings began all the way back in May 1959. Although twice held up for court proceedings to compel testimony by independent program suppliers on matters these suppliers held to be confidential business information there has also been much FCC foot-dragging.

The FCC says that the segment beginning 9 January **will at long last be the end of the trail.**

The Commission set out to hear from all principal groups which supply programs for tv with regard to policies and practices in the network tv programing process.

The issues at first appeared to revolve around **whether there is a concentration of power in the hands of the networks.** Soon, however, there were such questions as sponsor control and monopoly of the field by talent agencies.

The Alford (D., Ark.) House Small Business subcommittee hearings on whether small advertisers are kept off prime time on their local stations by large national advertisers, due to start last Monday, were postponed for a month at the last minute.

Official explanation for the new 6 December date was given as the **uncovering of new evidence and new witnesses.** There was no hint as to what the new material might be.

(*Please turn to page* 65)



Significant news, trends in

- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

13 NOVEMBER 1961

Copyright 1961
SPONSOR
PUBLICATIONS INC.

It's all over for Ziv-UA as a tv film producer with its own cameras.

From now on Ziv-UA will follow the UA formula of **working with autonomous producers who'd get financing and distribution cooperation, but who'd produce tv series independently.** UA has done this very successfully in theatrical production.

Prior to Ziv's merger with UA last year Ziv was the biggest of the syndication companies in distribution and also the biggest syndicator in the production area. (For story on how the UA formula supplants the Ziv pattern at Ziv-UA, see SPONSOR-WEEK, page 9.)

Walt Disney has retained residual rights to shows like Mickey Mouse and will probably syndicate them through his own Buena Vista company.

And reports are that he's **ready to do that pretty soon.**

The four year backlog of cartoons that ran on ABC TV will be freshed up with some new production for the syndication release.

Naturally, it would mean that a sales setup would have to be created—and it **would mark the entry of Buena Vista into syndication.**

ITC now has a claim to a share of first place honors with Ziv-UA for the most first-run entries in syndication for 1961: each has three.

Danger Man, third ITC show, hedges its episodes among 15 first runs and 24 re-runs off CBS TV, which bought it to fill a 1960-61 mid-year slot. Series is already sold to WNEW TV, New York; KABC-TV, Los Angeles; KING-TV, Seattle; KOA-TV, Denver; KTUL, Tulsa; KOLN, Lincoln; WEHT, Evansville, and elsewhere.

ITC's two other new shows, Whiplash and Supercar, are in 111 and 71 markets.

Desilu will set up its own office for worldwide syndication of its tv film backlog, none of which has been used outside the U. S.

Richard Dinsmore will leave Screen Gems to head the new unit.

Other tv film houses with their own overseas sales representation are MCA, Screen Gems, Ziv-UA, NTA and the three network syndication arms; also others such as Warners have had special overseas representation of their own.

Syndication sales forces are cheered by the approach of December with its usual network drop-offs opening up extra time periods.

Although new shows will be thrown into some of these time periods and others will be occupied by shifted shows, when the January schedule arrives **there are usually some good syndication openings around.**

These spots have been especially good in the past for 26 week shows because they can get off their first runs by summer, do their repeats in the third quarter, and, then, if necessary **vacate the time spot when the next fall season starts.**

UAA has confirmed that its service departments have been consolidated with those of Ziv-UA in Cincinnati.

But UAA is keeping separate sales offices in New York, Chicago, Dallas, and Hollywood that will **operate separately from Ziv-UA's.**

The five Westinghouse stations have purchased ABC Films' Wyatt Earp re-runs and will program them weekly in early evening slots.

The last of the five to buy the group was WJZ-TV, Baltimore. The re-run series is sold in 55 markets.

Lloyd Burns, Screen Gems' international v.p., is off for three weeks in Europe to look at sales and production possibilities.

Just back from five weeks in the Far East, he has Mexico and South America on his agenda after Europe.

Unlike other small companies which are bearing down heavily on new documentaries, Tv Marketeers is one distributor which is sticking to action-adventure.

TvM's latest is The Flying Doctor, first run here in the U. S., produced by ABC (Australia) and previously sponsored in Canada by Colgate. **All 39 episodes are in the can.**

This is the distributor's second new show of the year; the first was Sea Hawk.

Meanwhile the Wynn Nathan company is bolstering its re-run portfolio as well: it acquired Dr. Hudson's Secret Journal, Headline, Heart of the City, Mayor of the Town, and others from MCA, of which Nathan was at one time syndication sales chief.

VHF, Inc., a New York commercials producer, has figured out what to do with a video tape commercial that has outdated copy.

The solution is for the announcer to post-sync while watching a monitor.

In one commercial for North Advertising with Arlene Francis, the whole production was post-synced.

WASHINGTON WEEK

(*Continued from page* 63)

Since the question to be considered appears to revolve around the ability of national advertisers to tie up local stations with network programs, it would seem to bear a remarkable resemblance to proceedings on network option time already in progress before the FCC.

There is some question also as to whether the subcommittee might bow to strong pressures for **reversal of its decision not to study the effect of pay-tv on small business,** and on its ability to find prime advertising time on local stations.

The FCC has issued a permit for construction of an all-Spanish-language uhf tv station on channel 34 in Los Angeles: the action drew a strong protest vote from Commissioner Frederick Ford.

Ford said that the action would form a precedent for use of uhf for specialized stations. He added this could **endanger the FCC's goal of full commercial use of uhf,** and that it could also make needed uhf channels unavailable for education tv when the educators get around to claiming them.

Applications for new drop-in vhf channels in Grand Rapids, Mich., Syracuse, N. Y. and Rochester, N. Y., have assumed aspects of a gold rush.

Total has reached 11 in Rochester, 10 in Syracuse and 6 in Grand Rapids, and only if applicants can get together on a "trusteeship" arrangement will there be **any chance for any of the three stations to get on the air without long delays.**



13 NOVEMBER 1961

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SPONSOR
PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

A problem plaguing agencies on the commercials side is the indisposition of some Screen Actors Guild members to reveal their product conflicts.

The embarrassment for agencies: to find out **after the actor has finished the studio job** that he recently **worked on a commercial for a competitive product.**

One protection for them, say burnt agencies: SAG adopt for its membership a truthfulness clause and **enforce it with stiff fines**—to be relayed to the offended agency.

An alien to the business was asked for his offhand definitions of terms commonly used in air media and his response was something like this:

Wild spots . . . night clubs where anything goes.
Fringe time . . . a watch or clock decorated with doodads.
Blitz . . . the innocent as well as the wary have to take it.
Saturation . . . when you can't imbibe another drop.
Chain-break . . . caused by a weak link.
Beef up . . . a diet rich in fats and carbohydrates.
Run-of-schedule . . . you pick your own time to travel.
Scatter plan . . . you throw it around with due aforethought.
Frequency and reach . . . getting away out there often enough.
Section I . . . Tiffany prices.

Ad agency showmen are looking askance at the trend toward resurrecting old successful comedy teams in cartoon form.

As they view it, a situation comedy cartoon can click only if the characters can do things that are impossible to humans. Animated gags aren't the sole answer.

There's a sound reason for the trend among the local rating services to accord more and more goodwill attention to reps.

It's this: the services get most of their money from stations and the stations' choice of service is **naturally influenced** by what the rep thinks will serve him best.

The rep obviously takes his cue from what most agencies use, and, to add another link, the agencies look to the **clients** for their own choice.

As some Madison Avenue admen see it, there's an element of the crocodile in the tears being shed by newsprint columnists over what they deem air media's shortcomings in covering the news.

Cracked one of these admen: If tv and radio really went all out as a competitor in the news area, the same columnists would wail that bread's being taken out of their mouths.

Box-office Hollywood is finding that magazines and newspapers are turning with equal alertness and avidity to tv for space-filling artwork and stories.

The one thing that the editors ask from the press agents is that the material be graced with some imagination and reflect a minimum of the old Hollywood clichés.

Let it not be said that the costly failure, Ford Star Time, of three seasons ago failed to leave some endowment behind it.

You'll recall that Mitch Miller's Sing Along was introduced on that series.



delivered on WFAA-820 Dallas!

A NEW CONCEPT PAYS OFF! WFAA-820's **"Southwest Central"** format is just six months old, and already it has made the dominant radio voice of North Texas even BIGGER! There have been gains in 25 of 26 quarter hours; more men listeners; more women listeners; more potential customers delivered on WFAA-820 in the metro and station total coverage area **than on any other station!***

"WHAT IS SOUTHWEST CENTRAL"? It's a modern concept in radio . . . more complete news coverage . . . a fresh sound in music . . . featurized programming including farm, sports, fashion, food, markets, editorial, business, timely public service features . . . genuine ELECTRONIC JOURNALISM. The "Southwest Central" concept was formulated to retain the solid following of loyal, long-time WFAA listeners and to add appeal for a vast new audience of young adults — that youthful age from 17 to 77 — all prospects for your products!

WFAA-820 truly **delivers** those who control the nation's purse-strings! Let your PETRYMAN put this potential to work for YOU!

(*Source: A. C. Nielsen, July-August, 1961)

WFAA-820
RADIO NBC DALLAS
Represented by Edward Petry & Co., Inc. The Original Station Representative



AT "Communications Center" DALLAS
WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

SPONSOR WEEK WRAP-UP

Hagerty: Tv news

(Continued from page 10, col. 3)

Cowboys and Indians and the Private Eyes seem to have the edge.

"I admit I can't understand this disinterest—but it does exist."

Hagerty then called on promotion people for their assistance. "You can help our news department programs—you can call attention to them—you can give them the nationwide and local publicity they honestly deserve." Hagerty urged: "You can plug them—as you plug entertainment programs."

Advertisers

"Project X" may have stolen much of the bright light at the ANA convention (SPONSOR 6 November), but several significant sparks were kindled as leading advertisers touched on industry problems.

Mounting tv costs generated general concern and Howard Eaton, Lever Brothers executive and ANA Broadcast committee chairman, referred to a plan now underway to encourage film producers to seek advertiser support in talent union negotiations.

"Segmentation" was a theme com-

TOUGH ASSIGNMENT—WKY-TV, Oklahoma City, on 48 hours' notice, covered President Kennedy's recent highway dedication—in the middle of three-million-acre forest preserve. With help from WTVT (TV), Tampa, two mobile units traveled 3,000 miles for the event





PRETTIEST PROMOTION—KHJ-TV hired three "harem girls" to promote telecasting of 'The Land of the Pharaohs.' Congratulating each other are publicity dir. Tony Arnone (l) and programing dir. Wally Sherwin

SIGNING FOR TEXIZE sponsorship of a news show on WFBC-TV, Greenville, N. C., is Miss Bettye McCowan, media mgr. of Henderson Adv. with stn. sls. mgr. Bob Glass



HONORARY CREW member Debbie Drake displays cruise chart presented her by the Chiefs of the U.S.S. Aucilla, who view her daily exercise show on WAVY-TV, Norfolk





REAFFILIATION with Mutual Brdcstg. System by KHJ, L.A., is confirmed by RKO-General brdcstg. v.p. Hathaway Watson (r) and MBS stns. v.p. Charles W. Godwin. Frank Erwin, assistant to MBS pres., looks on

mon to marketing talks delivered by William Hesse, B&B president, Wallace Drew, Coty v.p., and William Steers, DCS&S president. The day of the single national brand is gone, they said, and replaced by a mammouth effort to appeal to each of many segments of the market.

Campaigns:

King Korn Stamp Co. went all-out to mark the 2 November opening of a new Bohack market in Manhattan. Campaign included local spots on WMGM, WINS, WABC and WOR, and a seven-day stint on the WNBC moving message sign in Times Square. Shoppers got some 400,000 free stamps but the lucky winner drove away in a Falcon station wagon stocked with free Bohack groceries.

Sues, Young & Brown, Los Angeles distributor for Zenith Radio products, bought over 5,000 spots for what it terms "the biggest campaign in FM history." Scheduled on 17 Southern California FM stations, the unprecedented promotion is on behalf of a new, low-priced multi-speaker stereo console.

PEOPLE ON THE MOVE:

L. J. McGrady was appointed director of advertising for The Electric Autolite Co. . . . **Robert E. Brooker** resigned as president of Whirlpool to become president of Montgomery Ward. **Elisha Gray,** Whirlpool chairman, will take over the vacated position . . . **Gordon Parrish,** Los Angeles public relations manager for Coca-Cola, has rejoined the parent co. as liaison with bottlers in the areas of advertising and merchandising . . . **William B. Horsey** has been named assistant advertising manager in charge of promotion for consumer and institutional sales of Salada Tea . . . **J. R. Lakin,** formerly with General Motors, joined B. F. Goodrich Tire Co. as v.p. of marketing.

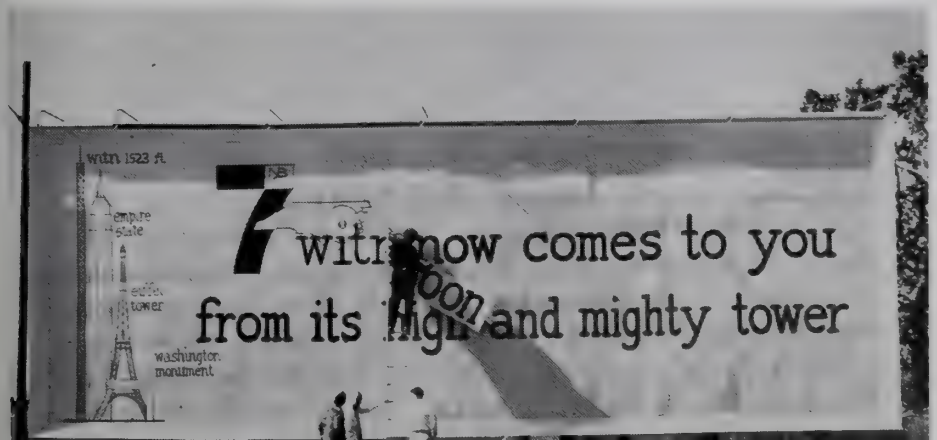
NEW OFFICERS elected by the Missouri Brdcstrs. Assn. are (l to r) Harold Douglas, KMMO, Marshall, secy.-treas.; Robert Hyland, KMOX, St. Louis, pres.; Don Daily, KGBX, Springfield, v.p. Standing (l to r) is the new board: Elmer Donze, KSGM, St. Genevieve; Earl Dougherty, KXEO, Mexico; William Bates, WDAF-TV, Kansas City; Sam Burk, KIRX, Kirksville





POWER BOOST to 5 kw called for a celebration at WGHQ, Kingston. Gathered were (l to r) Gabby Hayes, Al Kelly, Peg Leg Bates and Mary Margaret McBride

HIGH AND MIGHTY describes the new transmission tower at WITN, Washington, N. C., which began operating 21 October. The tower is higher than the Empire State Building





INTERNATIONAL AGREEMENT is sealed with a handshake between Barton A. Cummings, pres. of Compton (r) and Noel Nixon, managing director of N. V. Nixon, Pty., Ltd.

"who knows better than my salesmen how our spot schedule on WSUN pays off?"



THIS IS HOW C. J. STOLL, MOBILE HOME DEALER IN ST. PETERSBURG, FLORIDA, AND PAST PRESIDENT OF THE NATIONAL MOBILE HOME DEALERS ASSOCIATION, FEELS ABOUT WSUN RADIO

"Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you, too!

Ratings vary from survey to survey, but the one constant is SALES! Dollar for dollar, by any survey, your best Tampa-St. Petersburg buy

WSUN radio 62

Tampa - St. Petersburg

Represented by GILL-PERNA, INC. & McCONNELL ASSOCIATES, INC.

International Entente:

Campbell Soup Co. acquired a controlling interest in Les Industries Alimentaires (Biscuits Delacre) of Vilvorde, Belgium, producer of cookies, crackers and associated products.

Agencies

We must sell America instead of giving it away, charged Charles H. Bower, president of BBDO, last week in an address before the Economic Club of Detroit.

A united effort is needed to combat communist propaganda and advertising is essential, he said. Critics of advertising "are attempting to dismantle our only possible propaganda apparatus, just when we need it most," he warned.

Wexton reshuffled its top executives, with Larry Schwartz, president since 1953, moving up to chairman and chief executive officer.

Martin Solow, formerly executive v.p., becomes president and creative director, and Adrian Price was named executive v.p. and supervisor of client service.

Elected v.p.'s: Henry Yaris and **John P. Little** at Kudner . . . **Richard Mann** at Smith, Henderson & Berey . . . **Fred J. Hatch** at MacManus, John & Adams.

PEOPLE ON THE MOVE:

John F. Sanderford, Jr., to account executive at Zimmer-McClaskey-Frank, Richmond . . . **Betty Kornacker** to media director at Irving J. Rosenbloom & Associates, Chicago . . . **Charles B. Russell** to Boston public relations manager at Albert Frank-Guenther Law . . . **S. Brady Brown** and **James D. Cameron, Jr.** to account supervisors in the contact department of Y&R . . . **Maurice Bowers** to media manager at F&S&R, L.A., and **Virginia Weigl** to media buyer at the same office . . . **Robert J. McDonald** to account executive and **Abbott Davis** to media supervisor at Knox Reeves, Minneapolis . . . **David P. Hotz** to account supervisor at Papert, Koenig, Lois on the Pharmacraft Laboratories account . . . **Harold W. Gully** to public relations manager at Leo Burnett . . . **William H. FitzSimmons** to account supervisor at Foote, Cone & Belding, L.A., on the Grocery Products division of Purex . . . **Monie Vandervort** to sales promotion executive at Leo Burnett . . . **Howard Colwell** to copy chief at Kudner . . . **Mort Reiner** and **Leonard Soglio**, formerly radio-tv time buyers at Hicks & Greist, have been promoted to broadcast media supervisors.

Agency appointments: KNX Los Angeles to **Guerin, Johnstone, Gage** . . . Talb Industries, Pell Pharmaceuticals and Waber Electronics to **Alan M. Shapiro Advertising,** Philadelphia . . . Canadian Pacific Airlines to **K&E** . . . Fairfield Laboratories, new proprietary drug firm, to **F&S&R, L.A.** . . . Shoreline division of Salada Foods to **R. E. McCarthy** from DDB.

Kudos: Paul J. Paulson, account executive at Compton, was chosen president of the Wharton Graduate Business School of New York, a club composed of leading business and industrial executives in the area.

Station Transactions

KRGV (AM & TV), Weslaco, Tex., has been transferred from the LBJ Company to Kenco Enterprises.

Stoddard P. Johnston, formerly with KTVU, Oakland, is the president and general manager under the new ownership.

New Quarters: KTRK-TV, Houston, formally dedicates its new studios 20 November, the station's seventh anniversary.

Located on a four-acre site, the two new studios are fan-shaped and housed in what's reportedly the first round tv studio building in the U.S.

Associations

Beware the entertainment phonies who put "a shocking twist in a rou-

tine plot, sprinkle it with profanity, inject a judicious amount of pornographic titillation, and hail it as a masterpiece of mature programing."

So warned Robert D. Swezey, NAB code authority director, speaking to the North Carolina Association of Broadcasters.

Another big problem for tv will be the "box office smasheroos" now being produced for movie theaters but destined for tv, he added.

The Florida Association of Broadcasters will hold a one-day seminar in Jacksonville 21 November. James O. Juntilla, assistant chief of the FCC broadcast bureau, will translate FCC attitude on program logging.

Other speakers include Marcus Cohn, Washington attorney and William Kaland, Westinghouse Broadcasting Co.

Tv Stations

Corinthian Broadcasting program managers gather in New York 13-14 November to exchange ideas on common-interest topics like public service.

Highlights of the meeting will be the annual public affairs awards to stations and a speech by a CBS newsman.

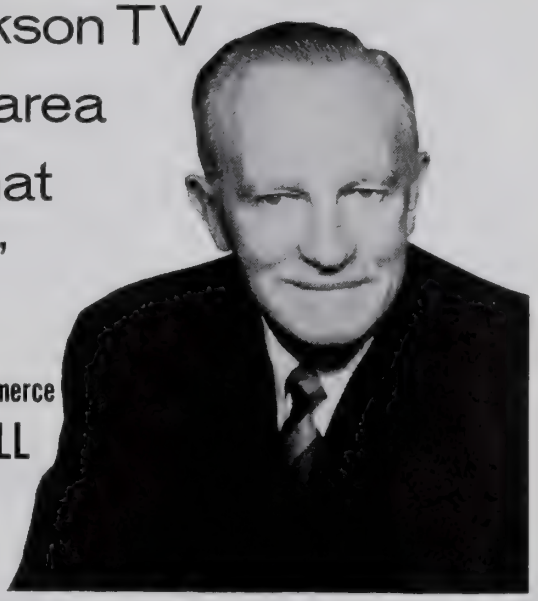
KTTV, Los Angeles, closed a news sponsorship deal with Great Western Savings and Loan similar to the NBC-Gulf Oil "instant news" contract. Beginning 1 January, the bank will pick up the tab for all fast-breaking news stories and special bulletins.

Joining with GW for sponsorship of a regularly-scheduled special events package will be Liggett and Myers.

Ideas at Work:

WMT-TV, Cedar Rapids, expects to clear $10,000 from sales of its monthly booklet which supplements its daytime "Home Fare" show. Newsletter includes recipes, sewing tips, gardening and craft ideas.

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."



Past President,
U.S. Chamber of Commerce
BOYD CAMPBELL
Pres., Mississippi
School Supply

WJTV Katz **12** **WLBT** Hollingbery **3**

Serving the Jackson, Miss., Television Market

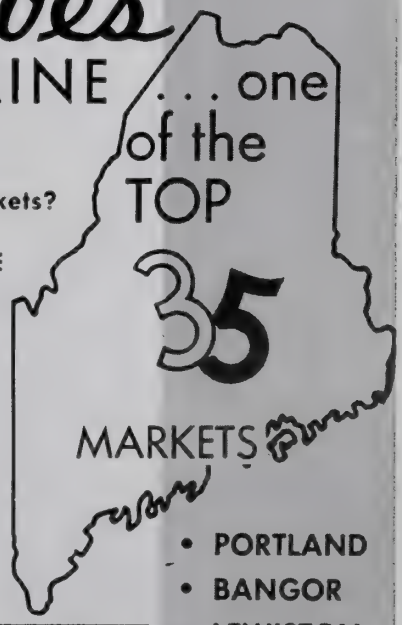


LOBSTERADIO *serves* MAINE . . . one of the TOP 35 MARKETS

WLOB

Buying the top "35" Markets? Then you must include "Lobsterland" — MAINE

- Uniform product distribution
- Single Medium Coverage — LOBSTERADIO
- $1.6 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as $28 for minute spots



- PORTLAND
- BANGOR
- LEWISTON
- WATERVILLE
- CARIBOU
- AUGUSTA
- RUMFORD
- SANFORD

1 RADIO ENTITY WITH 8 TRANSMITTERS

LOBSTERADIO EXECUTIVE OFFICES:
Columbia Hotel,
Portland, Maine
TEL. SPruce 5-2336
MANAGER: MEL STONE

REPRESENTED BY:
Devney-O'Connell Co.

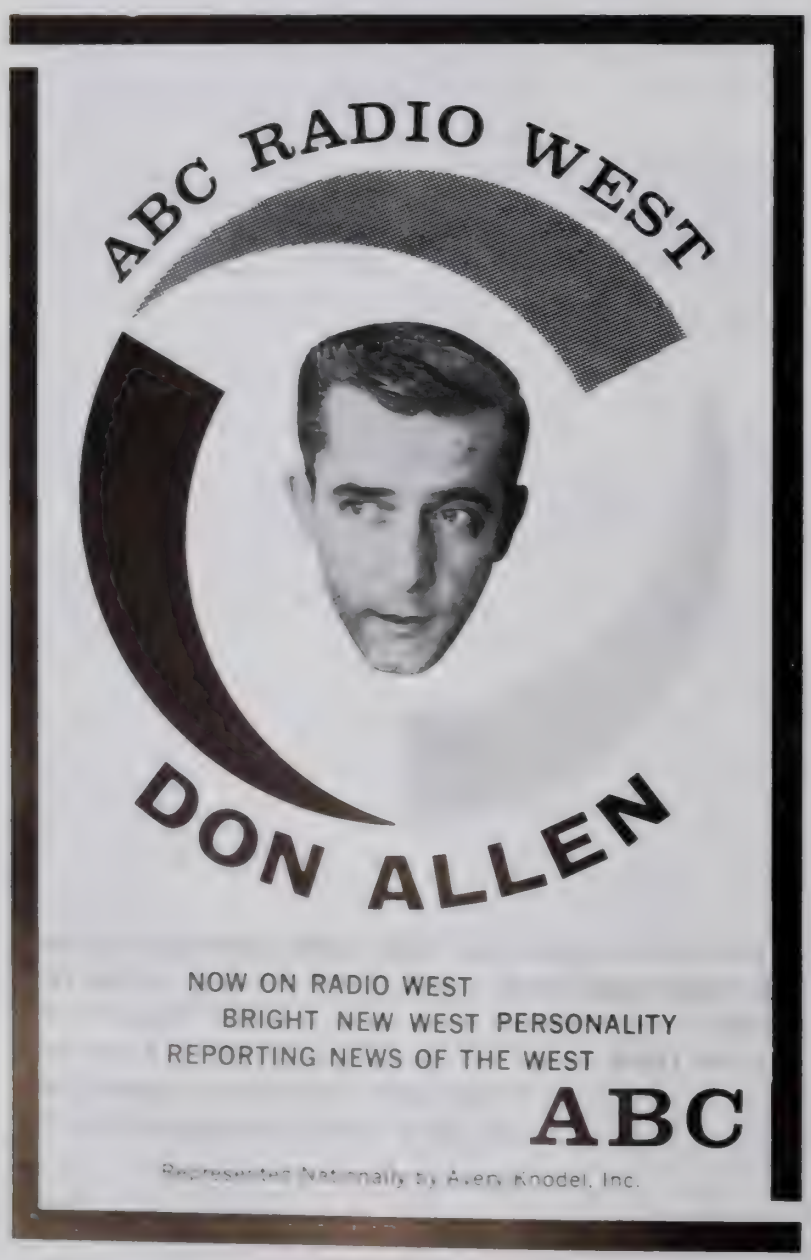
BOSTON
George Eckels & Co.

Kudos: Lewis H. Avery, president of Avery-Knodel, has been re-elected to the Board of Directors of TvB.

PEOPLE ON THE MOVE:

John C. Sellers to account executive at KIRO-TV, Seattle . . . **Harry E. Travis** to public service director at WWTV, Cadillac-Traverse City . . . **Terrence S. Ford** to assistant promotion director at WJW-TV, Cleveland . . . **Frank Browne** to Midwestern Sales and Marketing manager at KTTV, Los Angeles . . . **Norman Paul** to local sales manager at KNTV San Jose . . . **Leonard N. Sable** to account executive at WTMJ-TV, Milwaukee . . . **Joel Carlson** to manager and **Clayton Edwards** to director of news at WTAR Norfolk . . . **Dave Maxwell** and **Bill Walker** to station managers at KLYD (tv and radio respectively), Bakersfield . . . **Jim Gillespie** to account executive and merchandising dir. at KXTV, Sacramento . . . **Robert Hanna** to WCKT, Miami, as National Sales Service.

Kudos: KGO-TV, San Francisco, received a Certificate of Commendation from Gov. Edmund G. Brown for its "summer jobs for students" community TV campaign. The station donated $26,220 worth of air time and helped instigate similar contributions from other Bay Area tv outlets . . . **WFBC-TV,** Greenville, National Sales Manager Douglas A. Smith was awarded the AFA Bronze Medal for distinguished service in advertising.



Radio Stations

The unmistakable imprint of wire copy marks most broadcast journalism, which suffers from a frightening sameness and ambiguity. So said Dick Cheverton, WOOD-TV, Grand Rapids, before the Broadcast News Seminar in Missouri.

Radio-tv newsmen have been the victims of a corrosive process, particularly on the local level, he said, calling for better training and a return to original reporting.

Ideas at work:

- **WJAS,** Pittsburgh, ran a "Trick or Treat for UNICEF" drive this Halloween in four communities.
- **KMBC,** the new MBS affiliate in Kansas City, prior to its 29 October debut ran a telephone marathon called "Operation Opinion" to determine the listening tastes in its coverage area.
- **KNX,** Hollywood, is donating more than 20,000 45 RPM records from its collection to various civic groups in the city.

PEOPLE ON THE MOVE:

Robert Williams to local sales manager at WAPI, Birmingham . . . **Adaline Bussard** to public relations and sales director at KGMI-FM, Bellingham, Wash. . . . **W. V. "Bill" Hutt** to assistant general manager and **Robert M. Riley** to commercial manager of KTHS . . . **Thomas Viscardi** to director of sales development at WADO, New York . . . **Kenneth John-**

son to sales service coordinator at WLS, Chicago . . . **Charles R. Sanders** to manager at WSPA, Spartanburg . . . **Ronald B. Egar** to sales representative at WOKY, Milwaukee . . . **James F. Simons** to General Manager and **Robert E. Sharon** to General Sales Manager at KFWB, Los Angeles . . . **Edd Routt** has returned as v.p. and general manager at KNOE, Monroe . . . **Fred Beaton** has resigned as assistant manager of KWKW, Pasadena, to become a regional membership executive with the Associated Press . . . **George Wilson** to executive operation manager and **Lee Simms** to public service director at WTMA, Charleston, S. C. . . . **Tim Sullivan** to assistant station manager at KGMC, Englewood, Colorado.

Kudos: KIDA, Des Moines, received the Army's public service award "for presenting the vital and significant story of the Army to a major audience of the American people . . . **WJBK,** Detroit, v.p. and general manager Harry R. Lipson will be guest lecturer 20 November at Michigan State University.



Networks

CBS has mapped a $14,500,000 modernization plan which will consolidate its tv and radio facilities in one production center at 11th Avenue and 56-57th streets in New York.

Target date for completion of the center, which will house top management, domestic and foreign news departments, six tv and five radio studios, is January, 1964.

ABC TV program strategists have decided to sub a new Bert Parks daytime strip for the Bob Cummings reruns now slotted 11:30 a.m.-12 noon.

New show's competitors are "Double Exposure" (CBS) and "Concentration" (NBC).

(For revamped NBC daytime schedule, see SPONSOR-SCOPE, page 30.)

ABC TV rounded its roster of daytime newscast sponsors with the addition of J. B. Williams (Parkson).

The full-sponsorship deal for "ABC Midday Report with Alex Dreier" marks the first time one advertiser has picked up the entire tab for an ABC TV daytime news strip.

New Affiliate: WGAR, Cleveland, will switch its affiliation from CBS to NBC in the interests of "more flexibility and more time for local programming," according to Herbert E. Evans, president of the Peoples Broadcasting Corp., owners of the station.

Radio sales: ABC signed a 26-week deal with the National Institute of Rug Cleaning for one day a week of "Breakfast Club" . . . **ABC** also picked up 52 weeks of business from Pennzoil Motor Oil (Eisaman, Johns & Laws) for co-sponsorship of "Frank Hemingway News" on the 106-station Radio West network.

New v.p.'s: Elected at NBC were **Charles R. Abry,** v.p. and general sales executive for tv; **Ernest Lee**

COLOR TV



I'LL SAY THIS . . .

"WLW Television Stations have gone all out to sell RCA Victor Color TV sets in the grand tradition of the Crosley Broadcasting group . . . covering store fronts and home fronts to really mean business for RCA Victor. Advertisers have a pot of gold waiting for them at the end of the WLW Television Color rainbow!"

RCA

Raymond W. Saxon, Vice Pres.
Marketing
RCA Sales Corporation

Call your
WLW Representative . . .
you'll be glad you did!

WLW-I Television Indianapolis
WLW-D Television Dayton
THE CROSLEY GROUP
WLW-C Television Columbus
WLW-T Television Cincinnati
WLW-A Television Atlanta
W L W Radio

Crosley Broadcasting Corporation

Jahncke, Jr., v.p., standards and practices; **Angus Robinson,** v.p. tv network sales, central division.

Representatives

Rep appointments: KUXL, Golden Valley, Minn., which began operating 6 November, to **James D. Bowden** . . . KFIF, Tucson, to **J. A. Lucas,** California, for West Coast sales . . . KTVE, Monroe, La., to **Venard, Rintoul & McConnell.**

PEOPLE ON THE MOVE:
Pierce (Pete) H. Foster to Edward Petry from the N. Y. office of WGN, Chicago . . . **Leonard C. Warager** to N. Y tv sales staff at Katz.

Film

CBS Films sold its 65-episode series, "You Are There," to the St. Louis Public Library.

Educational station KETC began broadcasting the program 31 October in a prime slot, with repeat broadcasts during the day for public schools in-class viewing.

ITC's "Whiplash" is now in 111 markets with new sales made to WLW-D, Dayton, WEHT-TV, Evansville, and WESH-TV, Orlando.

"Supercar" sales were made to WDEF-TV, Chattanooga, WNBF-TV, Binghamton, WDBJ-TV, Roanoke, KOMO-TV, Columbia, Mo., WEHT-TV, Evansville, WPTV, West Palm Beach, WHAS-TV, Louisville, WLYH-TV, Lebanon, upping the market total to 71.

Public Service

WXYZ-TV, Detroit, produced a 30-minute documentary called "Detroit Vs. Time," **to answer negative reports about the city's economic climate which appeared in the national magazine 27 October.**

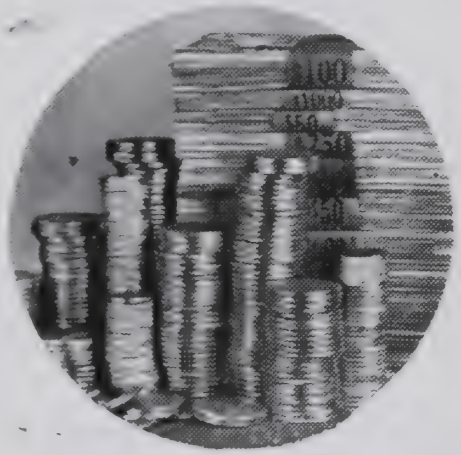
Station sent newsreel crews throughout the area to capture "the true flavor and spirit of the industrial complex." Many leading businessmen commented on Detroit's vigorous prosperity.

KOIL, Omaha set up $500 scholarships at Creighton University and the University of Omaha.

The awards will be presented annually to the senior from each school who shows "the greatest promise in the field of contemporary communications."

Public Service in Action: KRAK, Sacramento, launched a three-week campaign to promote bicycle safety. On the air announcements informed school children of a 15 check point and prize drawing 17 November at the local Goodyear Service Store.

KUDOS: KOCO-TV, Mid-Oklahoma City, is receiving praise from religious leaders and viewers alike for its new feature, "Prayer for Peace." The one-minute prayers delivered by Oklahoma ministers are aired throughout the broadcast day and specifically following newscasts . . . **WWRL,** New York, got a certificate of merit from the City Department of



ALL THE MONEY IN THE WORLD WON'T BUY THE BALTIMORE NEGRO MARKET

UNLESS YOU USE **WSID** RADIO

PROOF! August 1961 Pulse Negro Survey Spots WSID No. 1

PROOF! July-September 1961 HOOPER SURVEY Spots WSID No. 1 with 100% Negro Programming

WSID Brochure including a detailed PULSE BALTIMORE NEGRO MARKET STUDY, August 1961, available on request

Contact C. Carroll Larkin, Gen. Mgr. WSID or UBC Sales, New York—Chicago—Los Angeles—San Francisco
Dora-Clayton Agency, Atlanta, Georgia

WSID AM FM

ONE OH! ONE ON EVERYONE'S RADIO

[illegible] South Charles Street • Baltimore, Maryland

SA 7-8250

Health "In recognition of its fine spirit of public service." Station is Greater New York's only all-day, Monday through Friday Negro market radio station.

PEOPLE ON THE MOVE: Bill Thompson, public relations and sales promotion director at KGBS, Los Angeles, will take over the direction of community affairs for the station.

Trade Dates

The Eastern Annual Conference of the A.A.A.A. is scheduled for 14, 15 and 16 November at N.Y's Hotel Biltmore

Nine specialized sessions will include, for the first time, a meeting on direct mail advertising. Barton A. Cummings, president of Compton, will preside over the Conference Luncheon.

Special closed meeting dealing with the causes for criticism of advertising will be keynoted by Arthur C. Fatt of Grey, chairman of the A.A.A.A. New York Council.

Another highlight: the application of electronic computers to problems of media strategy will be explored at the research meeting led by BBDO's Clark L. Wilson.

The Southwest Council of the A.A.A.A. will also take place 14-16 November at the Shamrock-Hilton, Houston.

Chicago chapter of the AMA holds its second annual conference meeting 17 November, with John B. Hunter, Jr., B. F. Goodrich advertising director, delivering the keynote address on the effectiveness of research.

The 17th Annual Georgia Radio-TV Institute program is set for 23-25 January at Athens.

Equipment

RCA staff engineer Charles J. Hirsch told the EIA radio fall meeting that stereo's capacity to create a "special image," long the sole basis for evaluating it, is perhaps the least important of its contributions.

Stereo's real value is reproduction of music impossible on monaural systems, he said. It enables listeners to define separate orchestral instruments, which monaural reproduction often cancels and eliminates discords created by notes transmitted on a one-ear basis.

Hirsch is a member of the National Stereophonic Radio Committee, created and financed by EIA, which conducted tests used by the FCC for determination of FM stereo radio standards last spring.

Adler Electronics, New Rochelle, has developed the first 20-watt uhf translater which should extend tv coverage beyond distance and terrain barriers.

Known as UST-20, the automatic heterodyne repeater picks up vhf signals off-the-air and converts them for both color and monochrome uhf rebroadcast.

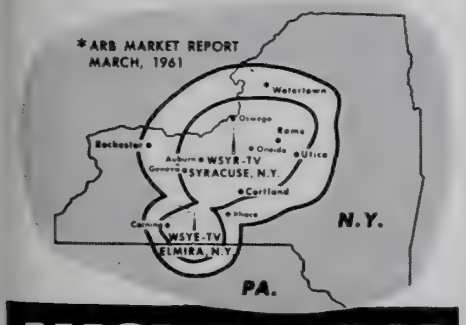
Acquisition: Cine Magnetics, New York, acquired the magnetic strip-

OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET

WSYR-TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR



WSYR • TV

NBC Affiliate

Channel 3 • SYRACUSE, N. Y. • 100 KW

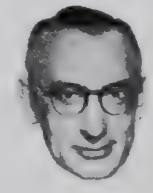
Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



BIG WIN

You ride a winner when you put your radio spot on 10,000-watt WKOW. FIRST in total weekly homes! And FIRST again in total number of counties reached! To sell the *total* Madison-area market *(both inside and outside)*, buy WKOW/1070. It's Wisconsin's most powerful radio station, by far! Ask your H-R salesman for proof. He has *your* copy of NCS '61 to help you sell Madison—plus all of Southern Wisconsin.



CBS IN MADISON

WKOW/1070

TONY MOE, Vice-Pres. & Gen. Mgr.
REPRESENTED NATIONALLY BY H-R
In Minneapolis by Wayne Evans & Associates
For WKOW-TV your rep is Young Television

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Minneapolis-St. Paul • KSO RADIO Des Moines

WHAT ARE YOUR PHOTO REQUIREMENTS?

QUALITY–

Do you get top quality? yes ☐
(Our excellence is "known by the companies we keep.") no ☐

SERVICE–

Do you get the service to meet newspaper and magazine deadlines? yes ☐ no ☐
(Our ordinary delivery is 24 to 36 hours—one hour on request.)

DEPENDABILITY–

Do you have photo coverage at a moment's notice whenever the occasion arises? yes ☐ no ☐
(We have a staff that is large enough to cover simultaneous assignments—and in a hurry.)

RATES–

Do you pay a reasonable fee for your photographs? yes ☐ no ☐
(Our rate is $22.50 for a minimum assignment of three negatives.)

COLOR–

Do you pay as little as $2.00 for quality 8x10 Ektacolor (Type C) prints? yes ☐ no ☐

If ALL "yes" boxes are checked, chances are 100 to 1 you are using

BAKALAR-COSMO PHOTOGRAPHERS

111 W 56th St., N.Y.C. 19
212 CI 6-3476



If you have even one "no" box checked, be sure to call us (no obligation) for more details.

ing firm of Frederick F. Watson, Inc. and will now offer expanded audio-visual coordination service.

Appointments: Peter Keane, Screen Gems' technical dir., elected SMPTE New York chairman . . . **Robert T. Borth,** General Electric's Washington representative, government relations service, reappointed chairman of EIA's Congressional Information Committee . . . **Ben Edelman,** assistant manager of government-industry relations for Western Electric, renamed chairman of EIA's Educational Coordination Committee.

SPONSOR ASKS

(*Continued from page* 61)

How do we solve the problem of advertising in newspapers when the largest metropolitan newspaper in our coverage area reached approximately 14% of our viewers?

Obviously, we must avail ourselves of the most effective of the media readily available . . . and we do . . . and tailor our promotion to supplement the areas that are most difficult to reach by means other than our WMTW-TV signal. Our tv "Movie Log" which was specifically designed to bring program information into the home of the viewer has enjoyed wide circulation and in addition has provided attractive advance schedule of film programing through WMTW-TV.

"The Movie Log" gives us a chance to highlight the first run films and the most famous of our features for an entire month. The WTMW-TV movie library contains 3400 of the best titles available to television. That giant library—unchallenged as the largest in all television—is both an important part of programing and the obvious target for emphasis promotion. The "Log" serves as a tangible and informative reminder of the fine programing available for the viewer.

The problem of distributing the "Log" to our enormous audience is handled as a customer courtesy distribution through leading supermarkets in Maine, New Hampshire and Vermont, retail outlets, Rexall drug stores, AAA motels and 15 cable companies. And once made available, it becomes the customer requested "service." Approximately 100,000 Tv Movie Logs bring information about "the mountains" programing to our viewers each month.

Another tailored and very successful promotional campaign makes effective use of our easily recognized Channel 8 Flag Wagon which visits viewers and brings tv personalities and prizes right into the home and communities over a three state area. The excitement generated by Flag Wagon visits to a neighborhood reinforces the promotional image we are creating and reflects the identity people make with the station throughout northern New England.

Obviously, an area station, such as Mt. Washington serving a vast complex of communities in northern New England has unique promotional problems requiring singular answers. While we utilize the standard and accepted methods of advertising and promotion, such as newspapers, direct mail, billboards, etc., we continue to look for the unique answers that successfully project the station's image . . . and happily, the "books" demonstrate.

WTRF-TV STORY BOARD



"Sette vende!"

FOR SALE: Original oil painting by Rembrandt. Never sold, copied or hung. Sealed bids now being accepted for this collector's canvas. A. M. of Rome said: "Fantastico!" P. M. of Paris said: "Magnifique!" Write Joe Rembrandt.

wtrf-tv Wheeling
PRISONER TO FELLOW INMATE: "I was making big money—about a quarter of an inch too big!"

Wheeling wtrf-tv
JUDGE: "You say you want a divorce on the grounds that your husband is careless about his appearance?"
CLAIMANT: "Yes, he hasn't showed up in two years!"

wtrf-tv Wheeling
SIGN at Three Gaynors Bottleneck Bar: "Avoid the rush . . . get your Christmas drinking done early!"

Wheeling wtrf-tv
CHAMPAGNING? Sylvia Dieges of Glass Containers Institute says they have a campaign underway to call the cocktail party a "glass reunion." Make mine champagne, the wrath of grapes, and I'll get the "glass" spirit.

wtrf-tv Wheeling
ENGLISH SOLDIERS and a Texas G. I. were playing poker when the Texan drew four aces. The Englishman on his right opened. "One pound." "Ah don't know how you all count your money, but Ah'll raise you a ton," said the Texan.

Wheeling wtrf-tv
SEVEN SELLS! . . . and that means the big, buying TV audience in the Wheeling-Steubenville Industrial Ohio Valley gets your message from WTRF-TV Wheeling. Let Seven Sell your next advertising campaign . . . just ask our rep, George P. Hollingbery, for the specifics. Merchandising? You bet!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

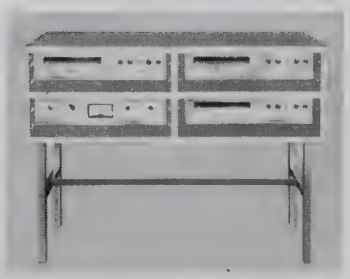
New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue!* This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotton until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design...Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. BB-264, Building 15-5, Camden, N. J.



Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.

RCA®

The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA



YOU GOTTA GO

If you want to reach the people who buy time—
you gotta go where they are.

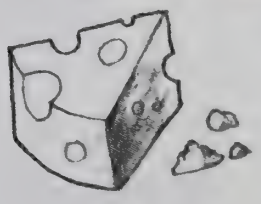
You'll find more of them reading SPONSOR than
any other book in the broadcast industry.

They're not reading just for fun, either. They're much too busy. They're reading for information. The kind of vital information about the broadcast industry that can be found in no other publication.

SPONSOR information is pinpointed exclusively to their interests and needs . . . written by the most capable and experienced staff in the field.



WHERE THEY ARE



If you want these "buyers" to "buy" you, it makes sense to buy a schedule in SPONSOR. Because in SPONSOR you'll get only those readers who can approve the orders. The only kind we deliver is the kind who can deliver for you.

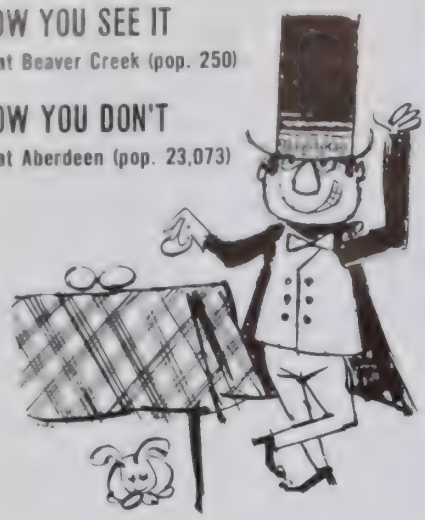
And by almost every independent survey SPONSOR delivers more of these decision-makers in a more business-like frame of mind than any other book around.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

MURRAY HILL 7-8080

NOW YOU SEE IT
—at Beaver Creek (pop. 250)
NOW YOU DON'T
—at Aberdeen (pop. 23,073)



You'll never come up a winner in a game like that. Yet that's what happens if you don't keep your eye on the tv contour map when you're buying the Sioux Falls market. To be sure that you do get the full coverage, ask for it by name—***SIOUX FALLS/KELO-LAND.*** Only one shop in New York stocks it, H-R Representatives. In fact, they're offering absolutely free an attractive portfolio of contour maps showing how KELO-LAND TV (and no other tv facility) gives you block by block, town by town, county by county coverage—the kind you have a right to expect when you pay for Sioux Falls market coverage.



CBS •ABC

KEL tv LAND

KELO-tv SIOUX FALLS; and interconnected
KDLO-tv Aberdeen, Huron, Watertown
KPLO-tv Pierre, Valentine, Chamberlain

JOE FLOYD, President
Larry Bentson, Vice Pres. • Evans Nord, Gen. Mgr.
Represented nationally by H-R
In Minneapolis by Wayne & Evans

MIDCO

Midcontinent Broadcasting Group
KELO-LAND TV Sioux Falls, S. D.
WEBC Duluth, Superior
KROC-TV Rochester, Minn.
WEAU-TV Eau Claire, Wis.
WQOW am and tv Manitowoc, Wis.

Tv and radio NEWSMAKERS



Charles Helfrich, veteran advertising and media man, has been named to the newly-created post of divisional director of advertising and promotion for RKO-General's West Coast properties, KHJ-TV (AM & TV), Los Angeles and KFRC, San Francisco. Having joined Cunningham & Walsh after graduation from college, Helfrich headed the media department at Erwin-Wasey from 1956 to 1959 when he moved to Donahue and Coe.



Stimson Bullitt has taken over the presidency of King Broadcasting Co., succeeding his mother, Mrs. A. Scott Bullitt who will continue as chairman of the board. A prominent Seattle lawyer, Bullitt has been an officer and director of the family-owned company since its inception in 1946 and the president of the Bullitt Co. since 1954. He is the author of the book *To Be A Politician* (Doubleday, 1959) and several legal-journal articles.



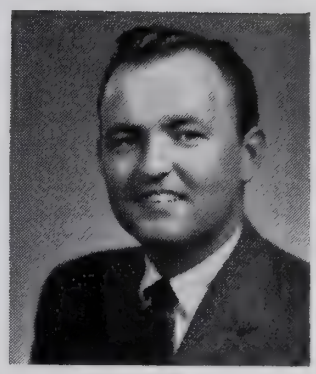
Harry E. Travis will coordinate public service activities for Fetzer Television, operators of WWTV, Cadillac, Mich. As director, he will provide a constant contact with the activities and developments in local social, economic, political and educational fields. Travis began his broadcasting career 15 years ago and has since filled various management positions with Michigan broadcast stations. He is state chairman of the Broadcast Pioneers organization and active in several civic associations.



Virgil Wolff has returned to The Friendly Group as general manager of WRDW-TV, Augusta. For the past five years he's been with KYW-TV, Cleveland, but was previously associated with the Friendly stations. Wolff joined WSTV (AM), Steubenville, Ohio, in 1951 and when the station received its tv allocation he took over television sales. He was later promoted to regional sales manager. He's a graduate of Ohio University.

The seller's viewpoint

Detroit and San Francisco rank very high on one station man's list of cities in which he enjoys calling on agency media people. Jack Keiner, manager of KFMB, San Diego, Calif., finds such qualities as dignity, objectivity, humility, understanding, business maturity, receptivity, and professionalism, among others, prevalent in these cities. He admires their abilty to see beyond the numbers to other facets of station performance. He finds they respect the visitor's knowledge of his own market. He also presents an interesting theory on Los Angeles' relationship to San Diego (see punch line).



A tale of two cities that know how to receive a station man

It's a great pleasure to make calls in Detroit and San Francisco. The people in my two favorite cities either have more time or use it better. If they must, they'll graciously refuse to see you. However, if a busy schedule does allow you ten minutes, they give you ten minutes and don't spend nine of them talking on the phone. They give you as much time as they possibly can and do not treat you as an annoying intruder. They're even willing to do business at breakfast if that's the only time they have.

Status doesn't seem to matter much in Detroit and San Francisco. If the media director is the proper person to see in a given situation, you easily see the media director —or account executive, or account supervisor or chief timebuyer, timebuyer or whoever. They don't seem to feel that a sales call from a station manager or sales manager is beneath their dignity. And they *have* genuine dignity: I'm talking about some of the most important and influential media people in the entire industry.

Somehow, my favorite people encourage objectivity. Because they ask for and genuinely appreciate brief, honest, non-competitive rundowns of market developments, they get them. Both sides profit from objectivity. My friends *learn more* about broadcasting because they *care more* about broadcasting, which pre-supposes that they already *know more* about broadcasting. And that means, further, that they can and do exercise *judgment* in the purchase and use of broadcast advertising.

Let me hasten to say that this call for judgment is not from a disgruntled loser in the ratings race who is asking for consideration on bases other than popularity. On the contrary, we have very respectable ratings, including many first place quarter-hours and clear-cut first place in the field of cumulative audience. I call for judgment because it must be obvious (but all too often isn't, except in Detroit and San Francisco) that popularity alone won't necessarily move merchandise. Remember *I Love Lucy* and Philip Morris cigarettes?

My friends in Detroit and San Francisco seem to have a great appreciation for the local man. A visitor is presumed to know more about his market than the desk-bound agency men. So, he's welcomed—as a person who can help another person to do his job better. Too, Detroit is keenly sensitive about dealer activities and San Francisco is thoroughly aware of the importance of the local client representative or distributor. No other markets demand that we work as closely with the local men; nowhere else is the recommendation of the local men so important. (Agencies shouldn't fear local recommendations. They can learn from them. If necessary, they can temper them with advertising knowledge and experience.)

Perhaps simple humility is what my friends in Detroit and San Francisco have. Humility, understanding and most important—business maturity, professionalism. It's a pleasure to make calls in Detroit and San Francisco because more of the people there are more receptive and far, far fewer of them are mere mathematicians.

Incidentally, before all my friends in Los Angeles blow their sun-tanned stacks: I'm talking in this article only about the national markets. Everybody knows Los Angeles is just a northern suburb of San Diego!

SPONSOR SPEAKS

A highly successful BPA meeting

The Broadcasters Promotion Association, though one of our younger trade groups, keeps growing in stature and industry importance.

We were tremendously impressed with the BPA meetings held last week at the Waldorf in New York. They were well attended, professionally run, and marked by business-like, thoughtful concentration on meaty subjects.

We liked particularly the fact that BPA had arranged for generous participation by agency executives in the panel discussions.

Our congratulations to John Hurlbut, WFBM (Indianapolis), president, and Dan Bellus, Transcontinent, program chairman, for a fine and valuable series of BPA sessions.

How to appraise an agency

Robert M. Prentice, marketing services director of Lever Bros., gave a highly interesting talk on "appraising the effectiveness of an advertising agency" at the recent ANA meeting at Hot Springs, and said that Lever is especially interested in one question, "What is your agency's philosophy, its objectives?"

According to Prentice, "Some agencies know precisely what they believe in, where they want to go and how they want to get there. Others reply with a general statement about how advertising fits into the overall marketing picture—sentiments that can best be described as against sin and in favor of motherhood.

"A few agencies—not ours—really do not seem to have any clear idea of what they want to be—except possibly rich. But I am convinced that this is changing, as more and more agency managements realize that advertising is big business . . . that clients are asking more questions and demanding more answers . . . and that it sometimes is healthy to hold yourself out at arm's length and examine yourself."

The importance which Lever Bros. attaches to clearcut agency philosophies and goals is, we believe, a valuable clue for other segments of the industry.

We'd like to suggest to all our radio and tv station readers that this same type of thinking applies equally well to broadcasting. *Define what you hope to accomplish.*

10-SECOND SPOTS

Room at the top: A veteran media v.p. decided to splurge and take his family to Europe for a vacation. While in Switzerland he evidently got carried away by the exhilarating atmosphere and shocked his group with an announcement that he was going to climb the treacherous Matterhorn peak.

Try as they might, the family could not persuade this middle-aged gentleman that 20 years of media planning had ill prepared him for ascending those craggy heights that had been the death of younger men in a lot better physical shape than he.

Undaunted, he trudged off one morning, promising to return within three days. Three, four, five days went by, with no sign of the novice mountain climber.

The family could stand it no longer and notified the Red Cross, which immediately organized a search. Fighting icy winds, blinding snows and some of the steepest slopes in the world, the rescuers forged ahead.

After hours of struggle they glimpsed a form up in the distance, which appeared as if it might be human, sprawled on the ground. Hopefully, members of the searching party called out, "Mr. Evans, is that you? We're from the Red Cross!"

Heard dimly above the wind's roar came back the hoarse reply, "I gave at the office."

Unkindest cut of all: George Gobel was a trifle piqued over deletion (for time-saving purposes) of a line he delivered as guest m.c. of the Ed Sullivan show. Part of his introduction of the long-haired, singing Everly Brothers, who are on their way into the marines: "For the first three days in boot camp, they're going to have their hair cut."

Reverse psychology: John Lynch, who sometimes flies off to the far corners of the world as a trouble shooter for ABC News' Special Projects Division (they produce the documentaries) brought this bit of information back from the Far East recently.

"There's a new craze in Hong Kong for the status seekers — *New York suits!*"

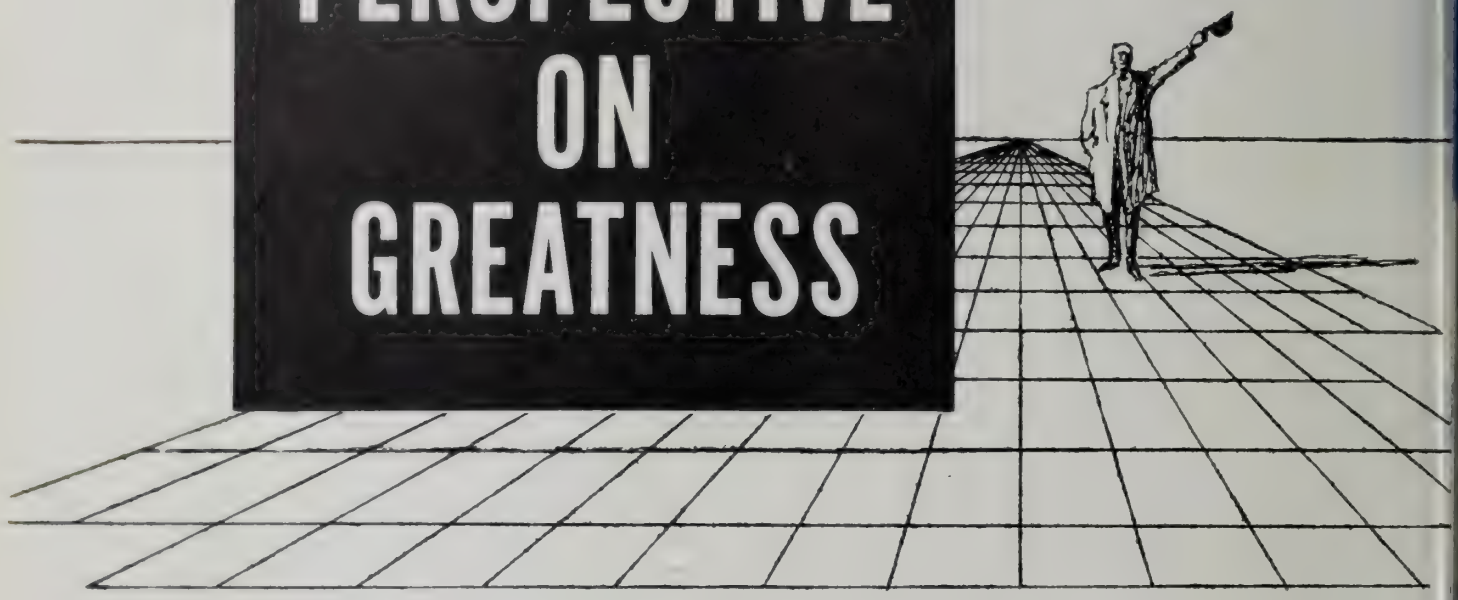


Correct us if you're wrong!

Creative agency people are discovering that Videotape* is providing them with the missing link between the storyboard and their finished commercial. Movement—in time for improvement. At Videotape Center you see your commercial as you tape it, just as the consumer will see it on the home screen. Only difference—you can make changes here and now. Slow down a zoom, experiment with lighting, devise an exciting production effect, make countless other improvements electronically and instantly. Are you using the flexibility of Videotape to add that on-the-spot inspiration that puts extra sell into your commercial?

VIDEOTAPE PRODUCTIONS OF NEW YORK INC. 101 WEST 67 ST., NEW YORK · TRAFALGAR 3-5800

PERSPECTIVE ON GREATNESS



26 HOUR-LONG

GREAT NEW DOCUMENTARIES

WITH **GREATER** IMPACT — BECAUSE

THE REAL THING IS THE

GREATEST DRAMA OF ALL

BCG

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

A HEARST METROTONE PRODUCTION

20 NOVEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

PERSPECTIVE ON GREATNESS



SEE PAGES 6-7

BCG
FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N.Y. MU 7-0870

WHAT'S AHEAD FOR 'SOAP' INDUSTRY?

Whatever it is you can be sure of this: the situation will be clearly mirrored in tv

Page 25

Radio says: 'look at all four'—Part two

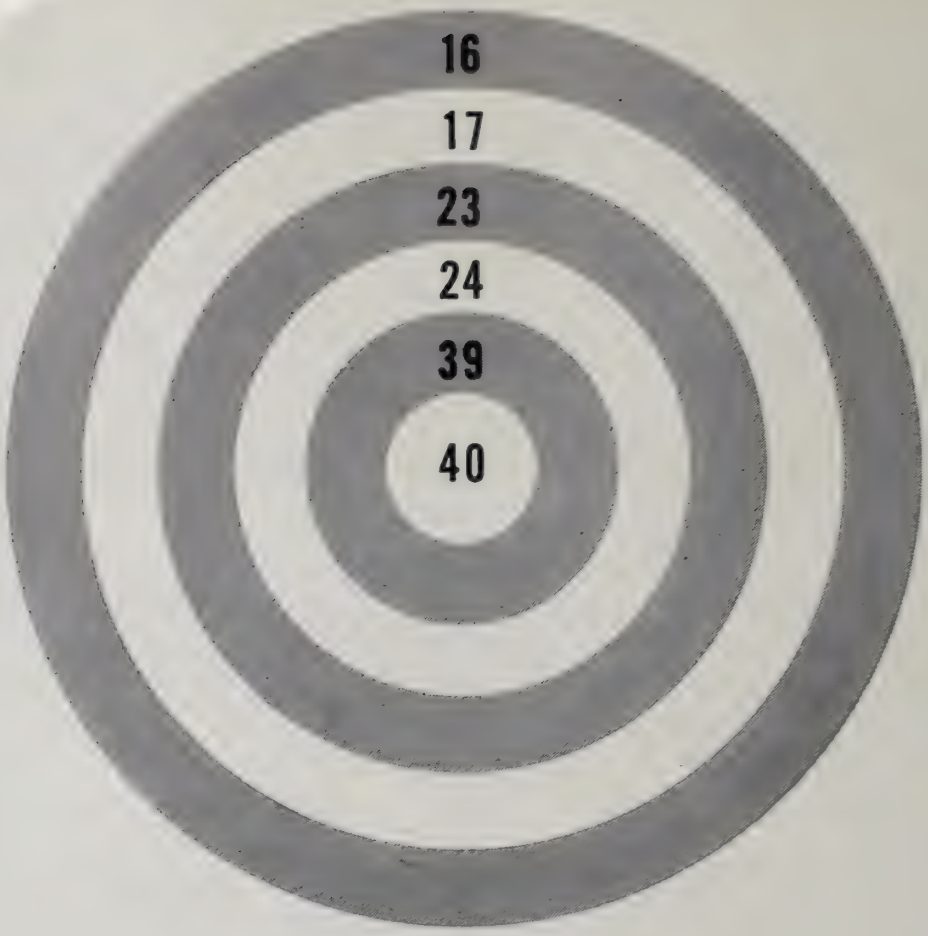
Page 29

Madison Ave. meets the BPA (and vice versa)

Page 32

How long does it take to train a timebuyer?

Page 34



ARCH RIVALS

Two fiercely competitive businessmen were cold-warring—throwing dirty looks, casting aspersions, even hurling abusives. Realizing this was hurting them both, they finally decided to settle the feud once and for all in a civilized duel.* The winner would merge the two businesses and hire the loser (for further sport).

Terms of the duel: whoever first scored exactly 100 in the target would win. Each could begin shooting whenever he figured out the combination of rings to hit for that score. Assuming both men were straight shooters (in archery, at least), how many arrows did the winner use and what rings did he hit?

Send us the answer and we'll send you an exciting new prize. We're offering several, so be sure and tell us what you've won.

Puzzle adapted from "Mathematical Puzzles of Sam Loyd," Vol. II, reprinted by permission of Dover Publications, Inc., N. Y. 14, N. Y.

* No duality in *some* places. One example: WMAL-TV feature films, best buy in Washington, D. C., after 11:30 p.m., with the lowest cost per 1000 homes for 1960-61 season. (ARB, Oct., 1960 thru Apr., '61)

wmal-tv
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, V

IN RADIO IT'S THE SALES CLIMATE THAT COUNTS

EXCLUSIVE HELICOPTER *Traffic Reports*

INTERESTING VIGNETTES *25 DAILY*

FIGHTING EDITORIALS

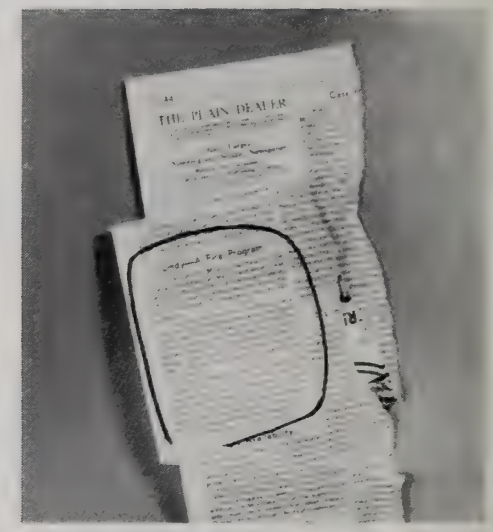
MATURE PERSONALITIES

MELODIC MUSIC

WPEN
950 ON YOUR DIAL
Represented Nationally By GIL-PERNA

THE SECOND IN THE SERIES PERSPECTIVE

RESULTS:



AN EDITORIAL

LINDY—A FINE PROGRAM

If Newton N. Minow, Chairman of the Federal Communications Commission, was watching "Perspective" on television Tuesday evening, he must have felt that his determination to improve TV programs was at last paying off.

"The Life of Charles A. Lindbergh" was a fascinating hour which recalled all the glory and sadness which came into the life of the young man who flew the Atlantic in a single-engine plane. Film clips, carefully selected, brought the story of Lucky Lindy into millions of living rooms, and made history live once more.

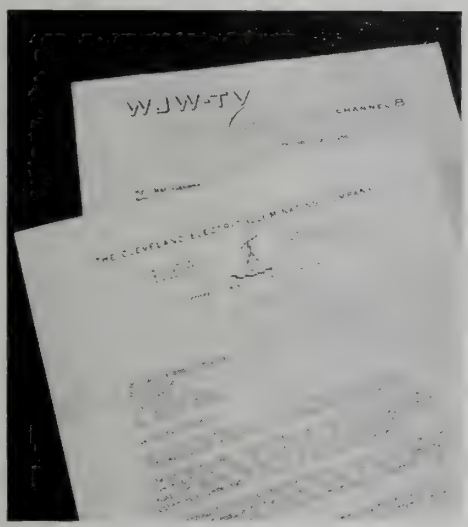
When television is capable of doing such wonderful things it is all the more to be regretted when it fails to measure up to these standards. But every year, it seems to us, there is progress. If future "Perspective" shows match the excellence of Tuesday evening's offering, we envision pleasant and informative evenings in the future.

THE PLAIN DEALER — Cleveland

BCG
FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N. Y. MU 7-0870

A HEARST METROTONE PRODUCTION

ON GREATNESS TELECAST IN CLEVELAND OCT. 24, 1961



LETTERS

"This is to congratulate you and B.C.G. Films for producing the outstanding new television series 'Perspective on Greatness'.

The second episode, 'Lindbergh', received a 24.3 rating in the Cleveland area. This was 37 per cent of the sets in use, a larger share of audience than achieved by network shows carried by the other two Cleveland TV stations in the same time segments.

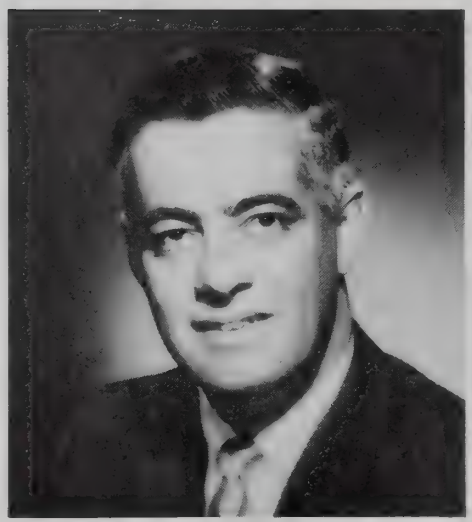
Our responsibilities as an investor-owned electric utility require strict conformance to the highest standards of customer service. We believe that quality television programming enhances this concept of service."

Robert H. Bridges,
Manager Public Information Department
The Cleveland Electrical Illuminating Company

"... 'Perspective on Greatness' scores a first over WJW-TV, receiving the highest rating in its time-period.* McCann-Marschalk had the foresight to purchase this fine vehicle for their client, The Cleveland Electric Illuminating Company..."

Sheldon A. Saltman
Promotion Manager WJW-TV

overnight coincidental – independent survey



A STATEMENT

"We at WJW-TV are proud to be a part of an industry that is capable of producing such worthwhile, informative, educational and enjoyable programming. 'Perspective on Greatness' leaves nothing to be desired. It has all of these elements."

Joseph C. Drilling
General Manager WJW-TV
Cleveland, Ohio

AND A REVIEW

"...it's all there for the nostalgophile: the frenzied aerial race to Paris, the kidnap nightmare and hippodrome trial of Bruno Hauptmann, the isolationist dabbling in pre-World War II international politics ...eminently satisfying...allows us to review three American eras: the tawdry 20's, the grim 30's and the prewar 40's...splendid look backward...far more attention-keeping than other shows of its kind ...not afraid of its material..."

Jim Frankel – THE CLEVELAND PRESS



ILLUSTRATION COURTESY OF THE BETTMANN ARCHIVE

Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available to only a few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women and children in the WGAL-TV viewing audience.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative:
The MEEKER Company, Inc.
New York Chicago
Los Angeles San Francisco

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

MISSION TO DETROIT

TvB takes tv story to auto ad people; 1962 rise in tv spot and prestige sponsorship seen; unity voiced

(Detroit): TvB's massive sales call on Detroit last week was conducted in the guise of missionary work in a highly competitive jungle.

TvB officers, agency people, and automotive executives met Wednesday through Friday in a series of meetings which were the first of its kind.

It brought the TvB closer to auto men and their Detroit agency offices and gave them a chance to make presentations on tv's assets, both qualitative and quantitative.

The high point of the meetings was a new TvB presentation, "The Sales Machine," delivered to show that tv is a highly developed tool for use by automotive people—from the man in the showroom on up—and makes no effort to replace them.

(An undercurrent of the meetings was a conflict of interest between tv people interested in spot and those interested in network. There was some off-the-record feeling expressed that TvB should be urged to identify itself with spot only.)

Automotive spending in tv was down in 1960 and is up some in 1961. Automotive people and agencies felt that spot tv had an especially bright future of automotive spending in 1962.

TvB's mission was to elevate the media's estimate. Many automotive people regard newspapers as primary. Others are excited about radio because of in-car audiences, male audiences, and readily available minute length long commercial time in good periods.

Although the 40″ network chainbreak was introduced this year to provide longer spots in prime time, there does not yet appear to be a pronounced attitude in Detroit toward them.

Thomas B. Adams, president of Campbell-Ewald (Chevrolet), in a luncheon address, compared tv and autos. Both affect the common welfare and both have come in for more than its share of criticism. Just as autos have been hit for being "too big, too gaudy, too powerful" and have been plastered with the "tail

(Continued on page 12, col. 2)

5 easy ways to bring back print

Charles F. Rosen, exec. v.p. of W. B. Doner, at the Detroit TvB meetings, gave these five easy ways to bring back print:

1. Getting hysterical about tv criticism and worrying about our "vast wasteland" more than our "vast waistland."

Others were: 2, Becoming obsessive about ratings; 3, "Mediacide," or vicious attacks on other media; 4, Greediness, and 5, Succumbing to bureaucratic regulation.

RHEINGOLD: $1.2 MIL. FOR N.Y. METS ON TV; LOOKING FOR STATION

Rheingold Beer (FC&B) has outbid Schaefer Beer for tv rights to the New York Mets baseball games.

Reported price paid by Liebmann Breweries is $1.2 million annually for five years plus a ticket purchase guarantee, estimated at 100,000.

It's not known whether the cash or the ticket guarantee turned the trick.

Schaefer (BBDO) had seemed on the verge of making the deal and had previously sponsored National League Dodger games on WOR-TV.

Ballantine sponsors American League games (Yankees) on WPIX. When the Giants were a New York team, WPIX also carried their games because the Yankee-Giant schedule was worked out to prevent same day conflicts.

At the moment, Rheingold doesn't have a station. In previous National League games WOR-TV bought the Dodgers and then sold them to advertisers.

WNTA-TV, on the theory its educational sale may not go through, has asked $39,000 a week to carry the Mets games. That would come to around $850,000 a year for time—putting the time-and-talent package at over $2.0 million a year. Yet another station possibly is WNEW-TV.

Also in the running to make a deal for the Mets were General Cigar and Piel's.

Trade observers guess that Rheingold will try to sell off half the games to a cigarette advertiser.

BBC: WORLD'S MOST INDEPENDENT CHAIN

What the BBC is and what it is not were discussed by H. Carleton Greene, director-general of the BBC, speaking at an NBC luncheon last week.

The BBC has provided radio service for 39 years—four years more than NBC—and tv service since 1936, 25 years ago.

There is a special connection between BBC and NBC in the field of news and for live cable transmissions.

The BBC, Greene explained, has no parallel on this side of the Atlantic and is hence frequently misunderstood. It is not quite a tv version of the TVA. Nor is it really a "state web."

Although the BBC depends on state licence fees for receivers, "the state does not have the slightest degree of control over the way in which that money is spent." Although the government has the legal right to veto a BBC program, the BBC has the right to announce that the veto has been exercised. In almost four decades, including wartime, no veto has ever been exercised "and it is now pretty well politically unthinkable," stated Greene.

The BBC's income, guaranteed from license fees, is independent of commercial pressures. "We do not have to worry," said Greene, "about the susceptibilities of sponsors and advertisers."

Greene held up a statement made by the chairman of one of the British commercial program companies. Then he stated his total disagreement with it. He said the statement of the commercial view, "profitability is the only measure of success," did not represent what he regarded as the true purpose of broadcasting.

Greene reviewed the type of programing for which the BBC is noted: live comedy, live variety, live drama, and news. The BBC news operation alone costs $8 million a year.

The BBC also provides education programs, cooperating with 72% of the schools. Children's entertainment is also provided.

Some American films are used by the BBC, but it produces 85% of its own output. Several of its shows—Age of Kings, On Call to A Nation, Face to Face, and Third Man (film)—have been successfully shown in the United States.

Intercontinental tv by means of satellites is not too far off, Greene

(Continued on page 60, col. 1)

COCA-COLA, FRITOS BUY KNXT DOCUMENTARY

Stations are doing a brisk business these days with locally-produced documentaries sponsored by national advertisers.

KNXT, Los Angeles, for one, sold its film documentary on teen-agers, Intense Generation, to Coca-Cola (McC-E) and Fritos (EWR&R) for two full hour prime time exposures, Thanksgiving and 17 December.

It's believed to be the first show of this type, sponsored in this way, to get such double exposure.

Another wrinkle is that it utilizes the strategy that viewers are probably interested in nothing as much as themselves. Both products have heavy teen-age consumption.

Top 50 radio markets still Getting 70% of spot

Although spot radio grew about 17% in dollar dimensions in 1960 over 1959, the share of the top 50 markets remained about the same.

The top 50 attracted 70% of all spot radio money and the top 25 markets drew 57%, according to a study by RKO General National Sales Division.

Figures for 1960 were $202.1 million spot for all markets, $141.9 million for the top 50, and $114.5 million for the top 25.

CONLEY IS ABC NSS V. P., GEN'L MANAGER

James Conley has been named v.p. and general manager of ABC TV National Station Sales. He replaces Edwin T. Jameson, who resigned.

Conley comes to ABC from WCAU-TV, Philadelphia CBS o&o station, of which he had been general sales manager since 1958. He was previously account executive for CBS Television spot sales in Chicago and New York since 1955.



James Conley

BBDO elects Donovan, Lideen as N. Y. v.p.'s

Michael J. Donovan and Paul N. Lindeen have been elected v.p.'s in the New York office of BBDO.

Donovan is an associate media director. He joined the agency in 1959 in his present post. He was previously v.p. and associate media director at Benton & Bowles, media supervisor at McCann-Erickson, and a buyer with Ward Wheelock, Philadelphia.



Michael Donovan

Lideen is an account executive who joined BBDO in 1956. He had been assoc. dir. of marketing.

CBS Films sparking new syndication production

The major syndicators—many of which dropped original production like a hot potato earlier this year—show some signs of returning to it.

CBS Films announced it has brought out The Pursuers for a January 1962 start in syndication.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

For many months we have been using this space to convey some opinions that we have felt were pertinent to this industry and the problems with which we are faced. Yet we are not wholly without personal axes to grind and so we would like to take this opportunity to give a small "station pitch."

What—WWLP Channel 22 (with sister station WRLP Channel 32)

Where—Springfield, Massachusetts (and Greenfield, Mass.)

When—on-the-air since March 17th, 1953 (Irish timebuyers please note)

Power—219 KW from 700 feet above average terrain

Studios—three large ones with rear screen and two VTR's & separate studio control

Color—of course, we're NBC and we originate local films and slides in color as well

Remote—the only one for miles around. (we have originated shows for all 3 networks) but it's busy all the time (3 cameras with VTR)

Staff—82 of the most loyal and competent people in the business and we have the lowest turnover rate in the industry

Cost—PEANUTS

Results—Just ask anyone who lives here if we get results, or ask the man who bought some

Record—". . . WWLP . . . has shown a record of exemplary public service programming in generously providing its facilities for the advancement of the civic, cultural, charitable, educational and religious needs of the Springfield area. These services have been of genuine value to the community. . . ." FCC Memorandum and opinion of August 2, 1960

Represented nationally by HOLLINGBERY

LESTOIL MARKETING AND SALES BUILDUP

(Holyoke, Mass.): Lestoil is building up its marketing and sales forces as part of a general expansion.

President Daniel E. Hogan Jr. has announced a series of new appointments "signalling the transition of Lestoil from a two-brand company to a multi-product corporation with ambitious intentions."

Donald D. Madden has been named in the newly created post of general sales manager. He was 32 years with Colgate-Palmolive, finally manager of field sales and operations in household products.

Owen J. Carroll has been appointed merchandising manager, also a new position. He has been product manager of four AHP brands, JWT marketing executive, and product group manager at B. T. Babbitt. He'll be responsible for all advertising, merchandising, and promotion.



Owen J. Carroll

William J. Massey moves up within Lestoil to become field sales manager, another new post.



Marion Mocheski

Marion T. Mocheski, another longtime Lestoil employee, becomes sales promotion manager. She'll handle premiums and coupons, as well as promotion and will work with Carroll.

Jeremiah Creedon, who joined Lestoil earlier this year from Procter & Gamble, has been named marketing assistant, a new post.

All the new appointments will report to Edward J. Fredericks.

Mission to Detroit

(Continued from page 9, col. 2)

fin" label, so too tv has been criticized at one point—its commercials.

William B. Lewis of Kenyon & Eckhardt (Lincoln-Mercury) urged tv to talk back to its detractors.

His query was: "Hasn't the time come to fish or cut Minow?" Defending tv for "miraculous" growth in its short career, Lewis said tv should resist specialized audiences who want their own kind of program and "when they want it."

Lewis predicted, starting next season, "increasing interest in the so-called prestige programs."

Norman Cash, TvB president, pointed out tv's gains in local advertising: $20 million in the last nine months. Next on the list of TvB targets are shopping centers, discount stores, and chains like Sears and Ward.

Cash pointed out that tv is charging much less for recent circulation gains than newspapers. He asserted tv, through its own inside competition, was underpriced compared to other media. Pointing out that radio rate cut in 1949 created tv budgets, he urged tv not to cut rates since this would create budgets for competing media.

Glenn Marshall, TvB chairman (president of WJXT, Jacksonville) stressed the point that TvB can't afford to split into interests for network, spot, and local. "Three TvB's" would be a disaster to the advantage of other media.

Petry fifth annual seminar

Petry held its fifth annual company seminar for promotion, research, and merchandising in conjunction with the BPA convention in New York earlier this month.

Station-representative cooperation, presentations, and research were taken up. Representing Petry were moderators Bob Hutton and Bill Steese, Myra Wheeler, Jack Carter, and Bob Schneider.

THOM McAN (DDB) SHOES THE TWIST

Thom McAn shoes (DDB) will tie in with the dance fad, the twist, in its radio-tv commercials.

A special shoe model, The Twister, will spearhead the campaign. Music end of commercials was handled by Music Makers.

What's next

Herbert J. Strauss, president of Grey, defined four ages of advertising in an AAAA Eastern Annual Conference address last week.

He termed the beginnings to 1936, "The Last of the Pioneers;" 1936-46, "The Era of the Probability Sample;" 1946-56, "The Era of Proliferating Agency Services;" and 1956 to now, "The Era of the Artist Enthroned."

CBS' first station interest abroad is Trinidad

CBS has obtained its first interest in a tv station outside the U. S. It will participate in ownership of a station to be constructed in Trinidad, B. W. I.

Other interests in the station are to be held by Rediffusion (West Indies) Ltd., an affiliate of Associated Rediffusion, the government of Trinidad and Tobago, and Scottish Television, Ltd.

CBS is also looking into station possibilities elsewhere. It already has interests in local production companies, including those in Argentina and Peru, and has an agreement with RAI (Italy).

But the principal CBS activity abroad continues to be distribution of film programs through CBS Films to some 55 countries.

There are also news and public affairs arrangements between CBS and ABC (Australia), BBC, TBS (Tokyo), and I-IBC (Philippines).

More SPONSOR-WEEK continued on page 60

THE MOST EFFECTIVE ADVERTISING BUY IN WEST TEXAS



TRIGG TV VAUGHN STATIONS

KROD-TV EL PASO (CBS)

KVII-TV AMARILLO (abc)

KOSA-TV ODESSA MIDLAND (CBS)

First in coverage*. . . First in sales . . . First in the homes of the big spenders** in Texas and New Mexico. The Bolling Company has the facts.

* ARB Mar. '61 ** Average E.B.I. $7315 per hsld. Sales Mgmt. Survey of Buying Power May, '61

TRIGG TV VAUGHN STATIONS

KROD-TV EL PASO · KVII-TV AMARILLO · KOSA-TV ODESSA MIDLAND

BUY TV to sell West Texans...
Get 34% of New Mexico to boot

KROD-TV *El Paso* | KVII-TV *Amarillo* | KOSA-TV *Odessa/Midland*

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn, Chairman of the Board · *Cecil L. Trigg*, President · *George C. Collie*, National Sales Manager

"who knows better than my salesmen how our spot schedule on WSUN pays off?"



THIS IS HOW C. J. STOLL, MOBILE HOME DEALER IN ST. PETERSBURG, FLORIDA, AND PAST PRESIDENT OF THE NATIONAL MOBILE HOME DEALERS ASSOCIATION, FEELS ABOUT WSUN RADIO.

Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you, too.

Ratings fall from survey to survey, the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa-St. Petersburg buy

WSUN radio 62

Tampa - St. Petersburg

[illegible] SINGLOUL & McCONNELL
[illegible] JAMES L. AYERS

by John E. McMillin

Commercial commentary

The great radio mystery



Bill Steers, president of Doherty, Clifford, Steers and Shenfield, and an old friend since the days when we both labored on P&G business —he as a media man at Pedlar & Ryan and I as a radio and creative man at Compton—had some interesting things to say recently about radio.

Speaking before the ANA meeting at Hot Springs on "Significant Media Developments," Bill said, *"Radio to me is fascinating. It is, in many ways, a bellwether medium. It shows, I think, the direction in which all media are tending and, in a curious way, it is ahead of the pack. Radio has become an intensely personal medium . . . it has become private and individual. In its programing radio has managed to capture many different areas of special interest . . . in music . . . in news . . . in sports events. Radio is already reaching a highly segmented market—with rock 'n' roll for teenagers, popular music for housewives during the day, special programs for various language and ethnic groups, and so on.*

"Radio is very much 'with it' in terms of satisfying the modern man. By becoming personal and individualized it dramatizes the changes that must come about among magazines and newspapers. It also, I believe, dramatizes the trend in television."

All of which adds up, as I'm sure you'll agree, to a pretty healthy endorsement of radio by the head of an important agency, and a recognized media authority.

But—and this is the fly in the vichysoisse—why is it that radio, despite such recognition, is doing so poorly as a medium of national advertising? Why is spot radio the only really weak point in the entire broadcast spectrum? Why does radio get less than 4% of national advertising dollars?

Why do many big advertisers and agencies give it short shrift in plans board meetings. What's behind the big radio mystery?

Phoney and imagined reasons

These, of course, are questions which have puzzled and plagued radio men and station representatives for many months.

I think that in the past two years I've heard more discussions on this than on any other radio/tv subject and listened to more suggested answers than for any other broadcast phenomenon.

Some of the answers are pretty screwy.

There are certain paranoid souls, for instance, who see it all as a big and deliberate "anti-radio plot" by important agency media departments. (Poor Len Matthews at Leo Burnett has been publicly accused of such subversion.)

Others suggest that "spot radio costs so much to handle that agencies won't recommend it." (It's true that radio spot involves a lot

(*Please turn to page* 47)

HOW'S BUSINESS?

IT'S GOOD AT WWJ—BECAUSE WWJ'S ON-THE-AIR PERSONALITIES ARE ALL SOUND, BELIEVABLE, CONVINCING BROADCASTERS



Hugh Roberts with Knut and Big Mouth Baxter

smooth Les Martens





personable John Lynker

Bumper-to-Bumper Club's Bob Allison





showman Bob Maxwell

first lady of fine music Faye Elizabeth





witty weathercaster Sonny Eliot

They're supported by an unbeatable news team





University of Michigan football

Detroit Tiger baseball



. . . an average three-hour cum audience of 303,000 homes (545,000 people)* 55% women, 31% men, 14% young people, and a client list that's a who's who of advertising.

WWJ AM and FM **RADIO**

Detroit's Basic Radio Station

NBC Affiliate

*Nielsen July-August, 1961, 4 week cum

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

555/5th

Hi-Bred distributors are on the air, too

The Pioneer Hi-Bred Corn Co. and Klau-Van Pietersom-Dunlap, Inc., appreciate the extensive coverage provided by the article entitled "Pioneer Likes Farm Service" in the 30 October SPONSOR.

We feel that we should correct a statement made in the article. Pioneer Hi-Bred Corn established Hy-Line Poultry Farms as a new department in 1936, not in 1940.

Other Pioneer distributors have separate ad budgets which are handled by Klau-Van Pietersom-Dunlap. The radio and television stations listed on page 39 and discussed in the article refer only to the advertising of the Pioneer Hi-Bred Corn Co., Des Moines, Ia. Advertising by other Pioneer distributors includes many more stations throughout the Corn Belt.

Veryl L. Fritz
account executive
Klau-Van Pietersom-Dunlap, Inc.
Milwaukee

Competition breeds better programs

It's tough for me to disagree with the Honorable Frederick W. Ford, a man whom I respect highly.

But I feel that as long as frequencies are available, it is up to the FCC to let radio and television broadcasters apply and to approve them if they meet the standards. I do not know of anyone so well qualified, and that includes the writer, who can say what the economic future of a station will be. Sometimes there are too many stations in an area, but I have found at times that the new station does a better job than some of the oldtimers who have been sitting on their hands. We are living in a free enterprise system—I hope—and I hope we continue to live under such a system. If anybody wants to gamble his money, his hard work and his efforts to serve the people, and the frequency is available, the Commission should not refuse to make the license available.

Naturally, a lot of stations that are licensed do not want more competition, but I say let's encourage competition. This kind of competition does not, necessarily, downgrade programing. I know that I could go into a tough, loaded market, start a station, upgrade programing and give the oldtimers something to think about. And so could many others.

I am surprised, frankly, that SPONSOR agrees with Fred Ford's plan. And I still have a tremendous regard for Fred Ford. I have a hunch that, in time, he might even see that he is on the wrong track.

Edgar Kobak
341 Park Ave.
New York, N. Y.

● Mr. Kobak's comments refer to remarks delivered recently by FCC Commissioner Ford before the Kentucky Broadcasters Assn. and to a SPONSOR editorial supporting the Commissioner's stand, 30 October.

There's really only one

Congratulations on another fine Negro market issue.

However, for the record, we should like to note that there is only one Negro market station in the San Francisco Bay Area with power of 1000 w or more. That station is KDIA. with 1000 kw at 1310.

Walter Conway
station manager
KDIA
Oakland

'When the budget is tight'

Could you please send me another five copies of the last SPONSOR report dealing with using radio when the budget is tight, when the budget is limited, etc. It is an eight-page presentation that is very fine. If there is any charge, please let me know.

Frank C. Schroeder, Jr.
pres. and gen. mgr.
WDZ
Decatur, Ill.

● "When the Budget Is Tight" was the first of four recent articles in a continuing SPONSOR series, "Have You Thought of Using Radio?" Complimentary reprints of the articles are available upon request.



"MR. PEPPERMINT"— a wholesome children's hour exemplifies

the QUALITY TOUCH



Network caliber with the plus features that only local programming can provide! A brain-child of Jerry "Mr. Peppermint" Haynes and director Vern Dailey, this refreshing early morning children's hour has captured the fancy of the pre-school set to such an extent it whips all competition in every time period. When "Mr. Peppermint" makes personal appearances . . . clear the deck! When he endorses a product . . . his small-fry "Gumdrops" clear the shelves.

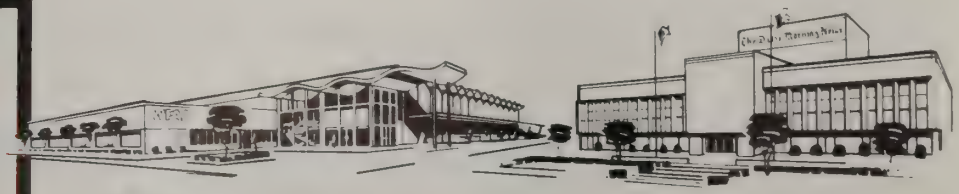
And it is all handled in best of taste. Special sets take them on cruises to far-a-way lands. His animal friends instill a love and understanding of nature. His affectionate manner endears all, including the mothers.

Yes, this one is available for spot carriers or segment sponsorship. If you want that "quality label" associated with your campaign just say, "Open Sesame, Mr. Petryman"!

WFAA-TV

channel 8

Represented by Edward Petry & Co., Inc. The Original Station Representative



AT *"Communications Center"* DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS



In counting the house last week, this machine counted most half-hour firsts for ABC-TV.*

It's the Nielsen *Audimeter*,† of course, electronic recorder of television tuning.

In thus demonstrating, the first week after the Time Change, that there are more good times (by half-hours) to be had on ABC, the *Audimeter* checked off this array of comedy, action-adventure and dramatic shows as being responsible: *Cheyenne, Ben Casey, Rifleman, Hawaiian Eye, Naked City, Ozzie & Harriet, Donna Reed, Real McCoys, My Three Sons, Flintstones, 77 Sunset Strip, Target: The Corruptors, Lawrence Welk.*

One of the shows—*Naked City*—had the further distinction of winning the largest share of audience (46.6%) of any program in the Report.

As we're understandably fond of pointing out, all this measuring took place where it counts most . . . in the competitive markets where the Viewers can view all 3 network offerings—and choose accordingly. And so chose.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, week ending Nov. 5, 1961, Mon. thru Sun., 7:30-11 P.M.

†Trademark and service mark of the A. C. Nielsen Company.



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

20 NOVEMBER 1961
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Agency observers look upon the increasing inability of tv networks to refortify their nighttime programing positions during the season as foreshadowing quite possibly a radical change in the economic relations between them and advertisers.

The new system of doing business which these agencymen think will emerge from the problem of schedule inflexibility is one of **negotiated guaranteed circulation.**

Under such a setup a fairly substantial advertiser will be free to unhook some of his funds from programs that are not doing so well and spread this money into schedule areas where the audience prospects are better.

Readjustments of this sort have been taking place with at least one of the networks the past two years. The adoption of readjustments as part and parcel of a pre-season agreement will have two effects: (1) the network would be able to retain the original appropriated dollars if it can deliver the "negotiated" audience; (2) the advertiser will have greater assurance of the number of homes his products will reach over the season.

The situation that is bringing all this about, say these agencymen: instead of being in a position to create on their own, the **networks have let the control over nighttime programs fall into the hands of outside suppliers** and, hence, are not geared to revamp their schedules as their judgment suggests: The dollar value of the commitments to these producer-suppliers are **too huge to write off.**

An added observation: as network tv by its method of segment selling becomes more and more of a media "position" the system of negotiated guaranteed circulation will become **more and more inevitable.**

Major rep firms, both of independent and group persuasion, have assumed quite a bullish outlook for spot tv during the first quarter of 1962.

In their forecasts to stations, as SPONSOR-SCOPE deduced from a cross-section inquiry it made last week, these reps are saying that they are **anticipating a considerably smaller percentage of expiration notices** in December than prevailed last year and the year before.

What also has been food for encouragement: the relatively smaller number of requests for **holiday hiatuses.**

Among the toprank agencies, a feeling of good tidings has been buttressed by two economic factors: (1) consumers who have been holding back because of the Berlin scare are showing signs of **resuming buying plans**; (2) Detroit economists envisage a **near-record,** if not record, model year for the automotive industry.

The vacuum which Ford (JWT) filled when General Motors elected to pull out of network tv sports has paid off in rich audience dividends this fall.

So much so that Ford will stay on in that arena come the end of the season's national professional football by co-sponsoring **CBS TV's sports spectacular series** Sunday afternoons.

Ford right now is on **three networks** with the pro games, namely, CBS TV, NBC TV and the Sports Network, gathering an audience of 12-13 million homes a weekend.

Spot tv can look to Colgate in 1962 for a record flow of business, with a hefty portion of the expenditures going for a flock of new products.

In accordance with the philosophy actuating new company top management, Colgate budgeting has assumed a **resiliency of movement** radically different from the old regime.

The general import of all this: **a larger role than ever for spot.**

There appears to be a growing sentiment among station-group rep firms that the price on nighttime 40's ought to be revamped so that they will absorb some of the overflow demand for late night minutes.

It is the opinion of some sales heads that if the less desirable chain-break periods were treated as a **separate category** and **priced accordingly** agencies would be induced to **concentrate** on 40-second commercials.

There's been, these sources note, a growing interest among major spot agencies in both 30's and 40's, and that, with the right kind of rate encouragement in the right kind of spots, the interest could become widespread.

The c-p-m for the 40's may turn out to be slightly higher than late minutes, but there are plus factors, like better audience composition, to make up the gap.

R. T. French's (JWT) cutback to $850,000 for next year's network tv represents graphically the old story of the little fellow, who, after a sojourn in first place, shies away from matching advertising dollars with giant competitors who are catching up with him.

It wasn't so long ago that the instant potato market was pretty much a French exclusivity, with the firm spending as much as **$2 million a year** in tv.

In time General Mills, General Foods and Pillsbury not only moved into the instant potato field but made it more complicated for French by offering a **wide line of the prepared spuds** and by bringing to bear the full force of their advertising weight in tv.

In terms of advertising outlay the packaged instant potato figure now runs well over the **$10 million mark.**

What some think is one of French's disadvantages in the brand battle: it is controlled out of England and the viewpoint taken there when it comes to shovelling out ad dollars against competitors is **more conservative** than in the U. S.

A trend that's apparently come to a halt: the constricting of national spot radio spending to fewer markets.

In fact, last year there was a **trickle,** though a very slight one, downwards.

You can see evidences of this halt in the following comparison of the FCC's national-regional spot radio broken down by SPONSOR-SCOPE in 10-market batches:

NUMBER OF MARKETS	1960 TOTAL (%)	1959 TOTAL (%)
First 10	$ 82,851,000 (41%)	$ 77,944,000 (41.4%)
First 20	106,043,000 (52%)	99,885,000 (53%)
First 30	121,836,000 (60%)	114,822,000 (61%)
First 40	133,384,000 (66%)	125,189,000 (66%)
First 50	141,891,000 (70%)	132,992,000 (71%)

Miles Laboratories (Wade) appears to be diversifying in the direction of the toiletry field: it's an after-shave lotion, whose name is being kept hush-hush.

The new product is on a twin-test gambit in several tv markets: (1) user reaction at the store level; (2) as a **Christmas promotion directed at youngsters in the 8-15 bracket;** namely, a gift item that will please Dad no end.

Sellers of radio spot have a provocative piece of sales ammunition coming up for them from a top-rank agency—if the client involved agrees to letting the agency release the cash register results of an experimental campaign in the medium.

It's a different concept in the use of radio and may, thinks the agency, **set a trend** in what it terms an intelligent and up-to-the-minute application of radio for a product that elects to throw its entire introductory lot with that medium.

The account, which is **not related** to the drug, grocery, or kindred package field, has sponsored tv scatter plans and specials.

The tv networks came in for a flurry of new business last week, with NBC TV the major gainer.

Among the sales:

• **Philco** (BBDO), after six years of nighttime absence, bought minutes on 12 different NBC TV shows, the estimated $250,000 coming from its **new parent, Ford Motor Co.** It'll also buy specials for the same purpose—the sale of tv sets.

• **Speidel** (McCann-Erickson) will spend about $275,000 in minute participations on NBC TV, starting February.

• **Upjohn** (McCann-Erickson), is using daytime plus Saturday Night at the Movies for a new vitamin.

• **Metrecal** (K&E), **a heretofore ABC TV customer exclusively,** will be on NBC TV the first 1962 quarter with a raft of nighttime minutes, adding up to about $200,000 in billings.

• **Coates & Clark** (F&S&R) makes its **tv network debut** on ABC TV and CBS TV February for a 13-week daytime run costing around $300,000. It'll sell notions and zippers.

• **Goodrich** (FC&B) will join a couple Saturday kid shows on NBC TV in March for a 13-week campaign for Posture Foundation sneakers.

CBS TV has advised its affiliates that it's not interested in proceeding for the time being with its new compensation contract.

The network thinks that the contract, which the FCC wants to question it about, is **legal,** but that it would not be appropriate to do any further negotiating with stations until the doubt raised in Washington has been **completely resolved.**

Even though the contract with Lincoln-Mercury (K&E) doesn't expire until 30 April, NBC TV is already beginning to scout around for alternate half-hour, or even minute, prospects for the Alfred Hitchcock series.

This taking of precautions so many months in advance against being stuck with a whole show will, it is expected, get to be **a fact of business life** from here on out.

Obligations to the series' producer, getting bigger all the time, makes it mandatory that unsold positions be minimized as much as possible.

Lever has arranged with ABC TV to replace its co-sponsorship of the departed Calvin & the Colonel with an equal participation in the Yours for a Song quiz which has been set for the Tuesday 9:30-10 p.m. slot.

The New Breed is being moved up a half hour to 8:30 on the same night.

The entertainment specials on the tv networks so far this season have scored a better average rating than the early group of them did last year.

Last season the specials that took to the air in September and October came up with an **average rating of 18.7** and average home audience of 8,452,000, whereas for the like period of this year, it's a **21.8 average rating** and 10,224,000 average homes.

However, there were **twice as many** specials during last season's September-October span.

Here's how Nielsen measured the fall 1961 covey:

PROGRAM	AVERAGE RATING	AVERAGE HOMES
Miss America	41.8	19,604,000
Connie Francis	15.6	7,316,000
Sound of the 60's	13.8	6,472,000
Victor Borge	20.1	9,427,000
Carnegie Hall-Jack Benny	17.7	8,301,000

Note: Missing from this specials contingent was stalwart **Bob Hope.** Last year his initial event had a rating of 29.8 and an average audience of 13,470,000.

Look for the ABC TV o&o's to change their daytime rate cards in this area: the elimination of the daytime pre-emptible spot.

The network-owned firm which represents the stations has come to the conclusion that in the daytime area the pre-emptible spot has worked to the **station's disadvantage:**

- The station loses control of its rate card.
- It creates an annoying traffic problem.
- Agencies get **unhappy about being bounced** and aren't inclined to try the experience, at least in daytime, again.
- Some agencies by looking for cheap rides have the effect of setting the station's daytime rate card.
- It bolixes up discounts and unit plans.

Latest episode in the trend among ethical drug houses to get into the proprietary field: Pfizer's acquisition of Thomas Leeming & Co. (Esty).

Leeming's No. 1 proprietary through the many years in air media has been **Ben-Gay.** Another of its consistently advertised products in radio, and now tv, is **Pacquin hand cream.** The over-all ad budget's been running between **$1-1.5 million.**

A source of resentment among agency controllers is the practice of one of the tv networks in billing them for nighttime minute participation packages.

The gripe: the network's limiting the deductible commission to the time portion of the billing and leaving to the agency to **add its own commission** to the talent.

The aggrieved agencies feel that the whole package should be made commissionable, because in order to make up the difference it would have to add 17.65%, instead of 15%. Otherwise, it would end up with less for itself than a flat 15% on the entire package.

Now that the FCC has released all time revenue figures for 1960, here's a reprise on how spot vs. network expenditures have run for the past five years.

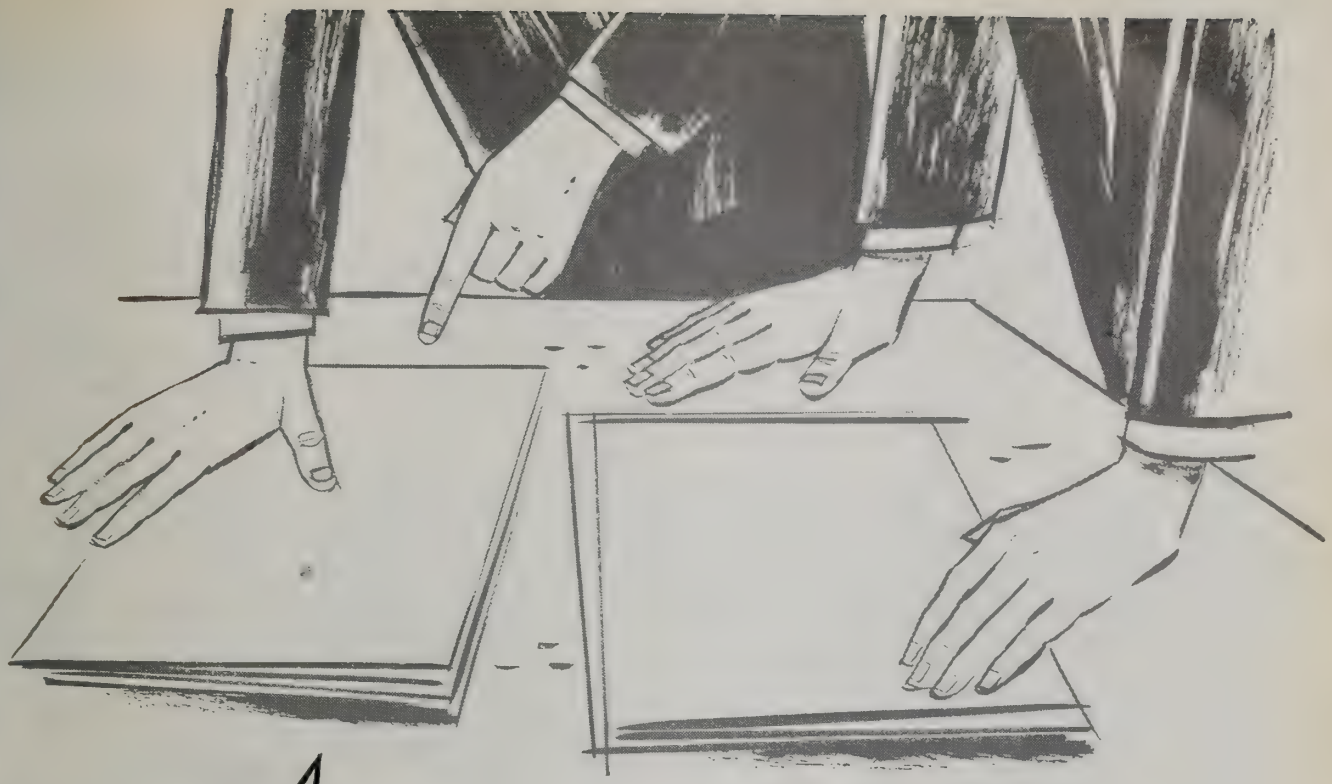
YEAR	NATIONAL-REGIONAL SPOT	NETWORK
	TV	
1956	$281,200,000	$367,700,000
1957	296,400,000	394,200,000
1958	345,200,000	424,500,000
1959	426,200,000	445,500,000
1960	459,200,000	471,600,000
	RADIO	
1956	$145,461,000	$44,839,000
1957	169,511,000	47,839,000
1958	171,929,000	42,786,000
1959	188,143,000	32,669,000
1960	202,100,000	31,917,000

Print keeps appropriating sales weapons from tv's arsenal in its efforts to sell against the sight-and-sound medium.

The latest case is Look Magazine. It's showing to agencies a presentation which uses the **identical commercial recall technique** of tv to compare the effectiveness of ads in the publication. The presentation, using Nielsen intermedia studies, also purports to show that **Look reaches more households** than any one nighttime network program.

What you can expect: an analytical answer to all this from TvB.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.



See where Des Moines is a "preferred city" for the 7th straight month in Sales Management's business activity forecast?

Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

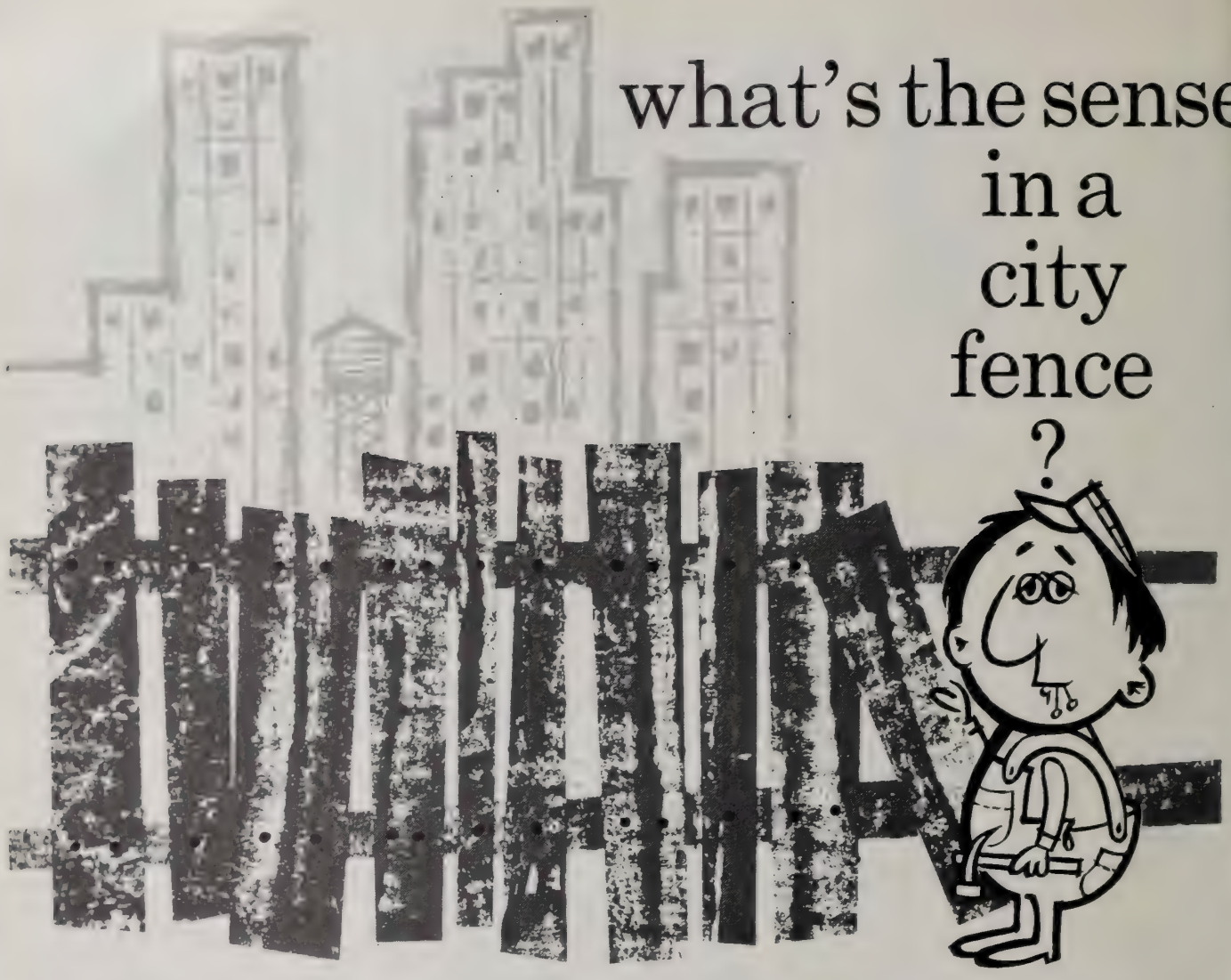
Buy "the live ones" — KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

KRNT

RADIO AND TV — Des Moines

An operation of Cowles Magazines and Broadcasting, Inc.

what's the sense in a city fence?

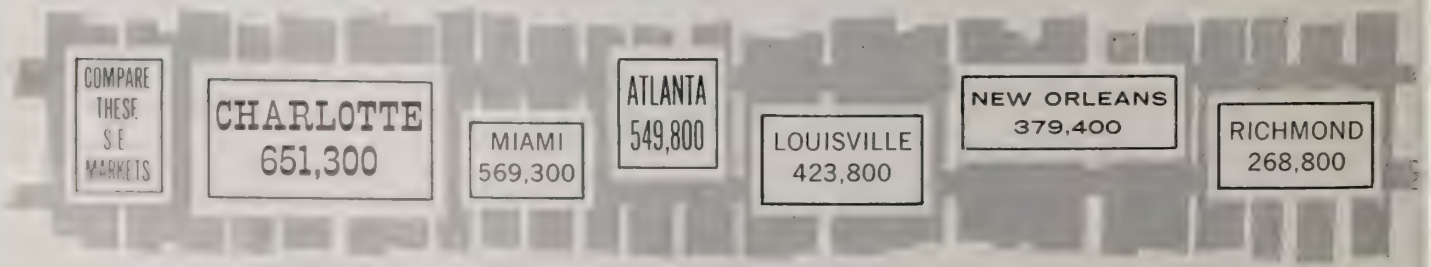


*the Charlotte TV MARKET is First in the Southeast with 651,300 Homes**

Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.

Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . **BUT the total Charlotte TV Market is first in the Southeast with 651,300 TV Homes.***

Nailing it down: WBTV delivers 55.3% more TV Homes than Charlotte Station "B."**



WBTV

CHANNEL 3 ◉ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

* Television Magazine—1961

** ARB 1960 Coverage Study—
Average Daily Total Homes Delivered

Will these three front-runners hold their leads in coming battle of cleaning agents?







WHAT'S AHEAD FOR 'SOAPS'?

Keeping America's clothes, homes, skins and teeth scrubbed clean is a $2 billion business. Tv billings, new products clue action in '62

The three products pictured above have a number of things in common. They are front-runners in their fields. Each represents a different product facet of the U.S. consumers' intensive daily concern with being clean. Each is figured to face a big competitive battle soon. Advance herald of these battles: tv billings.

"Television has become so much a part of the 'soap' industry," a close observer of the advertising scene told SPONSOR this week, "that any change in tv billings usually reflects something happening or about to happen in the soap industry itself."

"The soap business," said another adman, "is a blend of laboratory research, powerhouse merchandising, and television. It's the latter which is usually the first clue to a power thrust by one of the giants."

The chart on page 27 contrasts this year's "soap" investments in tv during the first six months with the comparable period last year. To people who follow the soap business closely, it is more than a straight plus-and-minus report. It is a barometer predicting weather ahead for the soaps.

Forecast for 1962: generally stormy.

- Big battle shaping up in bleaches

and starches. Tv spending way up, nearly double last year's. Aerosol sprays and pre-packs will play a big part. In dry bleaches, P&G's new Star Dust will be out to nail Lestare.

• Cleaner and cleanser tv spending off from last year, but may catch fire soon again when Colgate throws new Ajax (with ammonia) against P&G's Mr. Clean and Lestoil.

• Tv spending up a shade for toilet soaps, but this is considered normal. No major battle expected soon in this area.

• Dentifrice tv advertising is up 15% this year, and heavy spending continues. Experts feel it will get heavier as Colgate moves into market with one (and maybe two) new stannous fluoride toothpastes. Stannous fluoride is the ingredient which sent P&G's Crest to No. One position within a year. A full-scale war expected here.

• The normal rise in tv spending by packaged soaps and detergents is considered by some admen to constitute a truce. Others see it as the calm before the storm, anticipate a not-too-far-off flare-up with measured, pre-packaged detergents as the spearhead.

When the Rev. John Wesley (misquoting Sir Francis Bacon) said "Cleanliness is indeed next to godliness," he came fairly close to being right. Keeping home and bodies clean today costs the U.S. public more than $2 billion annually. Americans scrub their skins with 500 million pounds of bar soap, brighten their teeth with a ribbon of toothpaste 1.5 million miles long. Laundering clothes, scouring sinks, and cleaning spots off the wallpaper represents a yearly expenditure of some $1.2 billion for soaps, detergents, cleansers, starches and bleaches.

The cleanliness business is big, and can only get bigger. The dollar volume of cleaner and detergent sales has increased more than 60% since 1947, according to *Food Topics*. Reasons for this rise: (1) a higher standard of living, (2) the U.S. population explosion, (3) scarcity of domestic help, (4) more families moving from small city apartments to larger suburban homes.

Since World War II, reports *Barron's*, over 14 million new dwellings have gone up in the U.S., and households are expected to increase 25% during this decade. Predicting a cleanser boom, this publication states that already the total floor space in our nation's homes and apartments equals an area twice the size of Rhode Island.

As for the home laundering effort, there are now about 25 million washing machines gobbling up soaps and controlled suds detergents. By 1965, it is estimated, there will be 30 million.

The industry which supplies the material for this collossal cleaning spree is dominated by the Big Three (Colgate, Lever and P&G) which, in turn, is dominated by P&G. With more than $600 million total assets, a Midas touch in marketing, and almost a mystic sense of timing, P&G has bulled its way to share-of-market leadership in soaps, detergents, cleansers, cleaners, dentifrices, and shampoos (see *SPONSOR-SCOPE*, 23 October, 1961). It attains and maintains supremacy with a whopping ad budget of around $110 million, about 95% of which is in tv.

"Next to water, nothing seems to go with soap as well as television," an adman told SPONSOR. "Not only does it fit the client's marketing strategy to a tee, but there is even a family resemblance between the client and the medium—the power struggle between the three networks is awfully much like the struggle between the Big Three of the soap industry."

Constantly stalking giant P&G are closest competitors Lever, which spent about 85% of its $45 million budget in tv last year, and Colgate-Palmolive,

The toothpaste war—tv billings up 15%, going higher

Tv gross time billings by leading dentifrices—Jan.-June 1961 vs. Jan.-June 1960

	1961		1960	
	NETWORK	SPOT	NETWORK	SPOT
COLGATE DENTAL CREAM	2,380,191	2,592,480	2,910,262	1,888,860
CREST	3,472,366	1,444,380	2,283,862	107,070
GLEEM	1,625,450	1,937,500	2,474,233	1,220,660
STRIPE	696,884	1,147,340	940,697	1,013,320
PEPSODENT	700,789	603,210	1,248,234	.....
IPANA	1,075,693	41,380	721,649	572,690
TOTAL DENTIFRICES	10,178,290	7,785,000	10,710,313	4,846,000

whose 1960 tv spending was more than 80% of a nearly $40 million budget. Both Colgate and Lever pack dangerous punches, and they frequently land.

P&G feels other pressures, too. From time to time it is challenged by some unexpected or underestimated opponent, such as Lestoil, Inc., and then the bubbles fly in Cincinnati—and on tv.

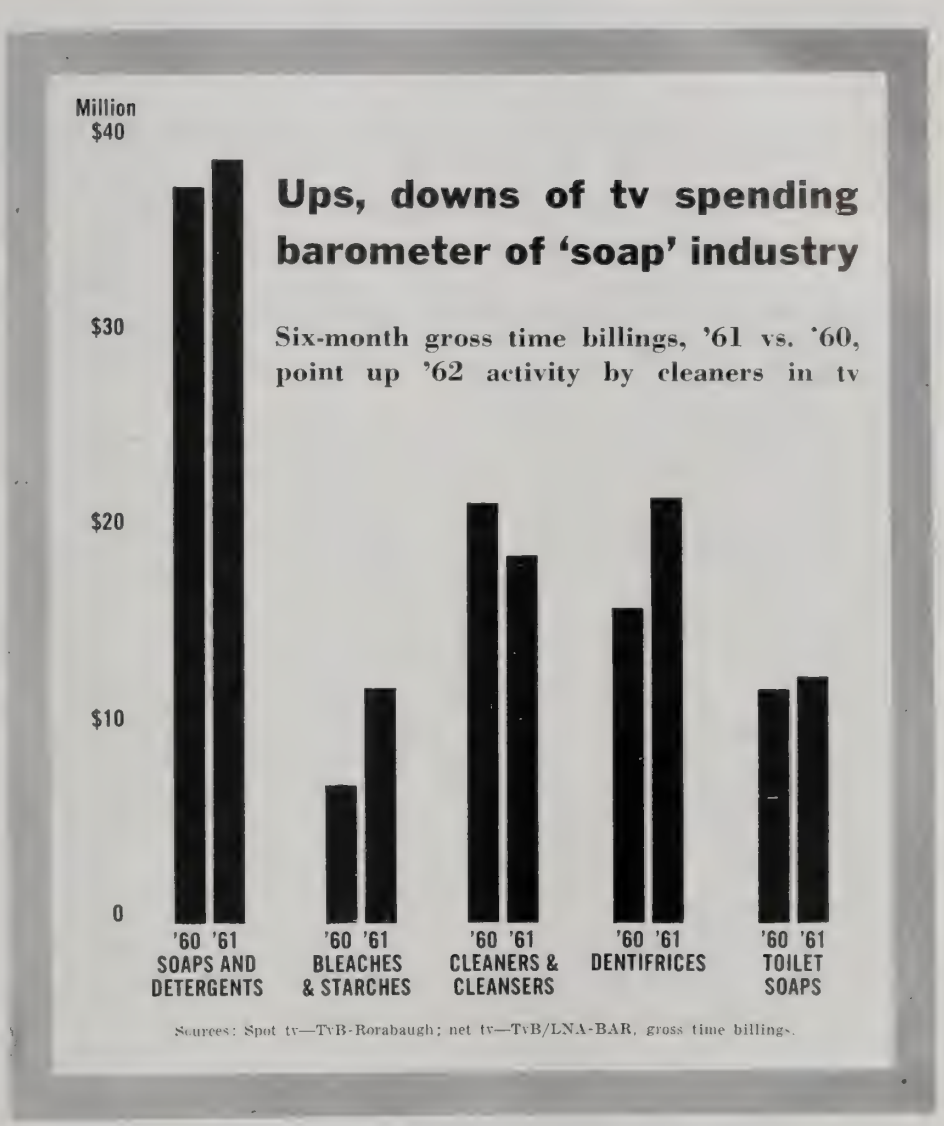
Bubbles are expected to fly again shortly. In several product categories, major battles appear to be shaping up. Admen sense a tenseness in the whole soap industry, even down to the smaller companies. They point to such tactical moves as the recent switch in ad agencies of the Fels & Co. $4 million account and the equally recent move by Purex of its Wrisley and Potter lines to another shop.

The number of new cleaning products in testing or about to come on the market and their more than coincidental relationship to what has been happening in tv billings, these admen feel, is the clinching evidence of some interesting action ahead. Here is what could happen by categories:

Dentifrices: The brand-by-brand spending chart on page 26 points up the raging toothpaste war. At the half-way point of this year, tv spending by dentifrices was already up 15% over the same period in 1960. It has been a hot fight, with plenty of bitterness about tv commercial copy claims. It is bound to get hotter.

At present, P&G has about 50% share of this nearly $235 million market. Its Gleem "with GL-70" has a 20% share, but its newer Crest "with ADA" (American Dental Assn. endorsement) tops the whole field with 30%. Colgate "with Gardol" comes in for 25%, and is out after more.

In early 1960 the picture was different. Colgate toothpaste led the pack with 35% share of market, Crest had slightly over 10%. Then P&G, which *Forbes* sums up as having "the habit of getting the jump on competition," stole a march with an exclusive license from Indiana University Foundation to use its ADA-endorsed special stannous fluoride formula in Crest. In almost no time at all, Crest took over the lead in dentifrices.



But now Colgate is out with *two* stannous fluorides—Colgate Fluoride (Bates) which should be in national distribution by the end of this year, and Cue (D'Arcy) which is now in test markets and also may soon go national. P&G has no monopoly on fluoride toothpaste; it simply got the jump on competition. Now Colgate appears out to even the score. The fight, naturally, will be televised.

Bleaches and starches: According to *Food Topics* and *Food Field Reporter*, the U.S. housewives spent over $194 million on laundry supplies (bleaches, starches and bluing) in 1960. Liquid bleaches accounted for the lion's share of this spending—$134 million. As usual, a P&G product—Clorox—has been a front-runner.

Now this field is exploding into activity. Clue to this is the chart on this page; television spending has nearly doubled over last year. It is figured to go on rising as the laundry supplies battle mounts.

Aerosol spray starches and premeasured liquid plastic packs of bleach (which can be dropped and stepped on without disaster) are playing a significant part in this explosion and can be counted on for still more action. Last year, for example, Glis Spray Starch invested $1.4 million in tv.

But dry bleaches may see the biggest donnybrook. Last year, Lestoil, Inc. (emboldened by its success with Lestoil cleaner), spent $2.8 million in tv to introduce its dry bleach Lestare, and has done very well. So well, in fact, that P&G is now coming out with a dry bleach called Star Dust. Benton & Bowles is the agency, and testing is being done with tv and Sunday paper color sections in Albany-Schenectady, N. Y., and Grand

The bigger they come, the harder they sell

'60 tv spending by soap, detergent and laundry supply brands

Brand	Net tv (000)	Spot tv (000)
Ad detergent	$ 965	$ 749
Ajax cleanser	1,975	1,639
All detergent	2,843	859
Breeze detergent	394	929
Camay soap	1,730	265
Cheer detergent	2,761	3,550
Chiffon liquid detergent	1,031	64
Clorox bleach		2,500
Comet cleanser	1,685	1,778
Dash detergent	2,116	4,351
Dial soap	1,980	118
Dove toilet soap	1,904	654
Dreft detergent	1,094	57
Duz & Blue Dot Duz		3,496
Fab detergent	2,934	1,559
Glis spray starch		1,364
Handy Andy detergent	2,254	963
Instant Fels Naptha granules		788
Ivory liquid detergent	2,356	2,074
Ivory Snow powder	1,363	1,179
Ivory soap	1,952	1,151
Ivory soap flakes		1,060
Joy liquid detergent	2,321	2,401
Lestare		2,779
Lestoil liquid detergent		7,106
Lifebuoy soap	1,219	104
Lux liquid detergent	2,617	905
Lux toilet soap	1,205	777
Mr. Clean	2,536	5,043
Oxydol detergent	1,692	1,357
Palmolive toilet soap	810	557
Praise soap	1,821	454
Rinso Blue	495	844
Spic & Span	1,405	1,842
Surf detergent	815	213
Texize household cleaner		1,324
Tide	5,154	2,763
Vel liquid & powder detergents	2,035	82
Wisk liquid detergent	2,778	734
Zest soap	629	2,339

Seven-eighths of the above brands are products of P&G, Colgate or Lever who together invest nearly $200 million in tv yearly, dominate the U. S. "cleaning" scene. Dreft, Fels, Texize, and Armour brands also shown. Source: TvB

Rapids, Michigan, markets.

Some admen find the P&G-Lestoil battles even more intriguing than the traditional Big Three struggle. Only a few years ago, Lestoil (then Adell Chemical) stole the show with its household cleaning detergent of the same name, but P&G chased after it with Mr. Clean and has now taken over the lead. Now it would appear that P&G is out to nail Lestoil's Lestare dry bleach (its annual sales are probably in the $20 million range by now) with its new Star Dust dry bleach.

If money talks—and it does in the soap business—then nobody can outshout rich P&G. But Lestoil is developing, in certain areas, into a pretty fair competitor. Lestoil, according to *Barron's*, has now streamlined and expanded its plant to handle a $90 million volume. It knows how to use tv, and, in the contest for store shelf space, it is now giving promotional concessions to retailers.

Next year is figured to be another active year for tv as the dry bleaches, liquid pre-pack bleaches, and Aerosol spray starches fight it out. Even Simoniz Co. is moving into this field by buying manufacturing rights to Reddi starch.

Household cleaners and cleansers: A look at the tv billings chart shows this category down some $3 million in spending during the first half of this year from the first half of last. This might be interpreted to mean that the Mr. Cleans, Lestoils, and Handy Andys (Lever) have had their run. But it is unlikely. A big shake-up is expected soon again in this category.

Colgate, which broke badly at the gate when the cleaner race started about two years ago with an entry called Genie (its brand name ran into legal complications during testing and is rumored to have cost C-P a pretty penny before being scratched) is in with a new runner, and—by all forecasts—a strong one.

New liquid Ajax with ammonia begins its national advertising campaign about now. Norman, Craig & Kummel is the agency, and the push will be with tv, night and day, net and spot. Ajax is an old, successful C-P name.

(*Please turn to page* 50)

PART TWO OF TWO PARTS

RADIO DECLARES: COMPARE ME

Examination of four media by agency execs reveals variety of arguments for considering radio a key tool

High on the list is its ability to sell merchandise at a lower cost per customer than any other medium

If they agree on nothing else, admen are practically unanimous on this point: that any advertising agency "looking at all four"—radio, television, newspapers and magazines—finds radio more flexible than the others. A prime example: with radio, the client's copy changes can be made almost instantly—a critical factor in ad campaigns.

But both broadcasters and advertising agency leaders advanced a number of other points regarding radio's significant role in the media world. Among its many plus signs:

- It can carry a campaign singlehandedly.
- It is playing a significant role in suburbia.
- Its impact in out-of-home listening is greater than ever.
- It can be a spawning ground for creative minds.
- It can saturate any given market.

If radio could boast of nothing else but flexibility, it would be well worth considering as an advertising medium, Leslie L. Dunier, vice president in charge of radio/tv, Mogul Williams & Saylor, Inc., told SPONSOR. His sentiments were echoed and re-echoed by other agency executives.

But radio has indeed more to offer the client than flexibility. Dunier and his colleagues pointed out that "on a dollar investment basis, radio offers greater exposure, reach and frequency than any other medium—if it is used intelligently."

A big plus in radio is its ability to deliver a special audience with little or no waste coverage. In Dunier's opinion, "this applies to foreign language stations, Negro-appeal stations, special interest stations, and a varied range of income groups." This type of buying is possible as a supplement or a substitute of mass coverage and programed stations, he explained.

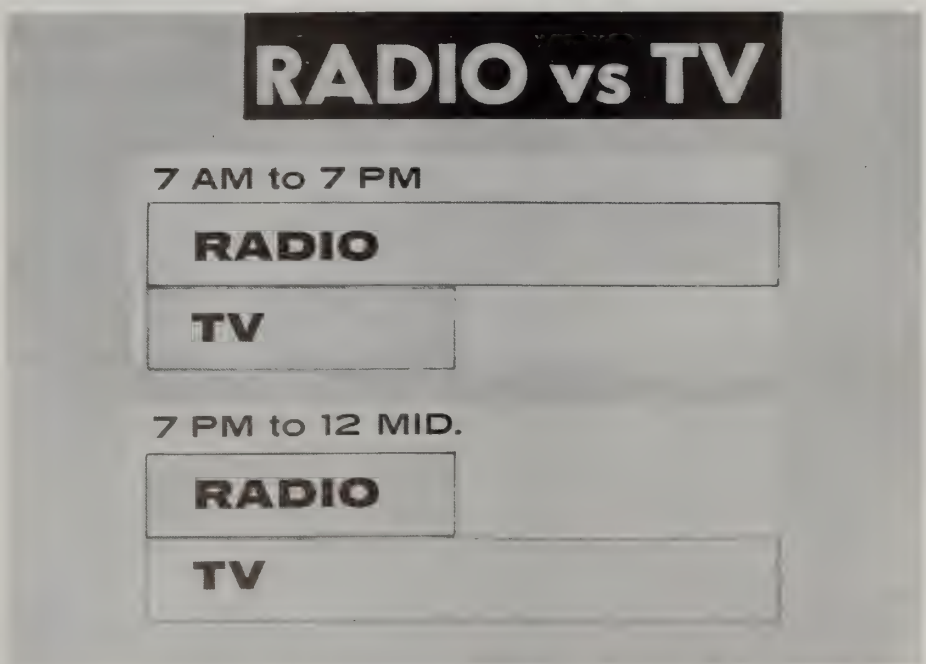
"A given radio station will deliver a more or less 'constant' audience on an overall basis," Dunier declared. "This is not true of television, nor of newspapers, if one considers relative position in the issue and on the page. As for coverage, the more powerful stations blanket a larger geographical area than the local newspapers.

"In some sections of the country, this is also true of tv *vis-a-vis* radio coverage." As a result of these advantages, radio offers the advertiser excellent campaign support, Dunier continued. Although radio will carry a campaign singlehanded, as it were, it is more often employed to support a print or tv campaign through saturation buys, with reminder or teaser copy referring the listener to other media, Dunier said.

According to Dunier, radio's flexibility is apparent in areas other than the buying sphere. With radio, Dunier said, an advertiser is able to reach a mass audience that is more widely dispersed as to time and place than any other medium. "There are transistors, car radios, factory and office radios—they all make for intensified penetration and exposure," Dunier declared. "Then we can point to the use of remote broadcasts at store openings, shopping centers, and the like."

Dunier said he wouldn't hesitate to endorse radio for special qualities that no other medium can quite duplicate. "But like just about everything else, it's not quite an unqualified endorsement," he explained. "The key to the successful use of radio is the experience and know-how of the agency, or the advertiser if handled direct. An equally convincing case can be made for almost every medium—how each is used determines its ultimate

Radio's adult audience leads tv in daytime



TELEVISION'S major strength lies between 7 p.m. and midnight. About twice number of adults listen to radio than view tv in every hour between 7 a.m. and 7 p.m., says Nielsen

advertising effectiveness."

Clearly, ad agencies are being made more aware of radio's steadily growing ubiquitousness in reaching the American people. Comedian Joey Bishop was evidently speaking the gospel when he cracked that "there are so many sets around that radios are beginning to own people." Back in the early '30s, another top humorist, Will Rogers, sagely observed: "Radio is too big a thing to be out of."

This is even truer today, Sam Slate, vice president and general manager of WCBS, New York, told SPONSOR. "Radio is one medium which can reach more people for less money than any other, and I believe you can't beat the personalized salesmanship of the human voice," he said. "It is tops in flexibility. Copy changes can be made immediately. We don't worry about pictures, galley proofs, or scenic design, and radio reaches everybody everywhere."

Radio gets 'em in the living room, in the bedroom, in the kitchen—with maximum efficiency and minimum cost—in the opinion of George S. Dietrich, station manager, WNBC, New York. Radio, he told SPONSOR, reaches your customers "*where you* want them . . . *when* you want them and at low cost. No other medium of advertising will bring your shaving cream message to a man *while* he's shaving, or sell a brand of gasoline to the motorist *while* he's driving, or tell the lady of the house about your brand of canned tomatoes 10 minutes before she leaves for the supermarket," Dietrich declared. "This alone should make an irrefutable case for radio as the best advertising medium, but there's one other factor growing in importance with each year. It's the factor of suburbia, a land that 10 years ago was a no-man's land for marketers. The U.S. Census Bureau shows that markets of three million or more population in suburbs and beyond have increased 68%. Population of the central city has decreased 1%. Radio reaches suburbia like no other medium, covering it like a blanket. In central cities, newspapers miss two out of every 10 families. Outside the city itself—the areas where interurbia growth has been tremendous—newspapers miss six out of every 10 families."

Radio's total reach is growing each year

Average daily audience of radio (persons)

1957	1961	INCREASE
68,354,000	**79,003,000**	**15.6%**

Radio's reach is spreading annually. These RAB figures are through mid-point 1961, *do not show summer audiences, which are larger*

Radio has characteristics which are peculiarly its own, in the opinion of at least two high-ranking agency executives, Robert H. Boulware, vice president and associate media director of Fletcher Richards, Calkins & Holden and Frank J. Gromer, Jr., vice president and director of media, Foote, Cone & Belding, New York.

In Boulware's opinion, radio can be used productively for several different purposes including:

1. Reaching, with frequency, automobile riders while they are driving; (2) reaching teenagers with frequency, in large numbers, and on a selective basis (out-of-home listening during an important summer selling season is a factor here); (3) adding radio's low cost "reminder" value to other, less flexible but important media; (4) 'round-the-clock saturation in localized areas in support of a promotion. Radio's "universalness" allows an advertiser to reach everywhere if he chooses, to select age groups, occupational groups, ethnic groups and other socio-economic divisions, simply by careful choice of stations and programs used, Boulware declared.

Gromer saw radio's primary advantage over most media forms in its ability to deliver extremely high levels of commercial frequency at a relatively low cost.

"Much of today's radio selling makes the mistake of trying to emphasize audience reach as well as frequency," Gromer declared. "The simple facts are that it is very difficult, if not impossible, to build reach in radio to a point where it is in any serious competition with television. However, there is nothing wrong with a more limited reach pattern if a medium can deliver a sufficient number of commercial exposures to impress a selling message firmly in the consumer mind—and this, radio does superbly well."

If radio is sold properly and if radio salesmen are willing to open new advertiser doors for themselves, the sound medium will claim more than its share of advertising revenue, SPONSOR was told by Clifford J. Barborka, Jr., president of Better Broadcast Bureau. It is Barborka's contention that radio is the only medium that is both a vehicle of mass communication and an intimate personal friend.

Barborka insists that radio, more than newspapers, magazines, and television, comes closest to being all things to all advertisers. "In effect, radio can be either major or minor media strategy, depending on an *advertiser's marketing strategy*," he declared.

In the light of today's marketing realities, radio's unique quality is its ability to adapt and conform to a client's selling objectives and advertising strategy, he said, adding that it has the power to be a hammer-blow primary medium. It also has the plasticity to be molded into a given or selective advertising mission, Barborka said.

"America is on the move," Barborka declared. "Personal income in 1950 was better than $228 billion; in 1960, it was close to $400 billion, and it continues to expand. The number of households in 1960 was 52.6 million and by 1970, this is expected to increase by 10 million to nearly 63 million. And advertising volume, which was $5.7 billion in 1950 and about $12 billion in 1960, is expected to reach better than $20 billion by 1970. If radio's many advantages are brought to the attention of the right people among clients and agencies, much of this revenue will reach American broadcasters."

Of radio's numerous assets, there is one that stands out like an abstract painting on a wall of Rembrandts, Barborka observed. "No matter how radio is used, it never goes unheard. It is an intrusive, penetrating medium that reaches people at a point of personal intimacy that is unmatched by any other medium. It has breadth of coverage and specialization in appeal."

Time again, radio's frequency and reach potential at comparatively low cost were stressed by broadcasters and ad agency execs in the SPONSOR survey. These sentiments came from Martin Stone, president of the Herald Tribune Radio Network; Herb Mendelsohn, sales manager of WABC, New York, and Weymouth Symmes, media director, Gardner Advertising Co.

Radio, in addition to offering the above advantages, provides a latitude of creativity for those who produce programing as well as advertising messages, Stone told SPONSOR. "It can, or should be, a spawning ground for creative minds," he said. "For those who are frustrated by the television assembly line there is free and welcome air in radio, where ideas are the lifeblood of the medium."

"We don't sell radio as a supplementary medium, "Mendelsohn told SPONSOR. "We're not out to fill 'chinks' in an advertiser's advertising armor. We constantly pitch radio as the most exciting, efficient means of communicating selling ideas to the public."

Agency executive Symmes thought radio also possessed front-line virtues

(*Please turn to page* 50)

Radio is more flexible, execs agree



1



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3



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5



6

1 FRANK J. GROMER, JR.

The v.p. and director of media for Foote, Cone & Belding, New York, says that "radio's primary advantage over most media is its ability to deliver extremely high levels of commercial frequency at relatively low cost . . ."

2 LESLIE L. DUNIER

"If radio could boast of nothing else but flexibility, it would be well worth considering as an advertising medium," the vice president in charge of radio/tv, Mogul, Williams & Saylor said. "As it is, there are quite a few other advantages. . . ."

3 ROBERT H. BOULWARE

"Radio has many characteristics which are peculiarly its own," according to the vice president and associate media director of Fletcher Richards, Calkins & Holden. He is particularly impressed with radio's "universalness" and ability to reach everywhere.

4 MARTIN STONE

The president of the Herald Tribune Radio Network pointed out that radio, like no other medium, affords saturation for the advertiser at an economic cost. "Unlike all other media, it can underwrite reaching its target, be it occasional listening or repetitive."

5 SAM SLATE

"Radio is one medium which can reach more people for less money than any other, and I believe you can't beat the personalized salesmanship of the human voice," said the v.p. and general manager of WCBS, New York. ". . . listeners find great association and empathy."

6 GEORGE S. DIETRICH

WNBC, New York, station manager declares that "radio reaches your home where you want them . . . and at the most economical costs . . . radio tells the lady of the house about your brand of canned tomatoes ten minutes before she leaves for the supermarket. . . ."

BPA had first real contact with Madison Ave. at convention







EXPOSED to BPA members at sixth annual seminar were Jackie De Costa (l), media research supervisor, Ted Bates; Matthew (Joe) Culligan, gen. corp. executive, Interpublic, Inc. (shown left in center picture in conversation with Dan Bellus of Transcontinent Tv, BPA program chairman), and Richard A. Dunne, media and marketing coordinator, SSC&B. Annual seminar was held at New York's Waldorf-Astoria, 6-8 Nov.

MADISON AVE. MEETS THE BPA

Promotion group got a close look at the people who buy their stations (and vice versa) at the recent BPA get-together held in the heart of the ad business

If one significant event occurred at the BPA's Waldorf-Astoria convention, it was the fact that the broadcast promotion manager and agency media/marketing people in the nation's biggest market finally met in large numbers.

The BPA tapped Madison Avenue for comments, ideas and opinions on how the station promotion manager can best serve agency and advertiser needs at the station level.

But Madison Avenue learned something, too—if admen didn't know it already: the station promotion man is coming up in the (ad) world.

Results of a SPONSOR survey of BPA membership indicated promotion managers are in a key position to deal effectively with advertising and station objectives. Why, of all levels of station operation, is the promotion manager's role strategically geared to deal with these concepts? One reason: the promotion manager is perhaps the most familiar with the many phases of station operation.

Here are some major conclusions drawn from the survey:

- The title, promotion manager, does not nearly begin to cover the diversification of talents and duties encompassed in his generally accepted role. Responses to SPONSOR's survey reveal that the promotion manager oftentimes functions under other titles far more definitive of his actual responsibilities.

For instance, titles, in addition to promotion manager, included such a wide range as these: assistant to the general manager; director of news, public affairs and advertising; assistant manager; director of press relations, promotion, and merchandising; sales representative; manager of advertising; and promotion and publicity manager.

• Contest activity by stations is up this year by a very narrow margin. According to the majority of respondents, this activity hit its peak last year, but a gradual increase is anticipated for the future.

• Station promotion budgets have been on the rise, mostly in radio. Tv budgets have remained generally the same. But where there has been an increase, it has been sizable—as much as 50% in some cases.

• Promotion of public affairs programing registered the most dramatic rise in any category during the past year. Most respondents attributed this increase to FCC "pressure."

• Advertisers and agencies, according to survey results, are definitely making greater demands for merchandising this year, with most of the emphasis on radio.

• According to respondents, the promotion manager's self image is a combination of creativity (which includes imagination and originality) and a knowledge of radio and television. Administrative ability, energy, and knowledge of advertising figured heavily in his stock of valuable attributes, as well.

• The promotion manager has a good record for job longevity, too, according to questionnaire results. Most respondents have been in the field for over 10 years.

• Promotion managers have come up through widely diversified fields. Backgrounds included such areas as journalism, station programing, directing of broadcast news operations, and announcing.

By the very nature of his work, the promotion manager has broad exposure at just about every level of station operation: advertising, programing, news, public affairs, and public relations. For this reason, station management has, in the past, drawn heavily from the promotion department for advancement within the station to posts in sales and management.

But BPA members generally agree that career opportunities within the field of station promotion have never been greater than they are today. In the recent past, the promotion manager's prestige was not as great

(*Please turn to page* 34)

Questions, answers from BPA members

A. Station promotion man's experience, qualifications

Q. How many years have you worked at station promotion?

Less than 1 year: **1**
1 to 3 years: **0**
3 to 5 years: **0**
5 to 10 years: **19**
More than 10 years: **16**

Q. What other jobs have you had besides station promotion?

None: **1**
Other sales: **0**
Timebuyer: **0**
Other promotion: **5**
Others: **14**
Station sales: **5**
Publicity or p.r.: **7**

Q. Which three of the following qualifications are most essential to a good station promotion man (or woman)?

Creativity: **42**
Knowledge of radio/tv: **37**
Imagination: **36**
Administrative ability: **18**
Knowledge of advertising: **18**
Energy: **12**
Initiative: **11**
Writing ability: **9**
Originality: **8**
Knowledge of marketing: **7**
Likable personality: **1**
Sales ability: **1**

B. What's been happening in the station promotion field

Q. Has there been any change in your station's promotion budget since last year?

Same: **12**
More: **19**
Less: **4**

Q. Do you spend more time promoting public affairs than you did last year?

Yes: **23**
No or no change: **11**

Q. Has there been any change in the amount of contest activity by your station since last year?

Same: **14**
More: **11**
Less: **10**

Q. Are advertisers making greater demands for merchandising?

Yes: **23**
No: **6**
Varies: **7**

The above questions were answered by a cross-section of station promotion people attending the BPA's sixth annual seminar. A total of 37 answers came from 32 men and five women. Three of the 37 represented station groups, 12 represented a radio/tv station combo, 13 represented a tv station only, and 14 represented a radio station only. More than half of the answers came from promotion people working in markets of from one to five million. Except for the third question from the top, all the numbers refer to tallies of individual answers. The answers on qualifications were totaled by asking respondents to indicate (in rank order) the three most important. Three points went to No. One choice, two points to No. Two, and one point to No. Three.

... there in the station hierarchy. Now, according to BPA executives, the station promotion field has evolved to a professional level and the promotion manager is recognized more and more as the voice of his station. His stature has increased—not only within the station, but in the eyes of advertisers and agencies, as well. The latter conclusion was obvious by the number of Madison Avenue media brass present at the recent New York convention of the promotion group.

It is generally agreed within the BPA that the organization itself has accomplished a great deal toward increasing professional stature of the field and of the promotion manager's job.

In only five calendar years since the organization's formation — at a meeting in Chicago where 26 promotion managers gathered and elected Dave Partridge the first president—the BPA has grown to a membership of 450.

As a direct result of the enhanced image and extended scope of station promotion, the promotion manager's goal to achieve increased stature by moving up the management ladder within a given station has somewhat diminished. More often now, the trend is for promotion people to remain in the field, advancing via larger markets, station groups, or representative company routes.

The SPONSOR survey was answered by a representative cross-section of 37 broadcast promotion executives from both stations and groups and in both radio and tv.

Among the facts coming out of the survey: two respondents reported they have been in their present jobs for more than 10 years; nine have been doing their jobs for from five to 10 years; one has been in the same spot for from three to five years; 12 reported one to three years and 11 said less than one year.

In addition to checking on job longevity, the SPONSOR questionnaire asked: "How many years have you worked for your present employer? Here's how the answers came out:

More than 10 years: none; five to 10 years: four; three to five years: 13; one to three years: 13; less than one year: ...

HOW LONG DOES IT

Some top media men claim it takes two or three years of hard work while others say it can be done in only one

Good instructors and previous exposure to broadcast estimating all help to cut short the training period

Good timebuyers, as any media head will tell you, are not born; they're made. And what goes into the making, apparently, is enough to challenge the endurance of the hardiest.

According to those in the know, the steps involved in turning out a batch of reasonably hep buyers is a study in patience. And not to be recommended to clockwatchers.

Although there seems to be a bit of disagreement, among the overseers, anyway, as to the actual amount of seasoning needed before a timebuyer is considered fit to unleash on an unsuspecting Madison Avenue, the majority of these pros share a like-mindedness as to the proper ingredients needed.

A fledgling timebuyer, they'll tell you, is bound to make giant-step tracks through the trainee course if he's already had some exposure to broadcast estimating. Or if he's had a fair amount of experience in related fields—accounting, researching.

There are some who go along with the thinking that a trainee—provided, of course, he is already endowed with that sometime elusive quality, native intelligence—is well on his way to becoming a pro if he's fortunate enough to have a good instructor.

"A good, capable and mature instructor," says Edward A. Grey, a Ted Bates director and senior vice

These top media men agree on one thing:



HAROLD MILLER, assoc. media director, Grey, N. Y., says "how fast a trainee progresses, depends largely on his own ability." He advises six months in media research.



GERALD T. ARTHUR, D&C (N. Y.) vice-president in charge of media, feels two years is a reasonable time for training a timebuyer, depending, of course, on previous experience.

TAKE TO TRAIN A TIMEBUYER?

president in charge of media operations, "is an important factor in the training of a timebuyer." A large part of the timebuyer's development, he says, "is shared by the good professional timebuyer who acts as the instructor." In essence, the better the instructor, the faster the trainee will develop.

How long should the training period be before a timebuyer is ready for public exposure? In Grey's opinion, "from cocoon to the sprouting of the wings, it takes a good three years."

A trainee, says Grey, needs at least one year to familiarize himself with the tools of the business; to learn their usage and their limitations. Another year is needed to learn the machinations of the agency, and to understand the developments which are apt to pop up with most accounts. A year of actual practice in interviewing and sitting in with an accomplished timebuyer is necessary, also, according to Grey, before he would be trusted to handle the accounts without supervision.

The services to which an agency subscribes also play major roles in the development of a timebuyer, he says.

John Ennis, v.p. and media director of Fletcher Richard, Calkins & Holden, doesn't quite go along with the idea that it takes all of three years to develop a timebuyer. "A novice," he says, can be trained in just about a year."

The procedure here, he says, is to expose him first to the maze of paper work which is so much a part of the business. Next, Ennis would make sure the trainee managed to see every broadcast presentation and to become thoroughly acquainted with the rating services, their advantages and their disadvantages.

"It's a lot easier however, to train him," Ennis remarks, "if he's come up through the comptometer-estimator route."

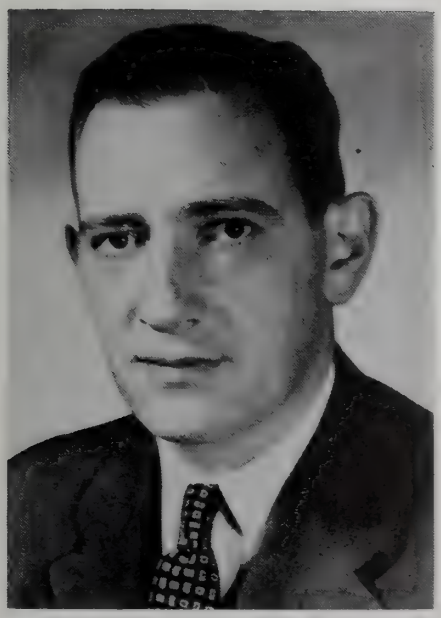
Harold Tillson, Leo Burnett, Chicago, media department manager, declares its difficult, "if not downright impossible," to pin-point the exact time it would take to turn out a qualified timebuyer. He points out "an intelligent, hard working beginner can be developed into a pretty good all around timebuyer in a year or two." By that time, he adds, "he's bought the top 100 markets four or five times."

The development time, he says, depends upon these factors: 1) individual ability; 2) value of time purchased; 3) diversification of buying; 4) the time (the trainee) he devotes to the job; 5) the amount of supervision, and 6) his previous training, if any.

At Burnett, says Tillson, the trainee spends approximately a year in media research, analysis and broadcast estimating prior to his assignment. This, he says, cuts down on the time that's required for the basics. He then moves in as an assistant buyer where he is supervised, in most cases, by two or three seasoned timebuyers as well as media supervisors and asso-

(*Please turn to page* 50)

previous experience in broadcast estimating helps the trainee



EDWARD A. GREY, Ted Bates, N.Y., dir. and senior v.p. in charge of media operations, says an important part of the timebuyer's development is shared by his instructor.



HAROLD TILLSON, Leo Burnett, Chicago, media department mgr., thinks "an intelligent, hard-working beginner can be developed into a good all-around timebuyer in two years."



JOHN ENNIS, v.p. and media dir., FRC&H, N.Y., says "a novice can be trained in just about one year. If he's come up through the comptometer estimator route, it's easier."



HEAVY TRAFFIC at opening of two Baltimore home sites was drawn with help of intensive, four-day radio bursts via WCAO, WBAL, WFBR

RADIO GIVES BUILDERS A HAND

Two separate campaigns via three Baltimore stations help draw large crowds, spur sales at new home sites

All-State and Birtchwood builders' success with radio seen as challenge to traditional reliance on newspapers

When you're selling homes, the most expensive, important purchase of a lifetime, you go to the traditional real estate medium, newspapers, and that's all there is to it. Right?

Wrong. There's more to it than that, as Pace Advertising, New York, found out via two separate spot radio campaigns introducing Baltimore to home developments by All-State Properties, Inc., and The Birtchwood Organization this fall.

All-State and Birtchwood are responsible for extensive home building projects on Long Island, N. Y., but these were their first jobs in the Baltimore community, and they were most anxious to overcome the disadvantage of being strangers in town. This may have been the main reason why these clients, up to then strong adherents to the traditional real estate page mode of advertising, decided to include broadcast—three radio stations, one tv—in the Baltimore campaign.

"We had to build our image from scratch," relates Peter Frenkel, Pace executive v.p. and account executive for both building organizations. "Traffic was our main concern. Heavy traffic during the opening days would contribute the desired psychological effect—the impression that the community was accepting us and buying the homes."

"Beyond traffic, we of course wanted good sales prospects," Pace radio/tv director Sid Kallner continues, "and this was something of an unknown quantity. Readers of a newspaper's real estate page can readily be considered good prospects, in the market for a home, but radio does not offer programing devoted to real estate; so in that medium you must work with a general audience, some of which may be prospective home buyers."

As it turned out, *twice*, they got traffic, plenty of it, and sales, a goodly percentage to people who, according to a survey, found out about the

homes via broadcast media.

On the opening week-end (21-22 October) at Tudor Village (homes priced from $9,490 to $11,990), an estimated 3,500 people swarmed over the site. Salesmen collected 18 deposits, seven of which came from people who were there because of the broadcast advertising. The others who left deposits for homes learned of the project as a result of two newspaper ads.

For the more expensive project, Kings Park (price range: $13,500-17,500), the broadcast advertising brought in a reported 30% of the deposits during the opening week-end (30-31 September).

The agency did it in both cases with four days of intensive spot bursts beginning on Wednesday and running through the Saturday of opening week-end. For Tudor Village 87 radio announcements, mostly I.D.'s, and 11 tv spots, all minutes, were aired. The Kings Park drive consisted of 46 radio, 12 tv announcements. The station lineup for both campaigns: WBAL, WCAO, WFBR, and WJZ-TV.

In pointing up the effectiveness of the broadcast campaigns compared to print (in relation to cost), Frenkel notes that the seven broadcast-induced deposits collected at Tudor Village represent gross sales of some $105,000—for time costs amounting

(*Please turn to page* 52)



KIDS got the word from "Patches," WJZ-TV, Baltimore, personality, and urged parents to take them to site of brand new homes



TOOTERS Lou Biamonte and Ted Gompers (sitting) make happy sounds on their "sweet potatoes" during rehearsal of Eskimo Pie's new radio plugs. Drummer Stuart Irving adds an "icy-tone" with well-placed taps on the Chinese Bell. Looking on with ocarinas in hand are Raymond L. Berry (l) of Eastern Adv., Richmond, and Gordon Cousins, Eskimo sales mgr.

ESKIMO PIE DISCOVERS THE HAPPY SWEET POTATO

A queer-looking instrument, which resembles a sweet potato and sounds like a cross between a piccolo and a flute, has been plucked from obscurity to ply its merry disposition in a new series of radio commercials for Eskimo Pie products.

The instrument, called an ocarina, had its last fling with fame 11 years ago when the "Ocarina Song" from "Call Me Madam" breached the Top 40. For the most part, however, the ocarina is unaccustomed to public utterances.

No one ever composed a symphony for it; the musicians' union booking list doesn't consider it worth a mention; the public invariably brushes it off as a mere toy; and the only way to scrounge up a first-class ocarina is to steal it.

But Phil Davis, the creator of the Eskimo Pie commercial, decided the time is ripe to make the happy little instrument a star again.

Davis harbors a theory that a radio commercial should portray the personality of a product. (He probably knows what he's talking about, having authored the "Atlantic Keeps Your Car on the Go" and the "Carling Black Label" jingles.)

To Davis, Eskimo Pie suggests a merry, frolicsome character. He saw "Call Me Madam" and remembered a duo called the "Potato Bugs," who strolled through the gay Bavarian setting, tooting happy tunes from their ocarinas.

"It was exactly the sound I was seeking for the Eskimo Pie theme," Davis says. "The usual instrumentation of piccolos, trumpets and the like has been overdone. We wanted to reach out for an instrument that would capture the proper feeling of the product."

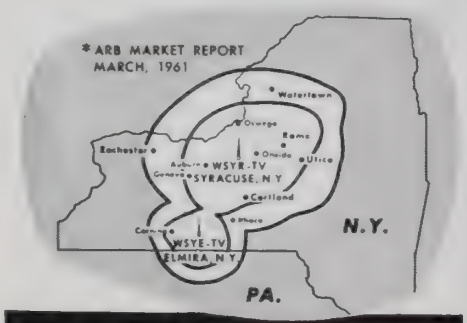
The sound of the ocarinas made the client so happy that instead of employing the ETs in 1962, as originally planned, the 10s, 20s and minutes are already on the air. The new jingle, which contains drop-outs for local franchise plugs, hit the St. Louis area October 18. Eventually, the campaign will blanket more than 200 U. S. markets.

The ocarinas utilized in the commercial are not the cheap variety found in dime stores, but actually a set of eight different instruments, one for each key.

The ocarina seems to possess a curious ability to stir up images of food in the eyes of those who attempt

(*Please turn to page* 52)

OVERWHELMINGLY
THE LEADER* IN THE SYRACUSE MARKET
WSYR-TV
DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR



WSYR • TV
NBC Affiliate
Channel 3 • SYRACUSE, N. Y. • 100 K-W
Plus WSYE-TV channel 18 ELMIRA, N.Y.
Get the Full Story from HARRINGTON, RIGHTER & PARSONS

NEW ORLEANS' ONLY STATION WITH MOVIES EVERY NITE!
BUY IT!
Represented nationally by Katz
WWL-TV
NEW ORLEANS

Media people what they are doin and sayin

TIMEBUYER'S CORNER

NEW YORK: When Marvin Antonowsky of NC&K dialed the Robert Eastman number last week, a giggling operator interrupted to say "Either you have the wrong number in mind or you have dialed incorrectly or you are just plain stupid."

"I'll report you," spluttered Antonowsky.

The waggish operator, thinking fast, said: "This is a recorded announcement."



VISITING station men in N. Y. for BPA conclave surround Dunnan & Jeffrey buyer Inez Aimee. They are (l-r) William Scruggs, Jr., John Coudle, WSOC-TV, Charlotte; Jack Lightner, WREX-TV, Rockford, Ill.

At the BPA convention at the Waldorf: A BPA'er assured Joyce Peters of MW&S that he was doing something special for her for the Starlight Roof dinner: "I'm arranging the bald heads so they spell out *I love you.*" . . . Bill Scruggs of WSOC-TV, with Marie Coleman of Donahue & Coe, told a young promotion mgr.: "I realize you're eager to learn, but we don't have a course in rolling drunks." . . . Dorothy Glasser of KHCC&A, chatting with station man in the lobby, said of the head of a rep firm: "If he's not mean, why does he make his salesmen stand at attention in the revolving door?"

Some promotion men took heavy losses playing poker through the early hours. Pete Holland of SSC&B says he went to one session where the station had to buy back the tower . . . Maria Carayas was at the cocktail party given jointly by the trade press, having wrapped up her successful campaign for Mayor Wagner. When an older station man asked to meet her

(*Please turn to page* 40)

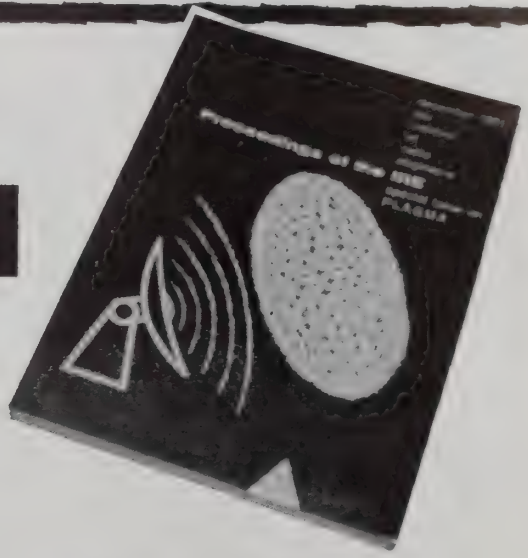
All that's new in PLASMA research

read

December

Proceedings

for the facts!



No matter what your field in electronics, having a working knowledge of plasmas is greatly to your advantage. Why? Because plasmas are becoming increasingly important in electronics research and application.

Think of the major new developments in this field. Scientists are using gaseous plasmas to convert heat directly into electricity. Will this affect your work? Of course it will! Others are designing new vacuum pumps, again with gaseous plasmas helping to increase efficiency. Do you see the impact this will have on vacuum tubes, on a whole host of electronics products?

Much specialized research has been done on gaseous plasmas in the last few years. Much more is being planned. To catch up with it, you'd have to read a mass of technical papers, weed through conflicting theories, and often find at the end that the research is not pertinent to your work at all.

Realising this . . .

Proceedings of the IRE devotes its entire December issue to a survey of plasma research and findings to date . . . More than 15 technical papers, each one written by an authority, will spell out what plasmas are, how they behave, what they can do. Guest editor is Dr. E. W. Herold, Vice President, Research, Varian Associates.

Every special issue of *Proceedings* in the past has remained a definitive reference work for years. Many were sold out almost immediately. If you are not a member of the IRE, make sure of your copy of the December special issue on plasmas by sending in the coupon immediately.

more than 15 definitive papers covering the following areas of plasma research and application:

1. Fundamental plasma processes
2. Applications to communications
3. Electric power generation
4. Propulsion systems
5. Low density plasma explorations
6. Generation and amplification of oscillations in plasmas
7. Diagnostic procedures

Proceedings of the IRE

The Institute of Radio Engineers
1 East 79th Street, New York 21

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1 East 79th Street, New York 21

Please send me the December 1961 issue of **Proceedings of the IRE**, containing a survey of the research carried out on plasmas.

☐ Enclosed is $3.00 (for non-members only).*

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*Extra copies to IRE members, $1.25 each (limit: 1 extra to a member).

NAME.....

COMPANY.....

ADDRESS.....

SELL THRU QUALITY RADIO

USE A
"JOE" RAHALL
STATION



N. Joe Rahall

WLCY—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall Manager

WKAP—ALLENTOWN, PENNA.
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by
ADAM YOUNG



TIMEBUYER'S CORNER

(Continued from page

later she said: "Look, you can't flag down the Super Chief with a match." . . . Anita Wasserman of Gumbinner insists she walked into one suite where the piano had "Wilkie for President" written in the dust.

* * *

CHICAGO: Sam Schneider of WWL, entertaining buyers at the Drake's Cape Cod Room, asked Leo Burnett's Eloise Beatty if she'd like another Martini. "No," she declined, "I haven't had a thing to eat all day."

"Not a thing?" said Schneider.

"Well, yes," she conceded. "About nine olives."



BUYERS, sellers mesh over cocktails at the Drake's Cape Cod Room in Chicago. L-r: Marie Plemin, CBS Spot Sales; Mike Kennerly, Burnett; Sam Schneider, Crosley Broadcasting; Eloise Beatty, Burnett; Nancy Pekin, Crosley; and Dick Cass, Crosley.

When Barbara Magnuson of K&E returned from her vacation several weeks ago, she told everyone of the beautiful one-piece bathing suit she bought in Fort Myers. "Top or bottom?" asked a rep . . . Marianne Monahan of NL&B dined at John Boden's (Blair) home last week. "Now Boden and his wife want to visit my house," said Miss Monahan. "Not to reciprocate—to retaliate." . . . Lunching with WGN's Dick Hammer, Camille Hanson of Clinton E. Frank commented: "A man never stops looking at women. That's why they put shades on a hearse."

Several weeks ago media people of the CFAC Radio & TV Workshop inspected A. C. Nielsen's complex equipment as well as its food and marketing department. "All I want to know," said one buyer, "is—will hair tonic sell that shines in the dark."

KRON is TV in SF



San Franciscans are Sold on KRON-TV

KRON/TV HAS LED SAN FRANCISCO MARKET FOR 45 MONTHS*

*ARB, Jan. '58—Sept. '61

· S.F. CHRONICLE · NBC AFFILIATE · CHANNEL 4 · PETERS, GRIFFIN, WOODWARD ·

SEAL OF GOOD PRACTICE

SPONSOR ASKS:

HOW CAN KIDS' TV SHOWS ENTERTAIN AND SIMULTANEOUSLY INFORM?

Those replying to this week's question are:

- **John V. Roberts,** Schwerin Research Corp., New York
- **Jack Spear,** Star of *Pip the Piper*, NBC TV
- **James A. Bealle,** Kenyon & Eckhardt, New York
- **Virginia Lee,** Transogram Co., Inc.. New York

John V. Roberts, *vice president, Schwerin Research Corporation*

Newton Minow's recent exhortation to the three networks to pool their resources in producing a quality children's program has my unalloyed



Children need time to chew chunks of culture

blessing. There is, after all, a children's corner in the "vast wasteland" of television programing. Unconscionable pitchmen hypnotize small fry with visions of toys that always seem to cost upwards of $9.95, in between helpings of the Three Stooges' paleolithic comedy and the naive sadism of Felix and Popeye. This state of affairs has gone on too long.

My main fear for any conscious "uplift" movement in children's programing is that the pendulum might swing too far the other way. In their melioristic zeal, the creators of quality programs for children may unwittingly try to stuff great undigested wads of culture down young throats. This would be almost tragic: the cartoon-and-commercial school of programing could then say "I told you so" and re-establish their monopoly on tv's "children's hour."

Possibly the greatest threat to a successful informational program for kids would be for it to fall into the hands of educators. The thought of a program produced, say, by the staff of Teachers College is too terrible to contemplate. Without the magic touch of professional showmanship—writers, directors, producers, actors who know how to engage the child's mind and heart and excite his imagination—the most idealistic child's show is doomed.

It would seem advisable, then, for a children's show that is intended to inform and entertain to follow the principles that govern the latter. The Schwerin Research Corporation has tested a great number of radio and tv shows on audiences of children in the past 15 years. We have observed several general rules that seem to characterize children's responses to tv entertainment.

For instance, children like action (hardly a surprising finding), but it need not be continuous or strenuous: proper spacing is more important. On an early puppet show we studied, such action as a character getting his nose stuck in a knothole was invariably a high point of audience interest.

Children's don't like too much "talk." (Neither, for that matter, do adults.) Long expositions or explanations are usually poorly received. A static visual is the greatest enemy of viewer involvement, and it is all too frequently a hallmark of the earnest non-professionalism of pedagogical television.

Though sometimes uncritical about broad general effects, children have a sharp eye and ear for small details; they are more apt than their elders to notice inconsistencies in script or action.

There is no necessary conflict between information and entertainment: knowledge and discovery should be, indeed are, exciting when they are informed by imagination. A quality juvenile program that possesses this quality will prevail.

Jack Spear, *star of "Pip the Piper," NBC-TV*

A children's show which has as its goals entertainment and information is fulfilling a public service need. Keeping in mind the brief attention span of children, my partner, Lucien Kaminsky, and I have found that it is necessary to first entertain the child and win his confidence and then to put across the educational or public service message desired.

This is, in a sense, using subliminal suggestion in that the concept is integrated with the entertainment.

As a personal example, our own *Pip the Piper* show has a nucleus of a cast of characters in a locale which is readily identifiable to children. *Pip the Piper* is the living bridge between reality and illusion, reality being where children live at the moment and illusion being the world of fancy and imagination which children inhabit.

In our show, illusion is "Pipertown," the world in which our characters live. We have a playmate raggedoll image in the person of "Miss Merrynote," who is everybody's favorite doll personified. Rounding out



Kid shows: entertainment first; message later

the live cast is "Mr. Leader," who personifies the confusing but always well-meaning world of adult authority.

Add to these "Professor 'O'," a wise old highly educated owl; "Mr. Floogle Fish," a story teller supreme; and a musical forest in which instruments, records and books grow on trees. You now have a separate and unique world in which any child could feel at home.

The show, consisting of these elements, has the necessary ingredients for entertainment. The message, the meat and the moral can be readily

(*Please turn to page* 48)



Take a second look

(it's Duluth Motors, in Duluth)

Take a second look at the Duluth-Superior market-

it's bigger than you think!

It's the second-biggest market* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Albuquerque, Atlantic City or Augusta!

Duluth-Superior-BIGGER than you think-and only KDAL delivers it all!

KDAL—CBS RADIO-TELEVISION/3—AN AFFILIATE OF WGN, INC.—REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 1961.

Now's the time to get growing

Take advantage of the many ways in which your business can grow.
In the lucrative export markets.
In new U.S. markets.
In creating new products and services.
In developing your community.
For expert help, just write or phone any U.S. Department of Commerce field office or write Commerce, Washington 25, D. C.
They'll help you grow with America!

U.S. Dept. of Commerce Field Offices:
Albuquerque, N. Mex., U.S. Courthouse. CHapel 7-0311. **Atlanta 3, Ga.**, Volunteer Bldg. JAckson 2-4121. **Boston 10, Mass.**, 80 Federal St. CApitol 3-2312. **Buffalo 3, N. Y.**, Federal Bldg. TL 3-4216. **Charleston 4, S. C.**, Sergeant Jasper Bldg. RAymond 2-7771. **Cheyenne, Wyo.**, Majestic Bldg. Phone 634-2731. **Chicago 6, Ill.**, 226 W. Jackson Blvd. ANdover 3-3600. **Cincinnati 2, Ohio**, 36 E. Fourth St. DUnbar 1-2200. **Cleveland 1, Ohio**, Federal Reserve Bank Bldg. CHerry 1-7900. **Dallas 1, Tex.**, Merchandise Mart. Riverside 8-5611. **Denver 2, Colo.**, New Customhouse. KEystone 4-4151. **Detroit 26, Mich.**, Federal Bldg. WOodward 3-9330. **Greensboro, N. C.**, U.S. Post Office Bldg. BRoadway 3-8234. **Houston 2, Tex.**, 405 Main St. CApitol 2-7201. **Jacksonville 1, Fla.**, Federal Bldg. ELgin 4-7111. **Kansas City 6, Mo.**, 911 Walnut St. BAltimore 1-7000. **Los Angeles 15, Calif.**, 1031 S. Broadway. RIchmond 9-4711. **Memphis 3, Tenn.**, Falls Bldg. JAckson 6-3426. **Miami 32, Fla.**, Ainsley Bldg. FRanklin 7-2581. **Minneapolis 1, Minn.**, Federal Bldg. FEderal 2-3211. **New Orleans 12, La.**, 333 St. Charles Ave. Phone: 529-2411. **New York 1, N. Y.**, Empire State Bldg. LOngacre 3-3377. **Philadelphia 7, Pa.**, 1015 Chestnut St. WAlnut 3-2400. **Phoenix, Ariz.**, Federal Bldg. ALpine 8-5851. **Pittsburgh 22, Pa.**, 107 Sixth St. GRant 1-5370. **Portland 4, Oreg.**, Old U.S. Courthouse Bldg. CApitol 6-3361. **Reno, Nev.**, 1479 Wells Ave. Phone: 2-7133. **Richmond 19, Va.**, Parcel Post Bldg. MIlton 4-9471. **St. Louis 1, Mo.**, New Federal Bldg. MAin 1-8100. **Salt Lake City 1, Utah**, 222 S.W. Temple St. DAvis 8-2911. **San Francisco 11, Calif.**, Customhouse. YUkon 6-3111. **Savannah, Ga.**, U.S. Courthouse and P. O. Bldg. ADams 2-4755. **Seattle 4, Wash.**, Federal Office Bldg. MUtual 2-3300.

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Procter & Gamble, Cincinnati, launches a 20-market campaign today to run through the P&G year on behalf of Ivory liquid. Time segments: night minutes. Agency: Compton. Buyer: Joel Segall. Other new P&G business: Six-market schedule of day minutes for Comet 64. Agency: Compton. Buyer: Steve Kates; an eight-market campaign, beginning 4 December, to promote Downey. Time segments: day and night minutes. Agency: Grey. Buyer: Irene Levy.

Warner-Lambert, Morris Plains, N. J., selected prime breaks in nine markets for a six-week promotion on behalf of Listerine. Agency: Lambert & Feasley. Buyer: Frank Sweeney. Beginning 4 December, W-L has a 13-week schedule of night minutes in selected markets for Narbain. Agency: Ted Bates. Buyer: Mary Ellis. Company has also re-entered spot for Anahist, using night minutes and prime 30s in 10 markets. The 13-week promotion starts 27 November. Agency: Ted Bates. Buyer: Chet Slaybaugh.

Colgate-Palmolive, New York, has mapped a limited-market campaign for Florient air deodorant, using fringe and day minutes. It begins 18 December for 13 weeks. Agency: Street and Finney. Buyer: Ed Scanlon. An extended 10-market campaign for Ajax begins 20 November. Time segments: fringe minutes. Agency: Norman, Craig & Kummel. Buyer: Stan Yudin.

General Mills, Minneapolis, will promote Gold Medal flour for three weeks beginning 27 November in 18 markets. Time segments: fringe night minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Don Dowd.

Schick Safety Razor, New York, bought 11 markets for a three-week campaign beginning 3 December. Time segments: prime breaks. Agency: Norman, Craig & Kummel. Buyer: Jack Maes.

Helene Curtis, Chicago, has continued to renew the 50-market schedule placed last August for Gay Top hairdressing, and has bought a schedule in the same markets for Enden. Agency: Edward H. Weiss.

Chanel No. 5, New York, is entering spot on a limited basis (four markets) using prime breaks 26 November-23 December. Agency: Norman, Craig & Kummel. Buyer: Pat George.

RADIO BUYS

Schenley Industries, New York, has scheduled saturation campaign in New York, Philadelphia, Los Angeles and Washington, D. C., on behalf of Dubonnet wines. Agency: Norman, Craig & Kummel.

AN ANNOUNCEMENT OF UNUSUAL IMPORTANCE
TO STATION OWNERS, MANAGERS, PROGRAM DIRECTORS FROM

PUBLIC SERVICE RADIO NETWORK

THIS WEEK, you will find in your mail a large and distinctive envelope timed for simultaneous delivery throughout the United States.

You will learn how you may become a member of the PUBLIC SERVICE RADIO NETWORK. If, by any mischance, you do not receive this envelope, phone or wire PUBLIC SERVICE RADIO NETWORK and another will be sent immediately since PSRN membership is necessarily limited to one station in a market.

PSRN is a new way to new performance achievements for radio stations. PSRN provides a method of dramatizing radio's image, its contributions and its massive audiences. As one newsman wrote, *The PSRN seal will become the most coveted symbol in broadcasting.*

PSRN will not operate as a conventional network. It will not sell any of its programs to advertisers, nor will it require option time. Radio stations can comfortably adopt this new service and still maintain all present commitments.

Interest in PSRN is widespread and significant. Leading figures aware of its planning and progress have made the following comments:

Sylvester L. (Pat) Weaver, Chairman of the Board, McCann-Erickson Corporation (International), wrote, *The basic use of our radio service for instruction and enrichment as well as entertainment is most necessary. Your proposal to integrate minute vignettes of this category into the entertainment service will help extend the usefulness of radio to the country (for the country continues to listen to radio in massive numbers).*

In advertising, we place our clients' money not only for cost-per-thousand but for many intangibles, all of which will be advanced by inclusion of the Public Service Network's material in the average station's programming.

I hope your plan succeeds and am confident that it will.

Senator A. S. Mike Monroney wrote, *The American people have never had a greater interest in staying well informed about our country and the world, and I believe an organized effort to permit individual stations to contribute to their information and understanding of today's problems is a major contribution.*

Representative Emanuel Celler wrote, *The Broadcasting Industry has a responsibility to the American people greater than ever . . . Therefore, the Public Service Radio Network which you are launching is a significant step in the right direction. I hope many stations will support your pioneering effort.*

Werner Michel, Vice-President, Reach-McClinton and Co., Inc. wrote, *As Television-Radio Director of an advertising agency vitally interested in the image of the medium it uses to sell its clients' products, I believe that the Public Service Network will do much to help the community acceptance of stations and I am delighted it has been organized.*

Stations will be qualified as promptly as thorough study of applications permits.

TED COTT
President

BUDD GETSCHAL
Executive Vice-President

DAVID L. GARTH
Vice-President

F. W. RICHMOND
Chairman of the Board

PUBLIC SERVICE RADIO NETWORK 743 Fifth Avenue, New York 22, N. Y. PLaza 3-7410



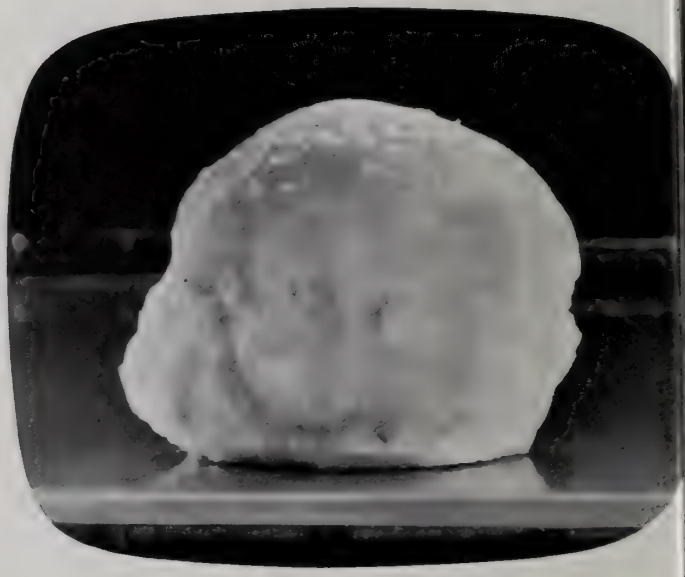
Right before your eyes . . .



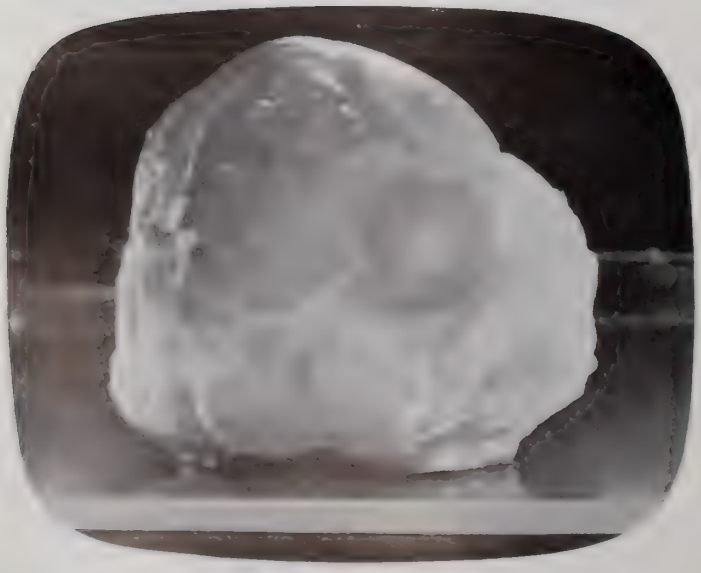
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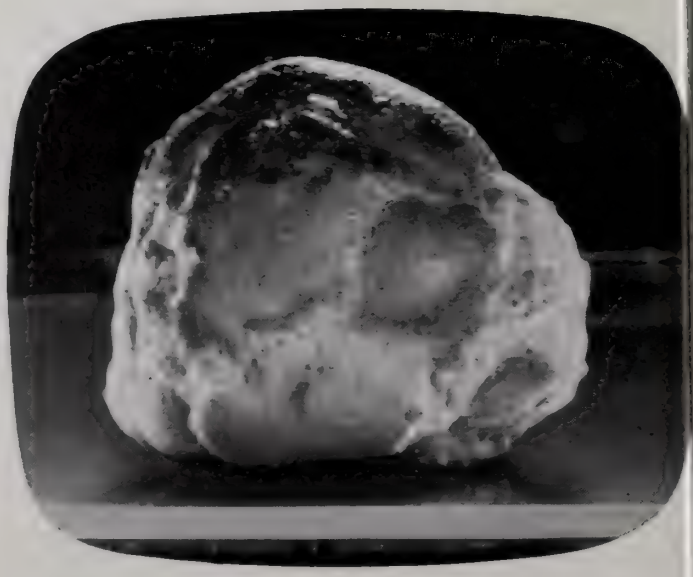
UP . . .



UP . . .



UP . . .



UP . . .

FILM
does the
unusual...

Think of it! A front-row seat in a baking oven! Right before your eyes, mounds of dough puff up . . . and up . . . into tender, golden shells—lovely, luscious, ready-to-eat—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that packs minutes into seconds . . . the magic that's film!

But that's only part of the story! Only part of the reason why so many advertisers are using film. For film gives you the optical effects you must have . . . gives you commercials—crisp, vivid, exciting—the way you want them —*and when!*

What's more, film assures you the convenience, coverage and penetration that today's total marketing requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER:
General Foods Corp.
AGENCY:
Young & Rubicam Inc.
PRODUCER:
MPO Videotronics

Commercial commentary (*Cont. from p. 14*)

of paper work but any experienced agency man knows that if a client really insisted—he'd do the paper work.)

A third type of malcontent advances the notion that "most radio today is a schlock operation dominated by fast buck boys and by hideous rock 'n' roll music and promotion."

This is a palpable lie, as Bill Steers points out, and as any one who really knows the industry will quickly refute.

Within the past three months I've spoken at state broadcaster meetings in Michigan and North Carolina and the men I met were as fine and serious as you find in any branch of communications.

Still another theory blames spot radio's sad condition on the troublesome local-national rate question. Undoubtedly this has caused unhappiness in certain quarters and curtailed some radio spending.

But it is nonsensical to assume that spot radio's troubles are primarily based on rate arguments.

If there was real advertiser-agency hunger for the medium, the rate question would somehow get solved.

The two fundamental problems

What, then, are the reasons for the lag in spot radio sales?

I believe that there are two fundamental, inter-related problems which, up to now at any rate, the radio industry has been unwilling, or unable to face.

First, radio *as a medium* is not being sold today to important national advertisers and their agencies.

Second, radio *as a selling tool* is not understood by most of the current crop of agency creative and account men who are prime factors in basic media decisions (far outweighing timebuyers).

In the old days the main job of selling radio *as radio* (not net or spot or local) was borne by the networks. But when the networks declined in importance, no one stepped in to take over.

The RAB, after some desultory attempts, has settled down to an efficient organ for promoting local radio sales. (Its Higbee-department store test is a fine example.)

The station representatives have tried manfully to fill the gap, but their loyalties and efforts must be largely expended in promoting individual stations, not the medium itself.

Result? Radio's real story is just not being told, except locally.

Even more serious is the high degree of ignorance about radio as a selling tool among today's agency creative and account men.

It makes me smile to hear them talk about the virtues of a "visual medium." Hell's bells, in the old days we used to sell the pants off all forms of visual print advertising with smart radio commercials. And I am sure it can still be done.

For P&G, I remember, we ran a series of record-breaking Ivory Soap contests which pulled millions of entries through radio alone. We gave the Revere Copper people nervous fits with a radio-promoted copper skillet offer (50 cents plus a Crisco label) which kept them running overtime for months.

We knew damned well that we could sell better with radio, visual or non-visual, than with the best newspaper ads ever written. And we could prove it. We had supreme enthusiasm, supreme confidence.

But I don't find such sentiments today among the creative people at major agencies handling major accounts. This is radio's real problem. What are we going to do about it?

(Continued from page 42)

achieved by manipulation of the show and its characters. This holds true for any show if the aim of the show embraces some desire for a message or a public service concept.

The purpose of a children's show, in our opinion, is not to duplicate a classroom experience but rather to open up the whole world of sight and sound to children in an entertaining manner.

Much of what the child sees on television is really a primary impression for his memory. Anything used to this end must be in keeping with the interest of the child and must be something definitely identifiable to the child.

That is why children love puppets, stuffed dolls and model trains—in other words, objects and toys that are kid-size and in proportion to the child himself.

In our show, toy instruments produce the classical music of the world. This we feel is giving children fine music in terms understandable to them. Public service programing for children can be accomplished within the framework of an entertaining children's show but it requires objects and people that the children can identify, love and trust.

James A. Bealle, *vice president and tv-radio director, Kenyon & Eckhardt, New York*

The television industry makes the general mistake of grouping all children's programs into one category. Actually what we refer to as children is not one group of viewers, but three groups—all with different viewing habits.

First is the pre-school kids—one to six. Second is the pre-teenagers—six to 12; and then the teenagers. Pre-schoolers as a group can be isolated for viewing in the early morning hours—a time when networks generally are not programing except on Saturdays. Pre-teeners view whenever mother will allow; teenagers watch the same show adults watch in the same proportion.

If educate them we must, the education should take the slant of whatever is good for the child—kindness to playmates and fellow men, crime



A thought for tv: children come in all ages

doesn't pay, good manners, life has nobler purposes than take and keep all you can get—and many of the attributes that may but should not be considered cliches.

How well is this being done? In countless shows daily, and to mention a few—*Lassie, National Velvet, Disney, Rin Tin Tin, Shari Lewis*—even Hitchcock is one way or another gets across the point.

If anyone thinks this phase of television is being overlooked, it should be recalled that among the highest-rating shows ever on the air through television's 12-year life-span were *Peter Pan* and *Cinderella*.

Roland Martini, *executive director, radio-tv, Gardner Advertising, New York*

SPONSOR's query sounds skeptical—as if television had given kids a bad deal. I heartily disagree.

The area of local and national television programs available for our junior citizens has been significant—certainly as significant in per cent as the contributions made by other mass media. And I think probably greater. Let me mention a few programs which have, or had, a large youthful audience: *Conquest*, a scientific documentary which won the Thomas Edison Award two years in a row as "the best science television program for youth;" *Expedition*, which has won many educational awards and is made available to schools: *Twentieth Century; G. E. College Bowl; Leave It to Beaver*, a dramatized study of the manners and morals of a growing boy; *Meet the Press*.

There have been dramatizations of great books, great plays, family classics, all done with taste and a regard for literary values (Jane Eyre, Hans Brinker, Cinderella, Wizard of Oz, Alice in Wonderland, House of the Seven Gables, Vanity Fair, Peter Pan.) There have been innumerable local shows of civic value: *Young People's* Philharmonic concerts, trips to zoos, to skyscrapers, to ocean liners in port, Danny Kaye's United Nations show for the children of the world.

It would take a great deal more time and space to document "the good there is." I believe there is much of it, and that the kids are not being short-changed. A basic economic problem is that television is a



Ideal programming: not for the masses

mass medium, and it is economically impossible to produce ideal programming exclusively, on a mass basis. Ideally, teaching in school should be better. It should be entertaining and educational. It is not, although there are signs, even in the teaching of mathematics, that there is a movement in this direction.

Education is primarily a school matter. Television can assist—and I believe it has assisted. The programs are there, if people (perhaps I should say kids—and even Commissioner Minow) will look for them.

Of course they are in the minority. The medium is a commercial med-

(Please turn to page 68)

HALF MILLION COLOR TV SETS IN 50 MAJOR MARKETS ALONE

A Television Age Color-set count through distributors, wholesalers, and colorcasting stations shows 547,320 Color receivers in 50 major markets alone. The big breakthrough in Color TV is here. Are you with it? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900



9 billion dollars to build a better one.

We're living in a needing, buying, growing America—a time for new and improved products and services—the creation of new jobs. More than ever, a businessman with an idea, with the urge for something better will move ahead with our expanding economy.

But after the idea, what follows can be a costly period of research and development. Not necessarily—if you use the immense 9-billion-dollar fund of research and patent information that's available at your U.S. Department of Commerce. Think of the saving—in time and money.

For example: there are reports on extensive research by our Government in new products and processes. A translation of data on inventions and discoveries abroad—information on over 3 million patents—a fortune in patents owned by your Government. All this is yours—for your use and your benefit.

Take advantage of the many ways in which your business can grow. In developing new products and services. In the lucrative foreign markets. In new U.S. markets. In attracting new industry to your local community. Just phone or write the U.S. Department of Commerce Office of Field Services in your city, or Washington 25, D.C. Your U.S. Department of Commerce is always ready to help you grow with America!

NOW'S THE TIME TO GET GROWING IN A GROWING AMERICA!

SOAP

(*Continued from page 28*)

On top of this, Lestoil has added a scent to its product to make it more appealing to customers' noses and thereby climb back into the lead. As the cleaner race now stands, P&G's Mr. Clean leads Lestoil by a nose, while Lever's Handy Andy is third by several lengths. Tv action should develop when Colgate's new Ajax and the scented Lestoil force P&G's Mr. Clean to match their spending.

There also are signs that spray-type cleaners may add further interest to the battle.

Packaged soaps and detergents: The colossus category (annual U.S. dollar sales volume over $1 billion, reports *Food Topics*) appears to be coasting along with no more than a normal rise in tv billings. Overall tv billings are up; a rise in network expenditures offsets a slight softness in spot. As things now stand, P&G pretty well leads in sales.

But the relative status quo of the soaps and detergents may be in for a shuffling; the tv billings chart could reflect a calm before the storm. As Aerosol sprays affected other fields (shave cream, deodorants and deodorizers), pre-measured detergent packets and tablets may soon, some experts feel, upset the detergent field.

Colgate is already in the pre-pack field with Quik-Solv Blue detergent tablets and with Swerl, a pre-measured powder detergent in a film pack which dissolves in water.

Lever is now out with Vim, a new low-sudsing detergent in tablet form.

Colgate also has some other new entries in the soap and detergent derby: Dynamo, a heavy-duty laundry detergent now available in about 10% of the nation; a new Fab package which has quietly been doing well, and a line of soaps called Choice. Pillsbury Mills is also invading the field, having acquired the Tidy House Products line of liquid detergents and bleaches.

Toilet soaps: Tv spending up a shade over last year, but consensus is it won't show much change through the next season. This category (with an annual sales volume of about $257 million) has had its share of activity over the past few years, spurred by the "combos" (combination soap and synthetic detergent bars) which, according to *Oil, Paint & Drug Reporter*, already captured more than 20% of the 500 million-lb. bar soap market a year ago. Deodorant soaps account for about $78 million yearly sales. Armour's Dial deodorant soap (annual tv investment is more than $2 million) is generally conceded to be the leader in dollar volume of the total toilet soap field with a share of market of around 14%.

COMPARE ME

(*Continued from page 31*)

in reaching the woman shopper almost to the point of sale. "Radio delivers impact just before a woman leaves the house on a shopping trip, and the sales message continues even while she is driving to the store," Symmes asserted. "I believe radio's strength derives from its proven ability to saturate any given market at the most reasonable cost-per-1,000 of any medium we can compare it with today. All surveys indicate a continually increasing radio audience, yet the actual cost-per-1,000 is less than it was 10 years ago."

Here and there, one found an agency figure who maintained that radio advertising today is that of a supplementary medium, a medium that provides the additional "reminder" copy. Louis J. Kennedy, media supervisor, Kenyon & Eckhardt, took the view that for most advertisers radio is best used as "a supplement to other media, and radio does an excellent job." He pointed out that an account with a basic schedule in tv may decide to run a special promotion, or peak its advertising during a seasonal period; and by using radio—either spot or network—it is possible to increase the frequency of commercial impressions "at a very efficient cost-per-1,000." Kennedy pointed out that "additional overall reach and increased frequency can also be achieved by scheduling spot radio in markets where tv coverage—for one reason or another—may not be fully effective."

BBDO's media planning and analysis department has, on numerous occasions, pointed out that in some cases, "spot radio can provide the added 'reminder' copy needed to supplement a national network or spot tv schedule, or print campaign in key markets," said a spokesman.

The agency says it has long recognized what it terms "the inherent qualities as well as quantitative values of spot radio," he said.

TIMEBUYER TRAINING

(*Continued from page 35*)

ciate directors.

Most agencies, says Tillson, work 35 hours a week. "We're chagrined," he says, "to discover that of that time buyers today work seven hours a week—one full day—on billing discrepancies. That leaves 28 hours which are further reduced by lunch eon presentations and in-person rep calls." He adds, "the buyer who watches the clock puts in only 20 or less hours a week buying time; it stands to reason that the fellow who is willing to put in 50 or more hours each week develops faster."

Donahue & Coe's vice president in charge of media, Gerald T. Arthur, feels that two years is a reasonable time for training a timebuyer, depending, however, upon the trainee's previous experience. "If he's had no prior experience in related fields it's more involved," he says. He adds, "if a man thinks and acts like a salesman he can easily apply these talents to time buying."

(*Please turn to page 52*)

COLOR TV OWNERS RATED A TOP-CLASS MARKET

A study by Market Facts, Inc. shows the median income of Color TV families is $13,123 as against a $5,417 national average. That's another dollars-and-cents reason why more and more sponsors are moving up to Color TV. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900



20 YEARS AGO ON WBNS RADIO

Racing fans got the thrill of a lifetime at the 1941 Kentucky Derby. Magnificent Whirlaway completed the Churchill Downs contest in 2:01⅖ — a Derby record that still stands. Thoroughbred racing fans heard the news on their favorite station, WBNS.

Here in Central Ohio, the Ohio National Bank was beginning to establish records for growth. With WBNS Radio a solid part of its advertising schedule since 1941, Ohio National has now grown to include 21 offices in its "city-wide circle of banking convenience."

For 240 consecutive months, Ohio National has considered WBNS spots to be "like money in the bank." Your Blair man can show you *why*.



Main office of Ohio National Bank. As evidence of the healthy growth of Ohio's capital, bank clearings in Columbus totaled $687,848,400 in 1941; grew to $3,791,107,200 in 1960. *Member F.D.I.C.

WBNS
COLUMBUS, OHIO

Represented by John Blair & Company

TIMEBUYER TRAINING

(*Continued from page 50*)

Richard Trea, media director at Kenyon & Eckhardt, Chicago, says an average of two years would do it. "He'd need a minimum of six to eight months in media research, and he should have an opportunity to work as assistant buyer for at least a year."

How fast a buyer learns depends to some degree, he says, upon assignments. "The importance and opportunity of some accounts enter the picture as factors."

A trainee, he points out, must cope with today's economy as well as the procedures and regulations of a large account. He admits that although it doesn't take a genius to buy a high-rated tv show, there is still much to discern about the differences between network and spot buying. Radio, he adds, is becoming increasingly difficult to buy with so many stations and so much data to evaluate.

Echoing Trea's sentiments as to the complexity of stations and markets, is Bob Widholm, broadcast media supervisor at Doherty, Clifford, Steers and Shenfield. A minimum of two or three years is the way he sees it. "Of course," he adds, "the more varied the problems, the longer it takes."

Harold Miller, associate media director, Grey Advertising, puts it this way: "Ideally, we start them in estimating for a month or two to get the appreciation of the details. Next, they move into media research where they spend about six months." The reason, he adds, whimsically: "is to get a feeling of the tools for the business so that when they become a driver they can look at the scenery without having to figure out how the clutch works."

After this, says Miller, the trainee becomes an assistant buyer. How fast they progress from there depends entirely upon personal ability. Miller adds this bit of cynicism: "The day a timebuyer knows it all, is the day he's dead, or should be a supervisor."

BUILDERS

(*Continued from page 37*)

to $1,339. He compares this with the two newspaper ads which are credited with influencing four more deposits than broadcast, but cost nearly twice as much.

Carrying on the comparison between newspaper and broadcast advertising in the real estate area, Kallner cites the merchandising extras radio can contribute. For the Baltimore campaigns, he relates, WFBR and WJZ-TV each helped build traffic by making one of its personalities available for the opening—and the two gentlemen made sure their listeners were aware they'd be out there.

Particularly unique for so totally adult-oriented a product as homes was use of a kiddies' personality. He was George Peyton, known to Baltimore youngsters as "Patches," who urged his fans to have their parents bring them out to see him at the home site, where he'd have prizes for those who asked for them. The assumption is that a sizable number of people who made it out to the home sites were there thanks to the insistence of their children.

In discussing the success of these broadcast campaigns in Baltimore, Kallner and Frenkel raised the question of whether the same approach would be appropriate in the New York metropolitan area. They foresee some difficulty due to the complicated directions that would have to be given so that listeners could find a home site in so spread-out a vicinity. I.D.'s would be out of the question, and even lengthier announcements might be used up on directions alone. In a community the size of Baltimore or smaller, it's enough to give a simple address.

Another difficulty they anticipate in broadcast advertising for real estate in New York is cost. Millions of people are reached by New York's broadcast media, and therefore time costs are much higher than in smaller communities. Since you cannot pinpoint an audience of home buying prospects with broadcast media, the waste factor, which can be lived with when using the lower priced broadcast media elsewhere, might make the price prohibitive in New York, they feel.

ESKIMO PIE

(*Continued from page 37*)

to describe its shape. In America, it's called the "Sweet Potato;" the Encyclopedia Britannica thinks it looks like an egg with a pointed base; and in Italian, the name means "little goose."

Until three years ago, Italy was the birthplace of the world's finest ocarinas. However, the two musicians who recorded for the commercial, Lou Biamonte and Ted Gompers, say the source of the "golden-toned" ocarinas may be gone forever.

The reason is the disappearance of Emilio Cesari, the Stradivari of the ocarina world. "No one knows for sure what happened to him," Biamonte says. "The dealer in Milan where I used to buy them thinks Cesari—who is now over 70—is either dead or suffered a stroke."

Biamonte and Gompers are two of the few musicians who own a matched set of Cesari's. Consequently, they are as protective with their instruments as a mother platypus with a couple of kids. No one can go near them without permission.

Davis recalls a moment during rehearsal when he picked up one of the ocarinas for a closer inspection. "Biamonte got red in the face and started stammering," Davis says. "I thought I had picked up a new baby."

71% INCREASE IN NIGHTTIME COLOR PROGRAMMING

Reflecting the dynamic growth of Color TV, nighttime programming increased from 476 hours in 1960 to 815 in 1961. The big breakthrough in Color TV is here. Are you with it? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, N. Y. 20, N. Y., Tel: CO 5-5900

AUDIENCE

SATURDAY DAYTIME: 9.8 share of audience from 8AM to 6 PM.

SUNDAY DAYTIME : 6.7 share of audience from 10AM to 6PM.

Source: Hooper- Sept.-Oct. '61.

FIGURES

At WVNJ rates we figure this makes the Great Albums of Music Station the best week-end buy in Greater New York.

Incidentally, the Hooper total-rated time periods increased from 2.3 in the Aug.- Sept. report to 4.5 in the Sept.-Oct. report.

WVNJ

Serving New York and New Jersey . Represented by Broadcast Time Sales.

TIE IN WITH WTVT · TAMPA-ST. PETERSBURG

30th in Drug Store Sales*



There's a logical reason why it pays to tie in with WTVT. Because it's the station that **dominates** the Tampa Bay area, where yearly drug store sales total an impressive

$36,491,000!

The total 21-county area served by WTVT brings yearly drug store sales to a total of

$66,216,000!

Shown in white on map: 21 counties which constitute the territory covered by WTVT. Included (in color) is the populous Tampa Bay area.

SHARE OF AUDIENCE 44.4%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

	ARB		NIELSEN
WTVT	37	WTVT	45
Station B	13	Station B	5
Station C	0	Station C	0

A. R. B., Tampa - St. Petersburg Metro Area, June, 1961, 4-week summary.
N. S. I., Tampa - St. Petersburg Metro Area, July, 1961, 4-week average.

* Copr. 1960, Sales Management Survey of Buying Power: further reproduction not licensed.

YES, IT PAYS TO TIE IN WITH WTVT

CBS CHANNEL 13

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV WKY-RADIO • Oklahoma City Represented by the Katz Agency

WASHINGTON WEEK

20 NOVEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Guessing, with no facts available yet to lend any sort of authority, has it that the FCC will not delay a new network option time decision for very long: Arguments were held on Friday.

There is, on the other hand, considerable authority for the further guess that the **new decision will be adverse.**

Though the major arguments are cut and dried after all these years, there is considerable interest in FCC reception of proposals to prevent what option time opponents refer to as gimmicks to get around a ban on the practice. They are especially bitter about the CBS compensation plan, and the FCC letter to that network rouses their hopes that the commissioners will see other things their way along these lines.

The most important blanket suggestion from these people would limit the amount of time a station could devote to programs from any single source. The FCC doubts about the CBS plan would definitely **not seem to be a clue as to anybody's views on such a limitation, however.**

A view among some at the FCC that more should be required of stations making profits than is required of losers gains ground.

Drawback here is that nobody seems to have the slightest idea about how such a double standard could be put into rules and regulations.

Best bet is that it **never will be adopted officially,** but there are some indications that individual commissioners in questionable cases will allow the **financial standing of stations to have unofficial weight in their decisions.**

Tv program producers are hit in two different House Labor subcommittees for their use of foreign sound tracks in American tv films.

This week in New York City, a subcommittee under the chairmanship of Rep. Frank Thompson (D., N.J.) heard complaints in three days of hearings. A subcommittee under the chairmanship of Rep. John H. Dent (D., Pa.) has already received extensive suggestions for legislation to outlaw the practice. Hearings may be held later.

International tv via space satellites may be farther away than technical problems might indicate. Plans for private ownership of a satellite system are under strong fire from the Senate Small Business subcommittee under the chairmanship of Sen. Russell B. Long (D., La.). If the FCC persists, the **Department of Justice antitrust division is likely to step in.**

Other Congressional committees appear to be in favor of the plan under FCC consideration, which Long feels would give AT&T a monopoly. FCC witnesses, including chairman Minow, told Long that no ownership plan has yet been adopted and that Justice Department views will be taken into account.

However, it appears that it will be **more and more difficult to reconcile the many conflicting ideas on this problem.**

The FCC was jolted back on its heels when the Appeals Court issued an injunction against sale of WNTA-TV, Newark, to a New York metropolitan area group of educators.

There is a 27 November termination date on the purchase-sale contract, and the FCC was determined to **ask the court to reconsider the injunction.**

(*Please turn to page* 57)

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

20 NOVEMBER 1961
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One economic dilemma of the U. S. networks abroad is whether to buy into small stations or to sell their films to large ones.

The impetus to own a piece of a station here and there is a very strong one—but it can cut down on income from film sales in some places.

The point is that one division of the network **can make more selling its product to a large independent station** abroad than by feeding the same shows to a smaller station which the network partially owns.

Montana State Power has purchased ABC Films' One Step Beyond on four stations and Public Service of Colorado took it on another market.

Stations are KXLF-TV, Butte; KSMO-TV, Missoula; KBLL-TV, Helena; KFBB-TV, Great Falls, and in Colorado, KLZ-TV, Denver.

For KLZ-TV, Denver, which hadn't bought any feature films in six years, it was like coming to them anew when they bought two Seven Arts packages and some MGM features for schedule this fall.

To get them going, KLZ-TV people got together with Katz representatives and Seven Arts for a two-day confab last June that paid off in a **hike of late evening ARB share from 10% to 59%** when the features started in September.

Scheduling, format, promotion, and a sales plan were put together by Oliver Blackwell of Katz, station film buyer Sid Cohen, Robert Rich and others of Seven Arts, plus sales manager Jack Tipton and others from KLZ-TV.

The 10:30 Movie, as the show was called, offered 60's, 20's and I.D.'s and is currently 100% sold out to national, regional, and local advertisers.

A new twist may be developing in off-network re-run sales: putting the show back on the affiliates of the network that had it.

In the case of Peter Gunn, which migrated from NBC TV to ABC TV, Official Films lists **25 ABC affiliates which also bought the re-runs** and reports that sales to ABC stations account for two-thirds of the show's re-run activity.

Highway Patrol, Sea Hunt, I Led Three Lives, Mr. District Attorney, Science Fiction Theatre, and now Ziv-UA off-network re-runs of Bat Masterson have collectively some 425 station contracts current.

Most are stripped in re-runs and those **425 sales amount to five-sixths of the nation's three-or-more station markets,** reports Ziv-UA.

There has been a rush of publicity appointments in syndication in the last few weeks.

Don Garrett was named at Screen Gems to replace Gene Plotnik, who went over to King Features; also, NTA has appointed **David B. Williams.**

Going back a little further this year, Bob Chandler took the post at MGM-TV, and Alan Baker, of the NBC staff, began handling NBC Films.

Stations with video tape equipment are making strong bids to snare commercials production business for themselves from national and local clients.

WFAA-TV, Dallas, for example, says it's attaining network quality with the food demonstration spots made for Dallas Power & Light Co. (Rogers and Smith).

Also in the tape field, Videotape Productions foresees a big upbeat in program production, expecting it to account for **30% of its business in 1962, compared to 12% now,** thanks to co-production and even packaging efforts.

Cartooning has come a long ways since the time its stock in trade consisted of violence and "ethnic" characterizations.

Many tv cartoon segments on the networks and in syndication today do a real public service job and even try to get across a lesson to kids, like safe driving, fire prevention, and dental care in King's recent Popeyes.

WASHINGTON WEEK

(*Continued from page* 55)

The action was not on the merits of New Jersey Governor Meyner's suit to block the sale permanently. However, the court appeared to be impressed with the State's contention that it should have had an FCC hearing on its argument that the sale would mean loss of its only operating tv station.

The FCC has had many, many cases slapped back at it because the Appeals Court has felt the **Commission should have considered matters the FCC believed were not material, and because the FCC refused hearings when the court felt hearings should have been held to give a party due process.**

Network radio looked a little better in 1960, and fewer stations reported losses on the year, but the picture was spotty.

Combined radio/tv revenues reached $1,866.3 million, up 8.3% over 1959. The rise for radio revenues was 6.7% to $597.7 million. If broadcasting grows at the same pace in the next two years, the combined industry will pass the $2-billion mark.

The four national radio webs had total $63 million revenues, including their o&o's, up 4.3% from 1959 and losses at $3 million were only two-thirds of 1959 losses.

Median profit for 2,303 stations which operated the full year of 1960, and which were in the black was $10,800, compared with $10,300 for 2,174 such stations during 1959. Losing stations also lost more. In 1959, 1,074 full-year stations had a median loss of $7,200. This rose to $8,500 for 1,078 stations during 1960. Median is not average, but is the point at which half the stations showed more and half showed less.

Average, if given, would have shown a better picture since total radio industry profits rose 8.3% to $45.9 million.

Still, in 1960 an even 33% of radio stations reported losses from operations, down from 34.7% in 1959.

Fm was expanding rapidly in number of stations on the air, but the **profit picture remained dark.** Of 218 operated by non-am people, 168 showed losses, and total result of **all 218 was a loss of $2.4 million.** In 1959, 148 stations produced 110 losers, and total lost was $1.6 million. Of 571 fm-am operations, **337 reported no separate fm revenues.** The remaining 234 grossed $3.6 million, but no separate expense and profit-loss figures were given by the FCC for these stations.

SPONSOR HEARS

20 NOVEMBER 1961
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Reps in Boston express mystification over the role that Gene Del Bianco, formerly of the Cabot agency, will play on the Ballantine account.

Del Bianco tells the reps that he'll buy for Ballantine, using his own office, recently opened but he'll have **nothing to do with Esty** on this score.

Esty, when queried by SPONSOR, **declined comment** on its relations with Del Bianco, particularly on the report Esty, New York, will go on issuing contracts to Boston stations. Also on the report (1) it was paying Del Bianco's office rent and (2) that he would deal away from reps.

Do you know what corporation Marion Harper, Jr., has elected as the pattern for his business growth ambitions?

It's Brunswick, which by its diversity of interests, dominates various facets of the sports entertainment field.

The SRA's estimate of gross national-regional spot radio billings for 1960 was on the conservative side.

It figured $191 million and the FCC tally came to $202.1 million, a difference of 5.4%. For 1959 the SRA's projection was 6.4% under.

A story going the rounds of Madison Avenue is that CBS TV could have had the Hazel series (Ford) which has hit the Nielsen top 10 but had more faith for the desired spot in a show it controlled.

The other program: **Icabod,** which, incidentally, is also doing well in the spot between Red Skelton and Garry Moore.

Rep firm mergers may be economically sound but the reps are inclined to shy away for a good reason.

The frightening side of even contemplating a merger: should discussions leak out other reps would spring into action and try to pick off the better stations.

Tv network executives whose particular concern is tailor-made entertainment specials have a term they apply to stars who have yet to be exposed to a tv production in which they have to carry the main load: The word is "blockbuster."

Among the top names on this roster of blockbusters are Elizabeth Taylor, Marlon Brando, Cary Grant, Marilyn Monroe, Jack Lemmon, John Wayne.

Still considered in this category, **though they've been exposed,** are Mary Martin, Bob Hope, Bing Crosby, Judy Garland, and, under right conditions, Frank Sinatra and Danny Kaye.

Often when you hear of an experienced sales executive parting from his job, the cause will stem mostly from a difference over selling style.

A man who has worked for a long time with a station group that's been accustomed to getting a substantial chunk of the business and doesn't get upset when it loses something will frequently find it **hard to acclimate himself to** a spot where the approach all the time is "Go, go, go."

NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich KSLA-TV market.*





KSLA-TV SHREVEPORT, LOUISIANA

SPONSOR WEEK WRAP-UP

BBC: Most independent

(Continued from page 10, col. 2)

said. In fact, international tv is already a reality for the BBC and Europe, and BBC uses a cable film system invented by NBC engineers.

The BBC is also taking color seriously and its newest facilities have color equipment. For all purposes the BBC spends $1.5 million a year on engineering research and equipment. It is in favor of dropping the 405 line system in favor of the 625 line one for uniformity with European television.

Advertisers

The greatest menace advertising faces is the "constantly evolving labyrinth of rules and regulations propounded by the FTC."

So said John W. Burgard, v.p. and advertising director for Brown & Williamson before the Washington Advertising Club. The exercise of FTC-sought injunctive powers would eliminate the advertisers only remaining right—to carry his case to the courts, he warned.

Other dangers Burgard decried: the encroachment on tv entertainment time for producer and network cred-



DONNING his whiskers for the sixth "Santa Claus Show" on WTVN-TV, Columbus, O., is star Gene Fullen. Perennial department store sponsor of afternoon strip is F. & R. Lazarus

HOSTING the dedication and open house festivities at the new KGIN-TV facilities, Grand Island, Neb., are (l to r) Robert Kalthoff, Avery-Knodel, Chicago; A. James Ebel, v.p., KOLN-TV, Lincoln, Neb., and its new satellite, KGIN-TV, and John Fetzer, pres. of Fetzer Broadcasting



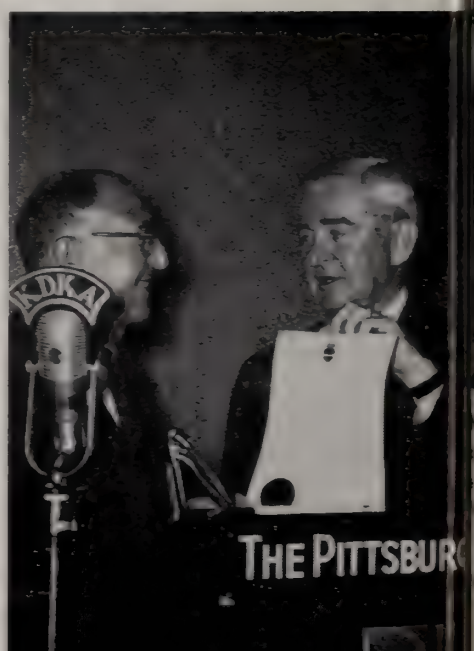


NEW BPA officers beam: pres., Don Curran, advertising-promotion dir., ABC o&o's (r) and 2nd v.p., Clark Grant, promotion dir., WOOD (AM & TV) Grand Rapids Mich.

7½ CENTS doesn't buy a lot but that's what Blair's Bill Vernon earned when he tried picking cotton during an assignment to study the Memphis market for WMCT



BIG MAN in Pittsburgh is Leo Rosenberg (l), 35-year FC&B veteran. Mayor Barr named a day in his honor on the 41st anniversary of KDKA, where he announced the 1920 election



ts; an emphasis in radio on numbers, not results; a tendency by some agencies to break into print for publicity's sake alone.

Campaigns:

Dubonnet wines (Norman, Craig & Kummel) will pour the "major portion" of its fall-winter ad budget into spot radio and tv after a successful New York campaign last spring which raised sales 22%. New schedules will run in Philadelphia, Los Angeles, Washington, D. C.

Best Foods, starting early next year, will use spot tv in the South and West to promote national distribution of Knorr Soup.

Peter Paul has scheduled heavy spot tv in eastern markets for its newest entry into the 10¢ candy bar field, Chiffon.

John Oster Manufacturing Co., Milwaukee, is using pre-Christmas radio and tv spot to promote its hairdryer and knife and scissors sharpener.

Acquisitions:

B. F. Goodrich has acquired 37 leased automotive outlets operating in department stores from Vanderbilt Tire and Rubber Corp., to be conducted by a new subsidiary known as Vanderbilt Automotive Centers.

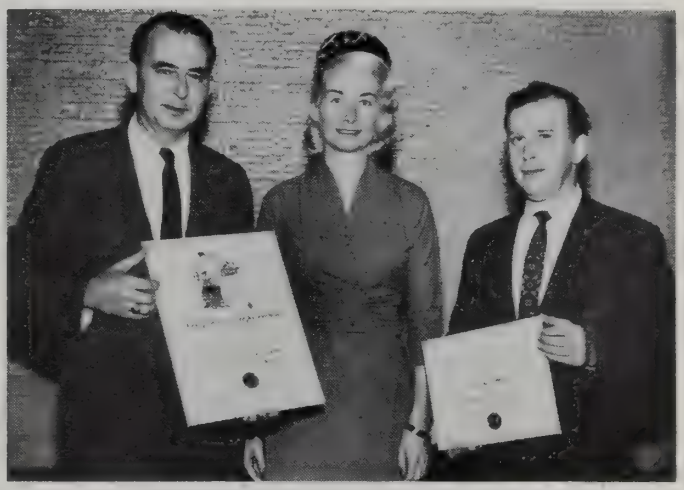
Deal also includes Vanderbilt's interest in F. F. Automotive Stores, a company jointly-owned with Food Fair Stores.

Alco Oil and Gas, Chicago, purchased the oil and gas producing properties of Artnell Co., diversified holding company based Chicago. Purchase, which involved leases on 5,440 gross acres and 29 producing wells, increases Alco's reserves by 325,000 barrels.

Aarbern Pharmacal Co., division of the Wander Co., Chicago, acquired the Teen-Clear products of P. M. Laboratories, Hampton, Iowa. Advertising plans, according to Geyer, MM&B, include extensive use of radio.



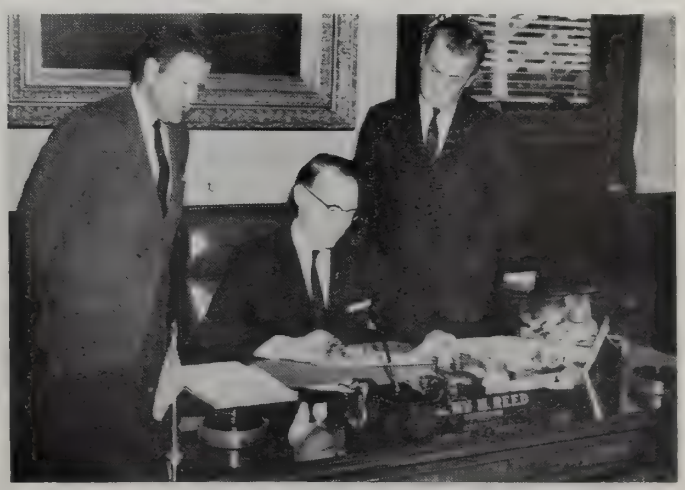
'LEASANT VIEW for Washington, D. C., bus commuters because f WMAL-TV's spectacular eight-foot car card promoting ABC TV all programing. Mary Bokel (l) and Vada Wheeler (r) preview he card for Leslie Nielsen, star of the network's "The New Breed"



CITATION was awarded to WBZ-TV, Boston, for "outstanding assistance" to the Radio Free Europe Fund. Rosemarie Rogers, New England director of the fund, presents plaques to general manager James E. Allen (l) and public affairs director Ron Little (r)



IEW ROLE for Mike Wallace, as the interviewer turns interviewee n "The Mark Evans Show" on WTTG-TV. In Washington to tape "PM East" program with USIA director Edward R. Murrow, Wallace is questioned by Martin Weldon (l) and Mark Evans (r)



PRAISE for a four-part series on the motives and methods of communism is voiced by Maine governor John H. Reed to WGAN-TV, Portland, general manager Eugene W. Wilkin (l) and asst. general manager Donald E. Moeller (r). Show is seen Sunday afternoons

belong on your desk...



Designed by agency men
For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at $1.00 each. Or—get them free with a year's subscription to SPONSOR at $8.00.

SPONSOR
555 FIFTH AVE., NEW YORK 17
MURRAY HILL 7-8080

Ideas at work:

General Mills (BBDO) is inviting consumers to "bake up a story for Christmas" with a seasonal promotion designed to capture the holiday spirit. A 20-page booklet containing 30 recipes will be packed in every 5 lb. or larger sack of Gold Medal flour.

New v.p.'s: Wearing their stripes at V. La Rosa & Sons are J. John Cuneo, general sales manager, James G. Tallon, general advertising and merchandising manager and John La-lena, associate director of operations.

As part of the same general management build up, the third generation family members took over top echelon positions, with Vincent S. La Rosa named president.

PEOPLE ON THE MOVE:

Herbert M. Shayne to the newly created post of new products manager in Lever's Pepsodent division . . . **John G. Jennings** to newly-created position of director of market research and new products co-ordinator for John H. Breck . . . **Benjamin H. Oehlert, Jr.** to president of the Minute Maid division of Coca-Cola . . . **Gregg T. Ward** to director of advertising at United States Rubber . . . **Joseph K. DeLapp** to general advertising manager at Mars, Chicago . . . **James P. Shenfield** to marketing v.p. of Campbell's Soups International . . . **Lawrence S. Raynor** to advertising and promotion manager at American Sugar Refining.

Kudos: Phelps H. Adams, public relations v.p. of U.S. Steel, **Dudley L. Parsons,** president of his own counseling firm and **John H. Smith, Jr.** v.p., Howard Chase Associates, were elected to three-year terms as trustees of the Foundation for Public Relations Research and Education.

Agencies

Mergers: Knox Reeves, Minneapolis, and the independent creative service of **Dwight Bohmbach,** Chicago . . . **Saks/Pinsky/Fishhaut Advertising**

Inc., Minneapolis, has been formed by James H. Saks, owner of Saks & Grinnell, Irving A. Pinsky, owner of his own agency and Lester B. Fishhaut, tv-public relations executive.

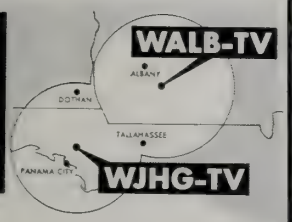
New quarters: First tenant to lease space in the new building at 555 Madison Avenue, New York is **Geyer, Morey, Madden & Ballard.** The move, set for April, will unite the entire New York staff of 275 . . . **Richard L. Minns, Houston,** leased a new two-story building, marking the agency's fourth expansion move in its 10-year history.

Agency apointments: Empire Savings and Loan to **Beckman, Koblitz,** Los Angeles . . . California Carpet Cleaning to **Enyart & Rose,** Los Angeles . . . Nuclear Research Associates, Quincy, Mass., and the Rambler Dealer Assn. of Mass. to **Ray Barron,** Boston . . . Ross Laboratories, Seattle, to **West Pacific Advertising** . . . Voltar, Inc., Philadelphia, to **D. A. Dowden** . . . Conley Electronics, Evanston, to **Sander Rodkin** . . . Boontonware to **Stahl, Lewis & Patton** . . . Wickman Pharmaceuticals to **Fletcher Richards, Calkins & Holden,** Los Angeles . . . Super Coola soft drinks division of Great American Industries to **Kastor Hilton Chesley Clifford & Atherton** . . . Bon Maroche, Seattle, to **West Pacific Advertising** . . . Bruning Paint Co. and Baltimore Buick Dealers to **W. B. Doner.**

New v.p.'s: Allan C. Hickok, Max Hall and Robert W. Boyle at Neals, Roether, Hickok . . . **Frank Walsh** at Compton, Chicago . . . **Finlay W. Morrow** at Riedl and Freede.

PEOPLE ON THE MOVE:
Dan MacMillan and **A. S. White** to copy group heads at Henderson Advertising, Greenville . . . **Bennett B. Holmes** to radio-tv business manager at Lawrence C. Gumbinner . . . **Ralph W. Jennings** and **Vina Ruggero** to account executives at Ted Bates

ONE BUY! FOUR MARKETS!



- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

WALB-TV
Ch. 10
Albany,
Ga.

WJHG-TV
Ch. 7
Panama City,
Fla.

GRAY TELEVISION, INC.
Raymond E. Carow, General Manager
Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.



WITH MEDIA SELECTION
BECOMING INCREASINGLY MORE COMPLICATED
YOUR NO. 1 BUY IS STILL
KEWB

If anything, the choice is getting *easier* in San Francisco. Now, KEWB and the other top radio station in town own 96.3% as much audience as the next four stations, combined!*

*C. E. HOOPER, SEP-OCT 61
METRO AREA, TOTAL RATED PERIODS

national representatives: The Katz Agency, Inc.

CROWELL-COLLIER BROADCASTING CORPORATION

A SOUND CITIZEN OF THE BAY AREA

Harold W. Gully to public relations manager at Leo Burnett . . . **Bill Day** to public relations director at Harold Walter Clark, Denver . . . **Philip J. Laven** to account executive at Leo Burnett . . . **Florie Field** to media director at Nides Cini, Los Angeles . . . **Alwyn W. Knight** to manager of N. W. Ayer's Honolulu office . . . **Alden S. (Bill) Nye** has resigned as tv-radio director at McCann-Erickson, San Francisco to form his own production and advisory firm.

Happy Anniversary: Still close friends after 21 years in business together, a special congratulation goes to **Adie Marks** and **Seymour Cohen,** founders and heads of the Gulf State Advertising Agency, Houston.

International Entente: Latest in the wave of overseas investments to service the growing European Common Market is the purchase by **BBDO** of **SIRPI, Milan,** one of Italy's leading agencies.

Station Transactions

An agreement has been reached between Meredith Publishing Co. and Swanco Broadcasting for the transfer of radio station KRMG, Tulsa.

With the payment of $500,000 to Meredith, Swanco adds the station to an o&o list which now includes KIOA, Des Moines, KLEO, Wichita and KQEO, Albuquerque.

Return: Just 11 days after **KHAR,** Anchorage, was completely destroyed by fire (27 October), the station returned to the air undaunted.

Both listeners and advertisers aided in the community project to rebuild facilities of the 10-month old outlet.

Approval: WRUL, Scituate, Mass., got FCC permission to extend its broadcasting day to a 13-hour period, utilizing five transmitters on 12 frequencies beamed to seven zones of the world. Station is Worldwide Broadcasting's international shortwave outlet, and a one-year member of Metromedia.

Associations

Provisions should be made for broadcasters in case of nuclear attack, NAB president LeRoy Collins told an association convention in Boston.

Emphasis is put on the inclusion of radios in fall-out shelters but, he challenged, what is being done to secure the safety of the broadcaster? Collins called for underground transmission facilities and the participation of broadcasters in all Civil Defense programs.

The first issue of "Advertising Alert," the new FTC publication, has been distributed to all broadcast licensees.

Designed to help broadcasters sift out fraudulent and deceptive advertising, the booklet reports on matters now the subject of corrective action by FTC.

Kudos: Milton H. Klein, general manager of KEWB and founder of the San Francisco Radio Broadcasters Association, has been elected president of the organization for 1962.

DAYTIME COLOR TELECASTS ALMOST TRIPLED

Daytime Color programming has mushroomed from 306 hours in 1959 to 815 in 1961. No wonder the big switch is to Color TV. Are you with it? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

Tv Stations

Spot tv is the safe, professional, efficient way for the responsible advertiser to control his own profits, TvB reports in a new series of nine brochures on the medium.

Areas explored include the problems of different brands and market position, different audiences available and product services ideas.

Ideas at Work:

- **KTNT-TV,** Tacoma, is collaborating with educational station KPEC-TV and the University of Puget Sound to produce a weekly discussion show called "Cross Currents."

PEOPLE ON THE MOVE:

Phil Brady to account executive at KIRO-TV, Seattle . . . **Gene Haflich** to sales staff at WLW-I, Indianapolis . . . **J. H. Jack Lantry** to director of promotion and merchandising at KIRO-TV, Seattle . . . **James Kressler** to press representative at WJZ-TV, Baltimore . . . **James Blair** to sales staff at WWJ-TV, Detroit . . . **Jack Flatley** has resigned as account executive at WBKB, Chicago . . . **Jacob Evans** to TvB, Chicago.

Radio Stations

Newest target for RAB—the 60,000 major appliance stores which are already among the top five local radio advertisers.

Problems harrying dealers (I. E. discounting, additional appliance outlets, rising service costs) can be offset by proper use of radio, a 16-page color presentation asserts. A study which shows that male buying influence grows in proportion to the amount of the appliance purchase concludes that more than 90% of men listen to radio weekly.

Hat in Ring: Mel Lucas, general manager of KATT, Woodland, is the Democratic candidate for Congress in California's fourth congressional district.

Ideas at work:

Something old, something new is

the theme in Philadelphia where one of the oldest insurance companies, The Mutual Assurance, has signed the first contract with the newest station, **WPBS,** due to walk down the air aisle early in December . . . Timely give-away—turkeys—are the feature of a Victor Paint Co. promotion now running on **WXYZ,** Detroit, which carries over 80% of the company's broadcast schedule.

Happy Birthday: Turning its 35th anniversary into a money-maker, **WLAC,** Nashville, invited leading businessmen to tape one-minute reports on their firms' progress which the station will air during the week of 24 November—at regular commercial rates! Extra icing on the cake: among the sponsors are the city's two big newspapers, the "Banner" and the "Tennessean."

Offbeat Sales: American Greetings Card Company has signed for "The Right Thing to Do," the etiquette series with Amy Vanderbilt, produced by Alan Sands, in 12 markets.

Kudos: Lee Allan Smith, assistant manager of WKY, Oklahoma City, was elected president of the Association of Independent Metropolitan Stations . . . **Sidney J. Flamm,** president of WMMM, Westport, elected first vice-president in charge of programs of the Fairfield Kiwanis Club.

Elected v.p.'s: Grady Edney and **Clyde C. McClymonds** for radio programming and special services respectively at Storer Broadcasting . . . **Boyd W. Lawlor** named v.p. and general manager at WJJD (AM & FM), Chicago . . . **Odin S. Ramsland** at KDAL, Duluth-Superior . . . **Luke Wilson** at WDXB, Chattanooga . . . **Harold F. Walker** has resigned as sales v.p. of the Rounsaville Radio stations, effective 30 November.

PEOPLE ON THE MOVE:
Michael E. Drechsler to station manager-operations and **Tony Pansullo** to general sales manager at WKNB, Hartford . . . **Paul N. Lindsay** to newly-created post of advertising, promotion and publicity manager of WIND, Chicago . . . **F. J. Rawlinson** to assistant to the president at WTHE, Spartanburg . . . **Ralph L. Cunnyngham** to business manager at KCMO, Kansas City . . . **William S. Mowbray, Jr.,** to sales manager at WPBS, Philadelphia . . . **Ray Frey, Jr.,** to sales manager at WHIH, Norfolk.

Networks

David Levy, former NBC TV v.p. for programing, offered the University of Pennsylvania's Annenberg School of Communications 10 pointers for better network programing.

Networks should: program one night a week without regard to ratings; schedule public affairs shows at the same time; present more "open end" shows; work for truer balance; minimize summer repeats; finance creative people; support a stronger NAB code; end "trend" programing; eliminate the full three minutes of sell; support more master showmen like Walt Disney.

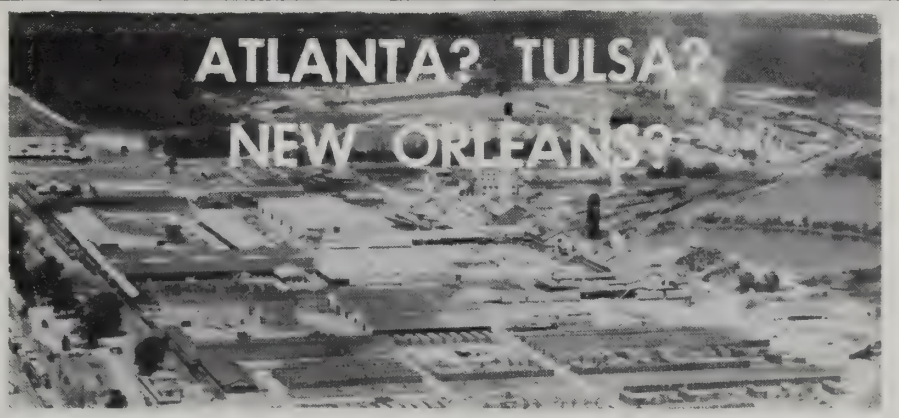
CBS earnings for the third quarter of 1961 were 38 cents compared with 33 cents per share in the same 1960 period, while consolidated net income was $3,244,181 compared with $2,827,144.

Financial picture for the first nine months of 1961 shows earnings equivalent to $1.47 per share (vs. $1.80 in 1960) and consolidated net income $12,653,513 (vs. $15,496,313). Board of directors declared a 35¢ cash dividend and a 3% stock dividend.

AB-PT declared a 2% common stock dividend in addition to the regular fourth quarterly cash dividend of 25¢ per share on outstanding common stock.

New Affiliates: MBS picked up two new affiliates in Florida, adding to its lineup Rand Broadcasting's WINZ, Miami, and WINQ, Tampa.

International Entente: CBS obtained an interest in the first tv station to be constructed in Trinidad, British West Indies, participating in ownership with Rediffusion (WI), Ltd., gov-



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

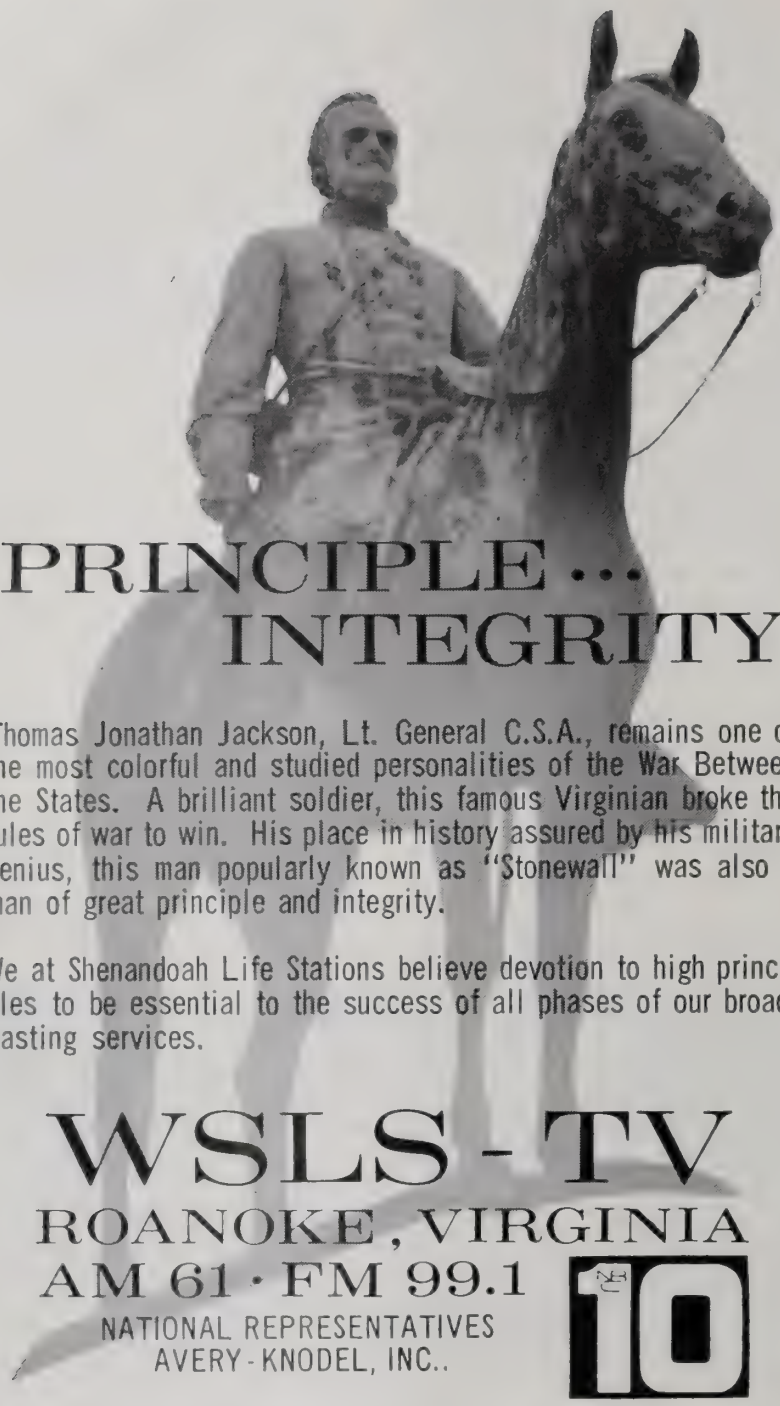
KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana
The only commercial TV station licensed to Monroe

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: The Crossett Company, producers of lumber, paper, chemicals and charcoal—Crossett, Ark.



PRINCIPLE ...
INTEGRITY

Thomas Jonathan Jackson, Lt. General C.S.A., remains one of the most colorful and studied personalities of the War Between the States. A brilliant soldier, this famous Virginian broke the rules of war to win. His place in history assured by his military genius, this man popularly known as "Stonewall" was also a man of great principle and integrity.

We at Shenandoah Life Stations believe devotion to high principles to be essential to the success of all phases of our broadcasting services.

WSLS - TV
ROANOKE, VIRGINIA
AM 61 · FM 99.1
NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC..

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

SURVEY FINDS
COLOR TV COMMERCIALS
HAVE 3½ TIMES MORE IMPACT

A 1960 survey by Burke Marketing Research reveals the impact of Color TV commericals is such that 1000 Color homes are equal to 3,589 black-and-white homes. No wonder more and more sponsors are moving up to Color. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, N. Y. 20, N. Y., Tel: CO 5-5900

ernments of Trinidad and Tobago and Scottish Television, Ltd.

PEOPLE ON THE MOVE:
James A. Stabile was promoted to the newly-created post of v.p. and associate general attorney at NBC . . . **Edwin T. Jameson** resigned from ABC TV National Station Sales where he has been v.p. and general sales manager since the company's formation . . . **Loomis C. Irish** to director of sales service at ABC TV.

Representatives

Katz is distributing its latest updated version of "Spot Television Advertising Cost Summary," designed for quick estimating of spot costs in 228 markets.

Market-by-market rates are listed for nighttime half-hours, 20-second announcement, daytime minutes and 20's and late night minutes on a one-time, six-plan and 12-plan basis.

Rep appointments: KTVE, El Dorado, to **Venard, Rintoul & McConnell** . . . WIOI, Portsmouth, WMDN, Midland and WSLM, Salem, Ind., to **Prestige Representation Organization.**

PEOPLE ON THE MOVE:
William F. Abbott to New York radio sales manager at George P. Hollingbery . . . **Herbert A. Claassen** to assistant sales manager for contracts at H-R Television . . . **Denise Lyons** to assistant director of promotion and research at Advertising Time Sales.

Public Service

Winner of the Corinthian Annual Public Service Programing Award for 1960-'61 is KXTV, Sacramento, for its 30-minute special, "A Visit to St. Albert's Monastery."

Presented at a New York reception for Corinthian program managers, the honor was awarded by a panel including John Hay Whitney, chairman of Whitney Communications Corp. and principal owner of Corinthian, Richard Salant, CBS News president and Louis Hausman, TIO director.

Runners-up were WISH-TV, Indianapolis, for "Indiana and the Civil War," and KXTV for "The Ties Have It," an original drama written and produced by station production supervisor Robert C. Kelly.

Extensive coverage of the recent Los Angeles fire dominated the screens and speakers in Southern California, when all tv and radio stations in the area kept the public informed on the disaster for two days.

Broadcast mobile unit crews remained on the spot until the fire was brought under control.

Trade Dates

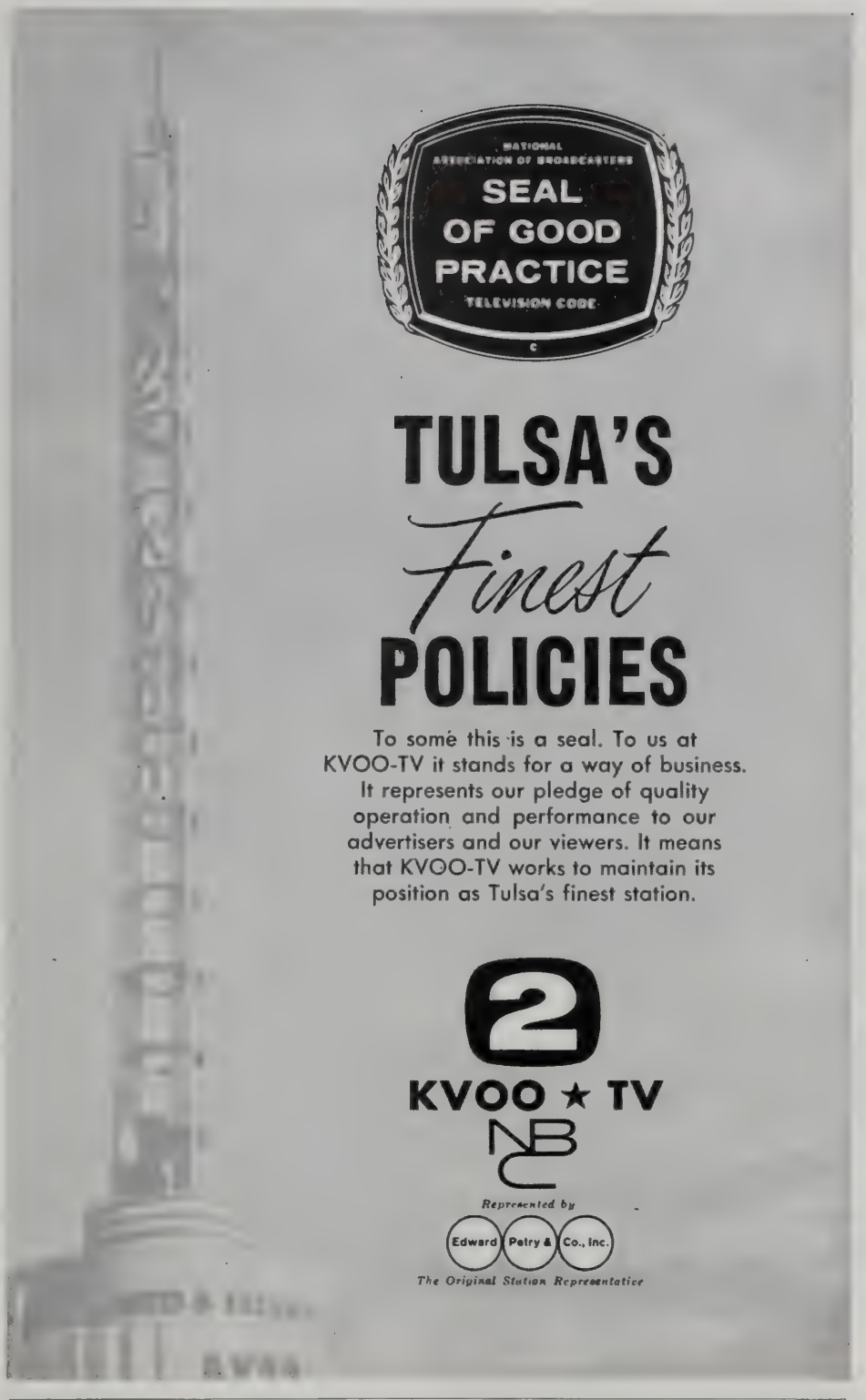
Colorado Broadcasters Association holds a winter meeting 7 December at the Continental-Denver Hotel. FCC commissioner Rosel Hyde will be guest of honor . . . the **Chicago chapter of SRA** will meet on 20 December, with Robert A. Martin, Schlitz advertising manager the principal speaker.

Entries are now being considered for the 1961 Edward P. Morgan Essay Contest, sponsored by the ABC radio network and open to undergraduates in all U. S. colleges.

Competition this year concerns "Youth's Role in U.S. Foreign Policy." Judges include Chester Bowles, Sen. J. W. Fullbright, Sen. Everett M. Dirksen, R. Sargent Shriver and ABC correspondent Edward P. Morgan.

Two graduate scholarships will be supported by ABC radio affiliates, the AFL-CIO which sponsors the Morgan newscast and by Furman, Feiner & Co., agency for the labor group.

Public Service in Action: WGLI, Babylon, N. Y., interceded in Teamster Union negotiations during the recent milk drivers strike in New York and helped effect the settlement . . . **WWLP-TV,** Springfield, Mass., won a political victory over the city's three local newspapers when its candidate, Charles V. Ryan, won the mayoralty race from the incumbent and newspaper supported endorsee, Thomas J. O'Connor . . .



23 MAJOR COMPANIES RENEWING COLOR TV SPONSORSHIP

23 major advertisers who sponsored Color TV in 1956 are buying it again in 1961. One more proof that Color delivers the prospects. Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

Mayland - **D.C. Broadcasters' Association** is offering a $1,000 scholarship to American University, based on academic standing, interest in broadcasting and financial need.

Kudos: KNTV, San Jose, was cited for "outstanding tv public service to the U.S. Air Force."

Equipment

In the new products department, Kahn Research Laboratories, Freeport, N. Y., has a dual diversity sideband receiver (DIV/RSSB 61-1A) suitable for point-to-point multichannel radio-telephone, radio telegraph, or facsimile reception.

It provides two independent 6 kc receiving channels and an all-electronic, automatic frequency control circuit which reduces tuning errors and transmitter drifts of up to plus 2 kc to less than 1 or 2 cycles.

MORE NEW PRODUCTS:

Ecco-Fonic, Inc., Hollywood, is marketing a new single unit console-mounted "Broadcaster," which provides attention-getting effects for AM, FM and TV . . . **Philmore Manufacturing,** New York, is developing a uhf converter which will be supplied with mounting brackets for easy concealment and upright control knobs for easy tuning.

Contract order:

Zenith Radio Corp., has placed an initial order with Veeder-Root, Hartford, for Phonevision decoder components that will print subscribers' viewing records when WHCT-TV begins the first large scale subscription tv operation late next spring.

Kliegl Brothers, New York, just published a complete catalog of U/L Approved Control Systems.

Listed among recently approved products is Kliegl's "SCR" silicon-controlled rectifier dimmer, first complete system to sport U/L label.

PEOPLE ON THE MOVE:

William G. Chaney has been appointed manager of Mobile Telephone Systems engineering and personal communications engineering for General Electric's communication products department, Lynchburg, Va.

SPONSOR ASKS

(*Continued from page* 48)

um, and was not really meant to supplement the schools. Television is a magic box—and perhaps, at times, there is too much emphasis on black magic: sex, crime, violence—but if you select closely, and make an effort, there's some real gold in the glitter.

Virginia Lee, *tv coordinator, Transogram Co., Inc., New York*

The problem in answering a question of this kind, is the question itself.

Everybody in this business commits the same basic error—the lumping together of all so-called kid shows as an immediately identifiable and concrete entity.



Vicarious experience intrigues 7-10 year-old lots

It seems to me that only in the past few months have the broadcasting, agencies and advertisers become aware of the stratification in children's audiences.

What I mean is this, you simply cannot relate programing beamed to the three to six year old strata to the eight to 12 year old bracket. Just as the networks have discovered how rough it is to garner substantial rating points with public service programs slated against pure entertainment vehicles, the network and local stations programing chiefs have learned the hard way that information or cultural shows for children is not a particularly saleable commodity.

But this isn't to say that information and cultural programing for children is an unrealistic goal. On the contrary, I believe there is a future for this kind of program, provided we take into account the wide range of interests at the various age levels.

To be specific—the 3 to 6 year old age strata can be reasonably compared with the alleged "12 year old mentality segment" of the mass adult audience. It's folly to talk about informational programing for this 3 to 6 year old level except in a very few instances, such as *"Romper Room,"* in which an element of the kindergarten is identifiable to the child viewer.

In the next age bracket—say 7 to 10 years—we know from basic psychology that entertainment in the form of vicarious experience is the prime motivating influence for the child viewer. For this reason the western and the circus-type shows have gained popularity.

So long as we concede that entertainment must be the criterion for any successful television children's show, irrespective of the category, this problem can be licked.

With the possible exception of the early teen-age category, the programming base of a kids show should be the entertainment factor. The problem that must be left to packagers and broadcasters is to come up and develop psychologically sound ideas that can be built atop this entertainment base.

I just can't see how a reverse construction blue-print for a children's show can be successful with any degree of consistency that will meet the heavy demands of the child audience and the sponsor.

Q. What other businesses does BONDED TV FILM engage in?

A. None. Film handling is our only business—a full-time job.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.

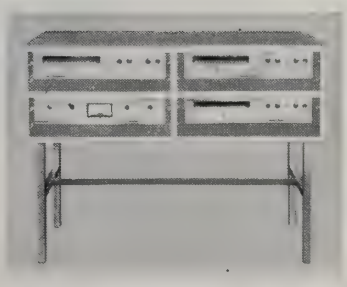
New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue!* This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotton until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design...Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. BB-264, Building 15-5, Camden, N. J.



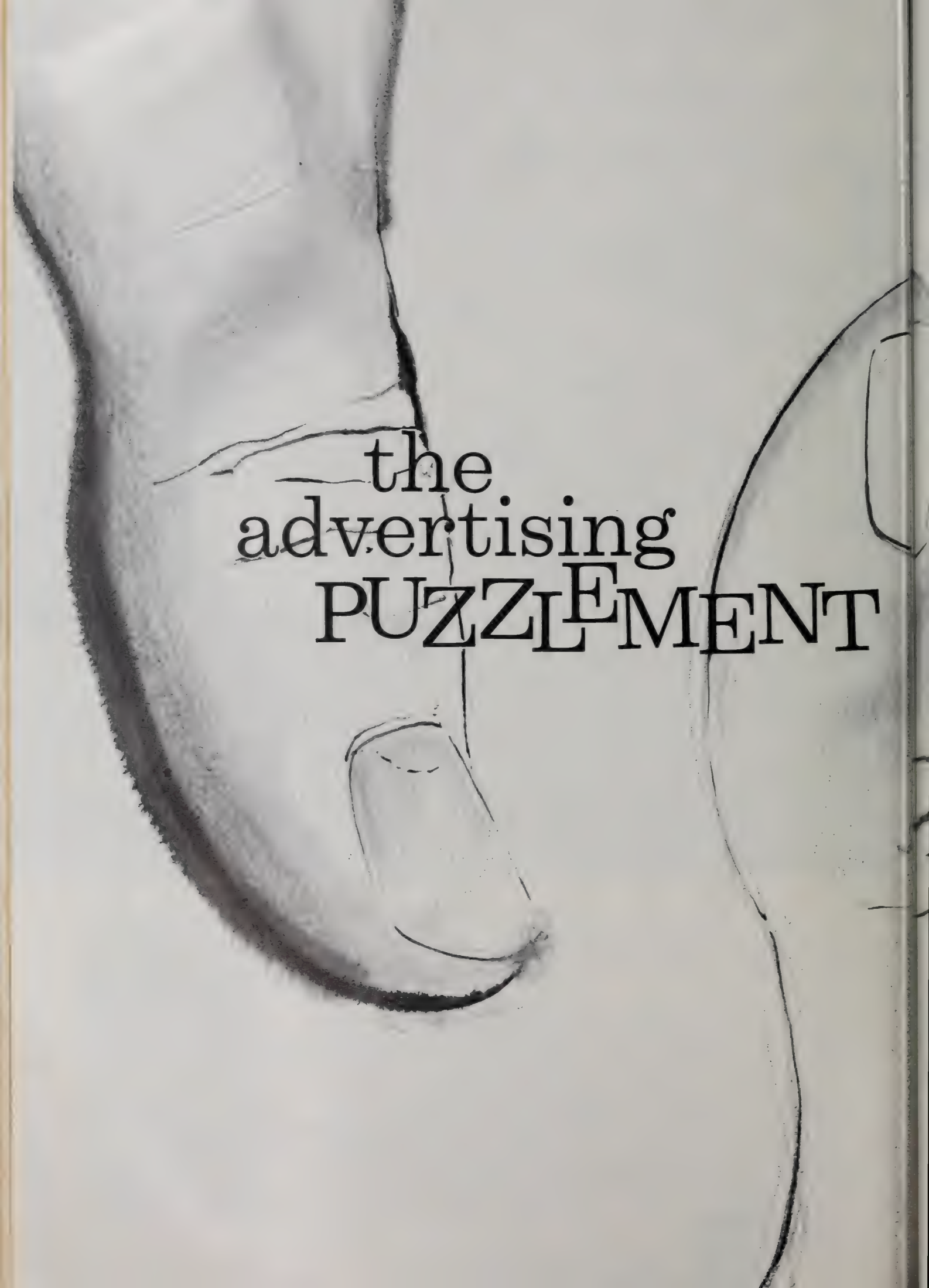
Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.

RCA

The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA


the
advertising
PUZZLEMENT



We know every broadcaster is "thumbs up" when it comes to selling national advertising. But which way does the thumb point when it comes to buying the same?

If you want some interesting figures—"thumbs down" wins by over eight to one. Less than 16% of the trade does any trade paper advertising at all. The total expenditure in all publications last year was some three-tenths of one percent of sales. Yet most stations have reps and are actively soliciting the agencies for spot business.

It appears to us that if a man does not believe advertising can work for him — why should we believe he can make it work for a client.

Everyone in this business should believe in it because he has a stake in making it work. The broadcaster's present stake is some $2,200,000,000. With proper promotion it could be more.

Therefore, we sincerely feel it's about time that agencies asked broadcasters to stand up and be counted. When a station solicits business it might be proper to use this yardstick: — ask it whether it is putting its own money where its mouth is.

JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

enter your
personal
subscription
to SPONSOR

$8 for 1 year

$12 for 2 years

Tv and radio NEWSMAKERS



Grant A. Tinker has left the agency field to return to NBC where he assumes the responsibilities of general program executive for tv. With Benton & Bowles since October, 1959, as v.p. and director of programing, he also headed program development at McCann-Erickson for five years. Tinker had been operations manager of the NBC Radio network for three-and-a-half years prior to his agency experience. He is a Dartmouth graduate.



Joseph M. Higgins will take over as v.p. and general manager of WIBC-TV, Indianapolis, leaving the some post at the WTHI stations in Terre Haute. Long active in industry affairs, he was twice president of the Indiana Broadcasters Assn., secretary of the CBS Radio Affiliates Assn., a director of NAB and is presently vice-chairman of the 1962 NAB National Convention. Higgins first launched his broadcasting career at WIBC in 1944.



David O'Shea has been appointed general manager of WINQ, the Rand Broadcasting outlet in Tampa. O'Shea, who spent 10 years with Weed-TV as manager of the firm's station relations department, was general manager of WMUR-TV, Manchester, New Hampshire, prior to joining WINQ. A native of Florida, O'Shea handled local and national sales for the Miami *News* before going to New York and the station representative field.



Richard H. Depew, with Cunningham & Walsh for the past four years, has been named director of tv programing for the broadcast-oriented agency. He has been handling programing duties for all C&W accounts, as well as specific tv account duties for Woodbury-Jergens, American Machine & Foundry and others. Before joining Cunningham & Walsh, Depew was with ABC as the tv network operations director and assistant national program director.

The seller's viewpoint

Arthur W. Carlson is general manager, radio division, for Susquehanna Broadcasting Co. He contends that radio is the most proper servant of all media for the 85 million people who now live in what he calls "strip markets." Carlson observes that "the arrival of these 'strip markets' is forcing constant . . . drastic media re-evaluations. The newspapers' effectiveness . . . is severely crippled whenever a new 'strip market' develops. Their (newspapers') appalling inability to keep pace with suburban development is widely known. Television, with its great dependence on networks . . . cannot be . . . local. Only radio has the potential to serve these markets. . . ."



Radio and the new age of marketing

You may not know it, but chances are you live and work in a "strip market." More than 85 million Americans do.

Today, there are many new and constantly changing marketing patterns, creating great changes in advertising planning, but none more important than the development of the giant complex super-metropolitan area perhaps best described as the "strip market." The words "interurbia," "megalapolis" and "strip market" are just a few that describe this exciting new characteristic of today's America.

Marketing men have recognized this development for years, but only recently has much thought been given to this marketing reality by those concerned with the buying and selling of advertising media.

"Strip markets" are a natural consequence of the dynamic population and industrial growth that our country have experienced in the past 15 years. As the population explosion pushed suburban areas further away from the central city, in many areas, previously independent metropolitan areas became intertwined. As our communications and transportation systems improved, the pace of this consolidation has been accelerated.

The size of some of these super-metropolitan areas is staggering. For example, along the eastern seaboard from Maine to Virginia there exists today, in reality, one 600-mile-long city. The same situation exists on a smaller scale in many of the big urbanized, industrialized areas throughout the country.

The arrival of these "strip markets" is forcing constant and sometimes drastic media re-evaluations.

The newspaper medium's effectiveness usually is severely crippled whenever a new "strip market" develops. Historically, newspapers have set out to serve a given city and its immediate suburban area. Their appalling inability to keep pace even with suburban development is widely known. The same problems hampering their suburban growth virtually prohibit a newspaper's expansion in a "strip market" area that is far more complex.

Television, with its great dependence upon network programing for both entertainment and service, cannot really be considered a local communications medium. Limited physical coverage due to terrain, antenna location and the UHF-VHF problem severely reduce the number of television stations that conceivably can serve a "strip market." Therefore, only radio has the potential to serve these markets of today and tomorrow.

Radio has actually already proven its ability to serve "strip markets." Independent stations, free to program to the specific needs of the marketing area they serve, are at this very moment providing advertisers with the necessary coverage and circulation in "strip markets," thus creating a new, important, and powerful selling medium.

We are proud that Susquehanna Broadcasting Co.'s three stations are among those to initiate practical and effective service to "strip markets." WARM serves northeastern Pennsylvania and WSBA, south central Pennsylvania. Both of these areas are parts of the huge eastern seaboard "strip market," but both are clearly separate from other parts in interest and need. WHLO in northeastern Ohio serves one of the fastest growing "strip market" areas in the country.

The creation and development of "strip markets" means that an advertiser must look at the media situation in each and every area rather than simply deciding to use a single medium from coast to coast. This fact, perhaps more than any other, will require increasingly selective market-by-market media planning in future years.

The advertiser who realizes that "strip markets" are not a marketing concept of the future, but are an existing reality, will realize the benefits of more effective advertising. Further, by making media plans to fit these new markets, he will gain a competitive advantage in the sales battles of tomorrow as the economic face of America continues to change.

SPONSOR SPEAKS

Expanded role for the media man

Wallace T. Drew, v.p., Coty Inc., and himself an advertising veteran with broad agency experience, has come up with some startling predictions on the future activities of agency media departments.

Said Drew in a recent speech, "I predict that the role of the media man will greatly expand in the years immediately ahead. He will be asked to assimilate data, to use electronic computors, to evaluate deals, sales techniques, distribution. In fact all marketing factors will revolve around the mass of data fed to, processed and evaluated by the media man with the county as the mayor unit.

"It is no secret that many marketing men today feel that advertising agency media men have been a wee bit slow in the processing of sales, distribution and consumer data in the preparation of media plans."

If Drew's predictions are correct (and he backs them up with current examples of work now in progress at such agencies as Y&R, K&E, MJ&A, NL&B), then we can most certainly expect a greatly increased status for media executives in the total agency picture.

We suggest to our many timebuyer readers that they devote as much attention as possible to the study of such subjects as Drew has described. Fit yourselves for tomorrow!

Anti-communist programing

One of the most heartening signs at the recent NAB regional meetings was the high degree of interest shown by broadcasters in radio and tv programs aimed at combatting communism.

Notably, such program efforts seem to arise on the local level; and they are characterized by a great variety of approaches and techniques in dozens of stations coast-to-coast.

A recent mail, for instance, brought us a brochure from WFLA-AM-FM-TV, Tampa-St. Petersburg, that tells of that station's four-year fight against communism, climaxing this month with its pre-empting five hours a week of prime network time to present Dr. Schwarz' Christian Anti-Communist Crusade.

We congratulate WFLA and all other stations who are engaged in this patriotic and worthwhile public service work.

10-SECOND SPOTS

Pick on someone your own size: No doubt Dave Jayne will think twice before he steps out of his weight class again. The *American Newsstand* (ABC TV, Mon-Fri., 4:50-5 p.m. EST) reporter not only ventured into the elephant's cage at the Fairlawn, N. J., zoo, but really threw caution to the winds by making uncomplimentary remarks about the elephant.

Result: He got thrown out of the cage, and to put the finishing touches on the caper, the vengeful mastodon bit right through the microphone cord.

Next case: When asked what crime was committed by sit-down pickets dragged away from the Soviet UN Embassy, where they were protesting Russia's nuclear bomb testing, Goodman Ace (whose wit long has sparked the broadcast media) is reported to have made this reply:

"They were arrested for disturbing the war."

Positive thinking to the rescue: "The Continental," touted as an expert on the fair sex, attempts to solve their problems on his syndicated tv show, *Ladies, The Continental.* To the gal who complained that her husband snores, he offered this consolation:

"A hunsband snoreeng eez wonderful music; at least you know he eez home."

Sour grapes: According to comedian Jackie Mason, he could have been the first American astronaut, instead of Comdr. Shepard. So why wasn't he? *"My agent didn't want me to work on daytime tv."*

What's your line? A copywriter we know illustrates the selling power of the neatly-turned phrase with the tale of a women's shop which was overstocked on lingerie until it put up signs: "For Saints" on the white ones and "For Sinners" on the black.

He says the stock was gone in two hours, and almost every customer bought both kinds, apparently unwilling to reveal her true classification to the sales clerk.

The Dangling Comparative Reaches Eastern Iowa

WMT-TV is a gasser in Eastern Iowa because it's a friendlier station, probably one of the watchingest in all hereabouts; it motivates Iowans up, from early A. to late P.M. It keeps them uppier into all hours of the dark night, brainwise. Its fatter signal is pushier down the antenna, and makes scrumptiouser pictures. *Any*one can get WMT-TV in Eastern Iowa, like Grandma used to make, untouched by human hands except all those engineerses'. It's the newsier station. It's the farmier station. It's musickier. It's dramaier. It's movier. It's footballier. It's basketballier. It's entertainmentier.

It's . . . resultier.

WMT-TVier
Cedar Rapids—Waterloo
CBS Tv for Eastern Iowa
Represented by the Katz Agency
Affiliated with WMT Radio;
K-WMT, Fort Dodge; WEBC, Duluth



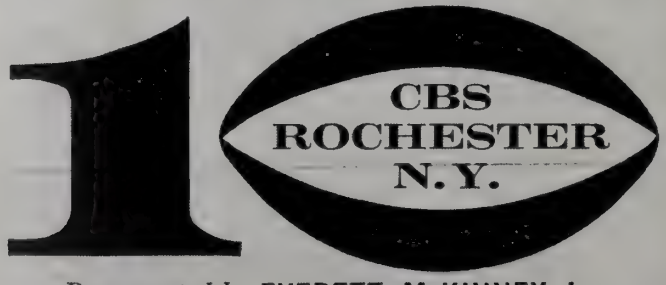
NOW FULL-TIME
In Rochester, N. Y.

It is with a feeling of great pride, together with a complete awareness of tremendous responsibility, that Station WHEC-TV has taken over full-time control of CHANNEL 10, Basic CBS in Rochester, N. Y., after an extremely pleasant share-time association with Station WVET-TV.

We wish our former partner (now our respected competitor) the very best of success in helping to provide for Rochester viewers the inestimable bounties of top-level Television. Whether as partners or competitors, this must be our joint aim.

We at CHANNEL 10 (WHEC-TV) pledge to our ever-broadening audiences and our ever-growing group of sponsors that we will continue with renewed effort to maintain our present top position in the broad Rochester area that we serve.

WHEC-TV
FULL CHANNEL



Represented by EVERETT McKINNEY, Inc.

27 NOVEMBER 1961
40¢ a copy • $8 a year

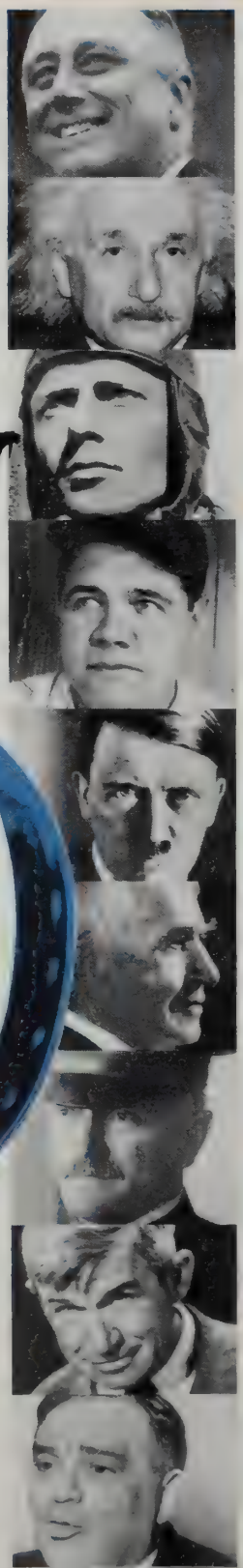
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

the most fascinating half hours in Televison History/ Commentary by Mike Wallace
ed by Jack Haley, Jr./Directed by Mel Stuart/a David L. Wolper Production

biography

an exciting new look at the inside stories of great lives...



DY SOLD IN TOP MARKETS

a 52 week basis—biography
eady been **sold** regionally
h BBDO to Pacific Gas and
c Company for 7 north and
California markets (includ-
h Francisco) . . . via Benton
owles to Chemical Bank
ork Trust Company for
-TV. Biography has also
sold to KRCA, NBC's
geles Flagship. Everyone
es biography is **sold**
great appeal of this
w series.

films in production

th	General Douglas MacArthur
Lindbergh	Franklin D. Roosevelt
tler	Will Rogers
a Gandhi	Knute Rockne
v Wilson	Al Jolson
udini	Sigmund Freud
nstein	Greta Garbo
Churchill	Duke and Duchess of Windsor

wire or write for a
ening at once:

OFFICIAL FILMS, INC.
724 Fifth Ave., New York 19, N. Y.
PLaza 7-0100

A BULLISH '62 FOR TV AND AUTOS

Survey shows it may be Detroit's biggest year since 1955. Spot tv will get a big play

Page 25

10 basic ways to buy spot radio today

Page 28

You can't beat those hep rep girl researchers

Page 30

Can costs of tv commercials be controlled?

Page 33

DIGEST ON PAGE 4



How a little bit of Scotch Tape strengthens your Mutual Radio package

We can say it in just six words: Subsidiary of Minnesota Mining & Manufacturing Company. You'll find them on every roll of Scotch Tape and in every Mutual Broadcasting System ad. What do they mean? Just this: somebody out there likes us. Why this show of confidence by 3M Company? Look at Mutual's advantage—421 local stations with one Mutual buy, authoritative news in depth, personalities, and a growth rate that hasn't looked back yet! Buy Mutual Radio—where your advertising dollar works harder.

Old-time flavor likes you best!

PABST knows from experience, just as "old time flavor" requires a special formula, so does modern advertising . . . and PABST's special ingredient is SPOT TELEVISION. Through SPOT TV's unique flexibility, PABST is able to match advertising effort to sales potential in each market. Your HR salesman can show *you* the right formula for brewing up heartier sales figures for your client. He's a *specialist*.

HR Television, Inc.

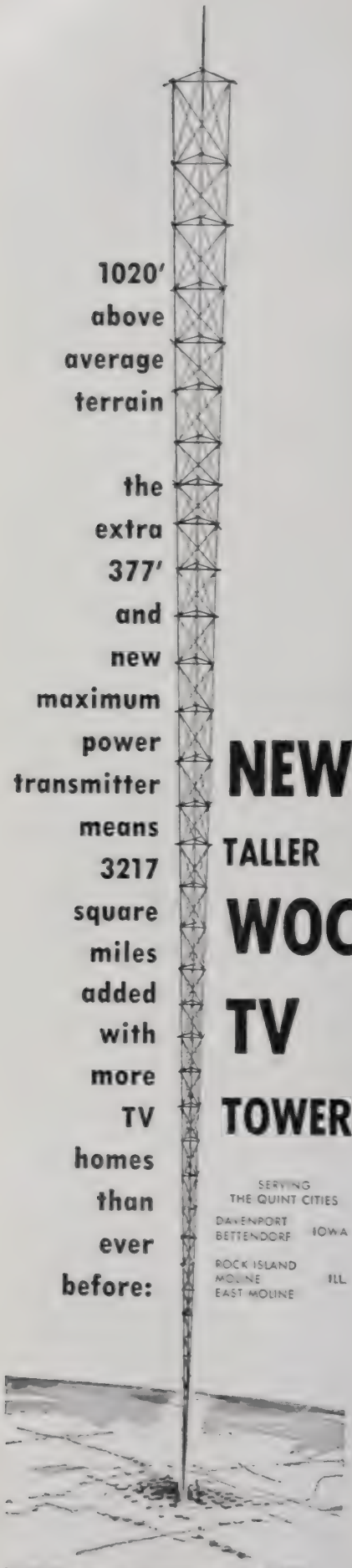


1020' above average terrain

the extra 377' and new maximum power transmitter means 3217 square miles added with more TV homes than ever before:

NEW TALLER WOC TV TOWER

SERVING THE QUINT CITIES
DAVENPORT BETTENDORF IOWA
ROCK ISLAND MOLINE EAST MOLINE ILL



WOC-TV Channel 6 NBC
D. D. Palmer, President
Raymond E. Guth, General Manager
Pax Shelton, Sales Manager
Exclusive National Representatives
Peters, Griffin, Woodward, Inc.

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Bullish '62 for tv and autos
25 It may be the biggest year for automotives since 1955. Detroit survey shows. Key leaders predict increased use of spot tv to sell '62 cars

Radio spot: a '62 checklist
28 Best radio buys are spot programs packed with local community color; 10 program categories emerge as 'cream of the crop' in agency opinion

Those hep rep girl researchers
30 You can't beat the girls when it comes to research, say many rep execs who claim gals are more nimble-minded than their male counterparts

What price tv commercials?
33 Spiraling commercial production costs are persistent ad headaches, but not chronic, say agency and film execs who prescribe ways to reduce them

Put listeners on air; it livens things up
35 One radio station's answer to "nighttime doldrums" is a 90-minute show devoted to commentary—often very colorful—phoned in by listeners

Time for television to talk back
36 The top man at K&E directed some tough, well-chosen words to tv's critics before TvB in Detroit. "Examine the facts," says William B. Lewis

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SYMBOL OF SALES



Advertising Time Sales combines solid experience with vitality. Formed by the personnel of The Branham Company's broadcast division it is employee-owned. It has already won the confidence of the stations formerly in the Branham line-up. By limiting its list of stations, ATS adds a new depth in service – Personalized Sales Service. This includes personal contact with agency, research and station people . . . full-time research and promotion departments . . . direct contact with advertisers and distributors through 9 national sales offices. Let ATS build giant sales for you!



ADVERTISING TIME SALES, INC.

New York • Chicago • Detroit
Minneapolis • Atlanta
St. Louis • Dallas
Los Angeles • San Francisco

What do you have to be to really sell them?



Ernest.

Saleswise, the importance of being Ernie has been amply documented by his success with his one sponsor over the past four years.

What's special about Ernie is, of course, his warm, natural naturalness, his unaffected affection for people. A selling talent, in total, that makes him totally, devastatingly, pea-pickin' perfect for daytime viewing.

Now that he's bringing all this specialness to ABC-TV Daytime, come April 2nd, we're being pretty special about the selling company he'll keep...keeping it confined to a limited number of sponsors. Three (Lever, Bristol-Myers, J & J) have already signed.

The remaining availabilities should not long remain available.

The Tennessee Ernie Ford Show on ABC Television-Daytime

27 November 1961

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

FORD KUDO FOR RADIO

Factory promotion (JWT) gets 50 radio stations to tie heavy spot runs to local hoopla for new models

Both the Ford Division and JWT last week were singing the praises of spot radio.

The plaudits specifically had to do with what was termed the "extraordinary" contributions that local radio stations made to the success of the Ford factory's new car promotion, the Ford Caravan.

What particularly impressed the manufacturer and agency was the cooperation of selected stations in some 50 markets in ballyhooing the arrival and stay of the Caravan.

Ford bought large wads of spots in connection with the event, but the thing that gave the shepards of the promotion their biggest kick was the stations' assigning their top disc-jockeys to greet the cavalcade of new cars and talk about them at shopping center parking lots where the caravan would make its stand.

JWT had three teams out with the caravan, plus a traveling timebuyer out of the agency's New York office, Jean Tregre.

To the agency the effectiveness of the caravan in drawing crowds was in great measure due to the way the radio stations picked up this particular public relations ball and ran.

IS RADIO TV'S WHIPPING BOY?

Dave Cummins, program director of WICE radio, Providence, is taking a Sid Caesar characterization very seriously.

The role was taken on Checkmate on CBS TV and showed a "pill-taking, weird talking, illiterate" disc jockey.

In a stiffly worded protest to the sponsors and producers of Checkmate, Cummins complained of radio being used as a "whipping boy" by "brainless writers and headline grabbers."

Said Cummins: "I think radio has proved itself as a clean, moral business through the past few years more than ever."

OUR MOST FACTUOUS SINGLE MYTH: NUMBERS

"Research is being used incorrectly as a patsy in making advertising decisions," stated Donald Kantor, creative research directory of Tatham-Laird, addressing the AMA in Chicago.

Kantor criticized the "slothful decision-maker" who looks for a research method backed by "a magic number." He called the procedure the factuous single myth by which we live in the advertising business."

By contrast, the thoughtful decision-maker said Kantor, "looks for a research method that evaluates the effectiveness of an ad by measuring different aspects of its performance."

"At Tatham-Laird," stated Kantor, "we believe that trying to decide which single aspect of an ad's performance—comprehension, believeability, the absence of negatives, favorable brands and product attitudes—is most important is a little like trying to rate the relative importance of the Ten Commandments."

EWR&R marketing head

Gerald V. Kelleher, v.p. and account media director of EWR&R has been appointed to the new post of director of marketing.

The appointment is effective immediately. Kelleher will continue as media director on the Brown-Forman Distillers account.

Radio first with major news

People first hear about major news developments through radio more often than through newspapers, tv, and word-of-mouth, according to an RAB study in Philadelphia following the death of Sam Rayburn.

RAB previously made studies at the time of the first U.S. astronaut flight and at the time of a mid-air collision of airliners over New York. In each instance radio had evidence for its claim of earliest major news.

WINTER BASE FOR TAPE COMMERCIALS

The idea of a permanent winter location for remote production of tape commercials has caught on. Last year Telestudios, then part of NTA, set up such a base in Bucks County, Pa. This year, MGM Telestudios will move into a 28 acre estate in New Orleans.

WBC MOVES QUIETLY INTO SYNDICATION

Westinghouse Broadcasting has quietly moved into a fairly extensive and diversified syndication operation.

Earlier this year Mike Roberts started a syndication department to handle WBC-produced programs. For some time previous WBC had been producing and distributing public affairs programs which were not intended for sponsorship. But the complexion of WBC's syndication has changed: it now makes and sells commercial shows as well, and it has added radio.

P.M. East & P.M. West was created to replace late evening feature films on the five WBC tv stations. It has been sold to six other stations on a continuing nightly basis.

English For Americans, another WBC series is sold to about 10 stations. Intertel is co-produced by WBC and NET, the latter showing it on 55 educational stations; WBC has all commercial syndication rights. Stations in Great Britain, Canada, and Australia also cooperate in production.

This summer WBC began syndicating a radio news service, based in Washington. It is also syndicating two half-hour radio shows, Memoirs of the Movies, and Here's How.

From now on it will be WBC's policy to syndicate everything it produces for its own use. The advantage of syndication is that it enables WBC to increase costs because expenses are shared. There is also the eventual hope of obtaining profits, but this has not been the prime motive so far.

WBC offers a contrast with other station groups which have entered syndication. RKO General recently acquired some Canadian-produced tv dramas for its own use and for syndication, but WBC participates as a producer in all its syndicated shows. Storer Programs has gone into syndication and has obtained wide sale for shows, but it has not shown any interest in creating or distributing news, public affairs, and educational programs.

(Unconfirmed reports regarding P.M. East & P.M. West are that NBC TV is considering it as a replacement for Jack Paar next year. But it's understood that in such a case WBC would keep the show in three markets where its stations are CBS or ABC affiliates. A novelty of such a deal is its advantage to NBC in Cleveland and Boston where WBC stations that are WBC affiliates have never cleared Jack Paar.)

Corinthian tells of tv disaster service

Ways must be found for radio and tv stations to serve while preventing errors during disaster periods. This was the concensus of representatives of NORAD, U. S. Weather Bureau, and Hudson Institute speaking at a press conference sponsored by Corinthian.

The conference reviewed the achievement of KHOU-TV, Houston, during the recent hurricane Carla disaster, during which time people relied on this station more than any other broadcast outlet or any other media.

Stanton newsletter sent to CBS people

CBS president Frank Stanton's Thanksgiving letter to 12,600 CBS employees—the first of what may be a series of occasional in-company reports—reviewed CBS' progress in varying areas as of the moment.

These included investments in Broadway musicals, NETALERT, educational television, new products, the Eisenhower interview, the Peruvian Trade Fair, Columbia Records, and CBS TV o&o's.

Also, animation, licensing, home entertainment, and space components.

STORER PROGRAMS NAMES LIEBENGUTH

Storer Programs is building up its syndication efforts and has gone outside the Storer complex for a sales manager: Jacques Liebenguth.

Liebenguth, a veteran of NBC Films and CNP, will supervise Storer Programs regional sales offices in New York, Chicago, Atlanta, and Los Angeles. At present SP owns and sells Divorce Court and Man of Destiny.



Mr. Liebenguth

In 1958 Liebenguth became sales manager for Victory Program Sales, a division of NBC's CNP, and later he became director of syndicated sales for NBC Films. Previously he was southern district salesman and northeast salesman for CNP.

In 1961 he became regional sales director of Filmaster.

IBFM first meeting on financial problems

Members of the Institute of Broadcasting Financial Management met in Chicago on 16-17 November for the first time. The group, according to IBFM president H. W. Dornseif (WCCO), intends to "resolve common financial problems of the broadcast industry."

Two main items on the agenda were standardized station billings and current tv-ASCAP negotiations.

George W. Schiele, v.p. of Broadcast Billing Company division of SRDS termed central billing an economy which also added to the value of the broadcaster's product.

Hamilton Shea, chairman of the All-Industry Television Station Music License Committee, urged stations to allow his unit to handle all ASCAP negotiations and suggested IBFM provide a permanent liaison with ASCAP.

Why KTVU bought Seven Arts' Volumes 1 and 2

Says Bill Pabst:

"When you look over Warner's 'Films of the 50's' you see good star value and all the other ingredients that top grade product should have. You are assured of

acceptance by the viewing public and the paying advertisers.

"We were SRO going into the first group, and expect to be equally well set before the second group goes on."

PREMIERE THEATRE
First Run—Sundays, 7:00-9:00 P.M.
Repeat Performance—Mondays, 7:30-9:30 P.M.

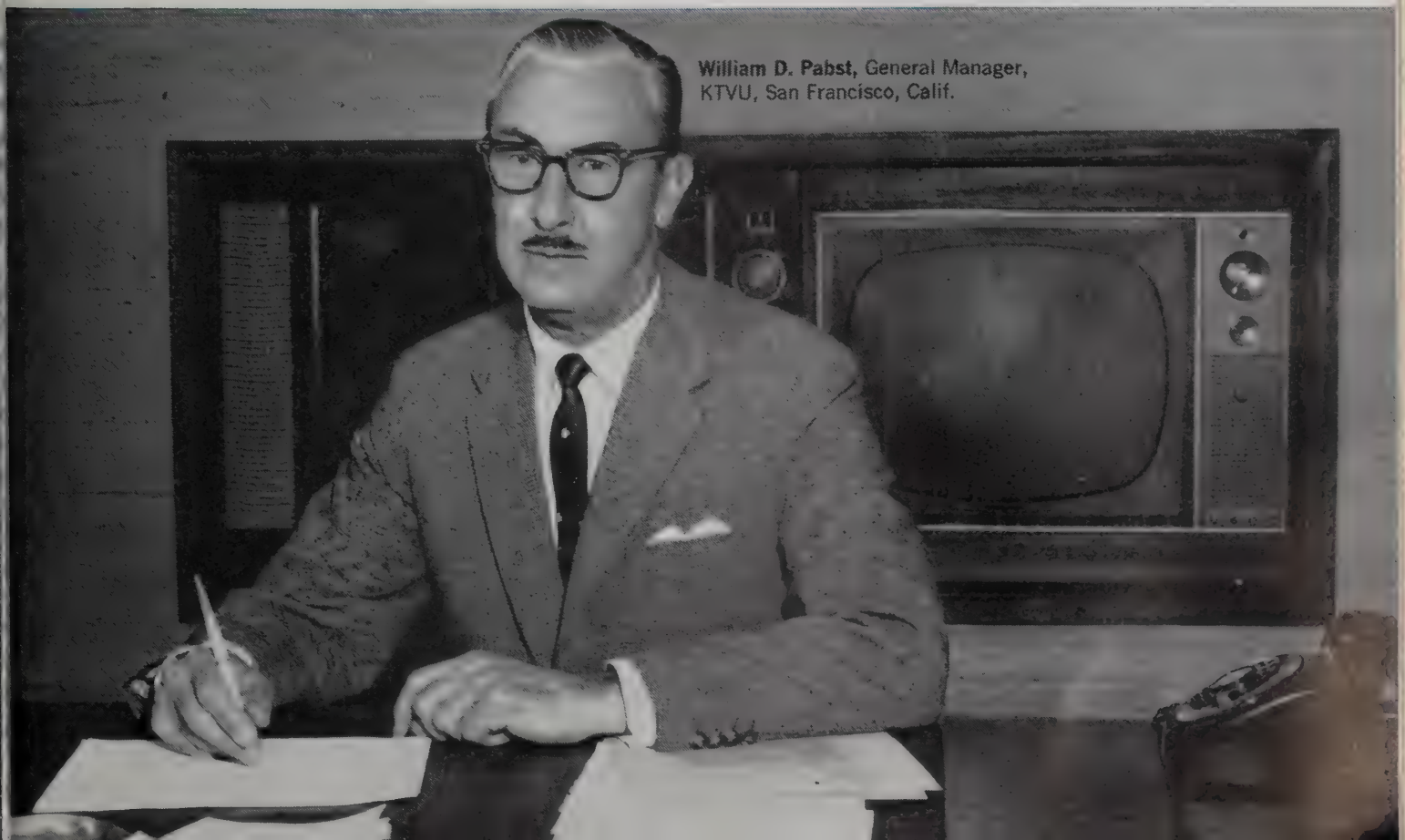
Seven Arts' "Films of the 50's"
Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



William D. Pabst, General Manager, KTVU, San Francisco, Calif.

NAB FREE INFORMATION COMMITTEE OF 12

An NAB Freedom of Information committee of 12 has been named by president LeRoy Collins to serve in 1961-62.

Frank Fogarty (Meredith) was redesignated chairman. Other members are: Grover C. Cobb (KVGB), Ann M. Corrick (WBC), Robert H. Fleming (ABC), John W. Guilder (WMTW-TV), James C. Hagerty (ABC), Daniel W. Kops (WAVZ-WTRY), William R. McAndrew (NBC), Stephen J. McCormick (Mutual), Weston C. Pullen (Time), Richard S. Salant (CBS), and J. W. Woodruff (Columbus Broadcasting).

The committee will press for free access to news sources for broadcasting. Said Collins: "We are determined to hasten the day when in government at all levels wherever the public is admitted the microphone and camera will not be denied."

Production spurt for new Ziv-UA concept

Ziv-UA was hopping last week with new programs for both network and syndication.

First off, it linked with Peter Lawford's Chrislaw Productions, to distribute tv shows. First effort will be a half-hour situation comedy starring Keeley Smith to be co-produced with ABC TV.

Ziv-UA's new creative programming concept already has another situation comedy in the works, Acres and Pains, for CBS TV.

Another show recently announced is Rodeo, USA, produced by Leslie Stevens, who'll also write and direct. Previously Ziv-UA engaged David Wolper to do a biographical series.

Two of these deals involve bringing United Artists movie producers into the tv fold. They are Stevens and Lawford. A third deal acquired S. J. Perelman's Acres and Pains.

Meanwhile, on the syndication side, Ziv-UA is going ahead with yet another deal with an autonomous producer, Jack Douglas. The show is Keyhole, which Douglas will also narrate. Douglas' contract calls for a series of exclusive productions for Ziv-UA, this being the first. Keyhole will mainly use Ziv-UA production facilities.

Ziv-UA officials have emphatically denied reports (SPONSOR WEEK, 13 November) that they are dropping their own tv film production activi-

(Continued on page 60, col. 1)

TVB NAMES EVANS AS CENTRAL DIRECTOR

Jacob A. Evans has been appointed director of the central division of TvB. He was formerly advertising and promotion director of NBC, heading, over a period of eight years, the advertising departments of the tv and radio networks and of spot sales.

After leaving NBC he was sales v.p. of SPONSOR, account executive of McCann Erickson, and for the past four years sales promotion manager and later editor of American Weekly.

George G. Lindsay, central division director of TvB for two years has resigned to join Feature Merchandising.

Film & tape link: CBS-Eastern Nigeria

Eastern Nigeria is the most recent of 25 overseas areas to subscribe to CBS Newsfilm for radio and tv news.

Film and tape recordings still provide for chief fast link with such stations. The welcoming message of Merle S. Jones, president of CBS Television Stations, for instance, was recorded on audio tape for transmission while the Eastern Nigerian tv station showed still photographs of the news crews at work.

MEAD JOHNSON INTO 7 NBC NIGHTTIME SHOWS

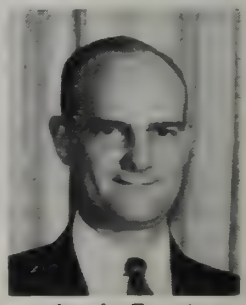
Mead Johnson (Kenyon & Eckhardt) has bought into seven nighttime NBC TV shows covering six different nights of the week.

The shows are: 87th Precinct, Laramie, Cain's Hundred, David Brinkley's Journal, Outlaws, Detectives, and Saturday Night at the Movies.

Faust of Blair named sales manager

John Blair & Company has appointed Louis Faust as sales manager. The appointment was announced by Arthur H. McCoy, executive v.p. of the representative firm.

Faust joined Blair in 1954 as a member of the New York sales staff. He has been a v.p. and a member of the national sales-management board since January of this year.



Louis Faust

He was previously in the agency field and was with the Biow Company and William Esty.

CBS TV to shuffle five evening shows in 1962

A major shuffle of nighttime program schedules is expected at CBS TV in January 1962.

The Investigators goes off on Thursdays and will be replaced by Mrs. G. Goes to College and a new Groucho Marx series.

Replacing Mrs. G. on Wednesday is Dick Van Dyke, which in turn vacates a Tuesday spot to be filled by Password, also seen as a daytime game.

More SPONSOR-WEEK continued on page 60

How do you measure the image of a TV station?

10 searching questions gave the answer in New Orleans...



1	Which is your favorite television station?	WDSU-TV 56.1%	STATION B 29.6%	STATION C 14.3%
2	Which TV station best serves the interests of the community?	WDSU-TV 73.8%	STATION B 13%	STATION C 13.2%
3	Which New Orleans station has the best local news coverage?	WDSU-TV 66.5%	STATION B 30.7%	STATION C 2.8%
4	Which local station has the best women's programs?	WDSU-TV 65.9%	STATION B 32.2%	STATION C 1.9%
5	Which local station has the best non-network children's programs?	WDSU-TV 44.9%	STATION B 40.9%	STATION C 14.2%
6	Which station has the best network children's programs?	WDSU-TV 34.9%	STATION B 46.3%	STATION C 17.5%
7	Which station has the best national news coverage?	WDSU-TV 77.5%	STATION B 20.8%	STATION C 1.7%
8	Who is your favorite weather personality?	NASH ROBERTS WDSU-TV 95.5%	ALL OTHERS 4.5%	

9 Who is your favorite woman personality on television?

TERRY FLETTRICH WDSU-TV 61.7%
WDSU-NBC PERSONALITIES 9.6%
ALL OTHERS 28.7%



10 Who is your favorite local news-commentator or personality?

ALEC GIFFORD WDSU-TV 28.3%
OTHER WDSU-TV 24.2% TOTAL WDSU-TV 52.5%
NO OTHER NEWS-COMMENTATOR'S SHARE WAS MORE THAN 17.2%

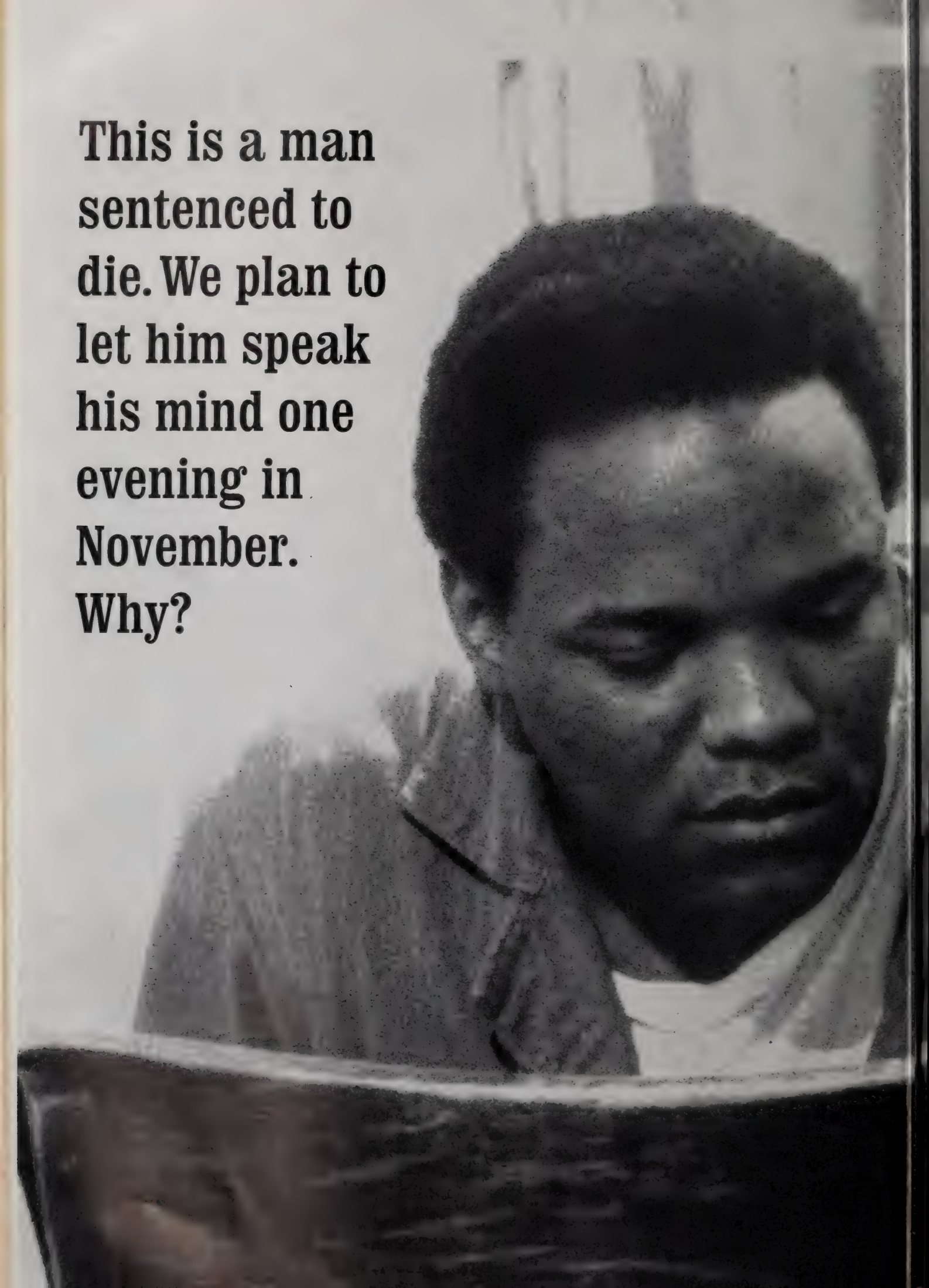


* These data are based only on those respondents who expressed a preference in survey conducted by Trendex (Results released August, 1961). 871 telephone interviews, completed in the metropolitan New Orleans area form basis of this survey. Respondents selected at random from local telephone directories.

Copies of complete survey available on request.

WDSU-TV *...first in the minds and hearts of Orleanians...first in advertising—national spot, local and total.*

CHANNEL 6 • NEW ORLEANS


This is a man
sentenced to
die. We plan to
let him speak
his mind one
evening in
November.
Why?





The man is Don White, 24-year-old convicted murderer. ■ His story is not pretty. It is sordid, shocking. He has been in and out of jails and correctional clinics most of his life. ■ He has an I.Q. of 120. He draws and paints with talent. But on Christmas Eve, 1959, in senseless fury, he killed a 65-year-old woman and a 40-year-old man. ■ The jury's verdict: guilty of murder in the first degree. ■ Society has judged Don White, but who will judge society? This was the question that motivated the King Broadcasting Company to investigate the case of Don White. How did he come to this tragic pass? ■ We filmed three hours of Don White speaking from his jail cell. He told about his childhood, his broken family, his ambitions, his friends, his strange compulsions. He talked about reformatories, medical treatment, jails. He chronicled the hour-by-hour events leading up to the two murders. He revealed all, his innermost thoughts. ■ Then, by camera we visited the disturbed home, the dark streets and alleys, the neon-lit taverns where Don White's fate was slowly but inevitably sealed. This was part of Don White's biography and the sights and sounds of these neighborhoods were as much a prologue to murder as the diseased mind that sparked the final tragedy. ■ One night this month, we plan to pre-empt one hour of network time to present the story of Don White. We recognize the delicate nature of the subject. We have weighed carefully the implications of the law. We have decided to do it. ■ Why? Not because of sympathy for Don White. Not because he is a negro and life has treated him bitterly. Not because we disagree with the verdict. But because of a simple reason—there are other Don Whites walking the streets of our city and they may be saved. ■ We believe we would be guilty of negligence if we failed to try.

THE CROWN STATIONS

KREM, AM, FM, TV, Spokane
KING, AM, FM, TV, Seattle
KGW, AM, TV, Portland

555/5th

ANA 'Project X' moves ahead

A bit belatedly, but nevertheless most seriously, I want to express in behalf of ANA's 'Project X' Committee, our deep appreciation for your thoughtful and comprehensive review of ANA's new book "Defining Advertising Goals for Measured Advertising Results." ("ANA unveils 'Project X'," SPONSOR, 6 November, 1961.)

We have made excellent use of the reprints you so kindly furnished us; 500 were distributed at the Homestead annual meeting earlier this month, and we are currently using 700 additional copies to answer requests for information about the book.

Sales of the book are proceeding at an outstanding rate—some 1,000 copies were ordered last week. We believe this demand is due to the great need for a definite guide on this subject, but we are not unaware of the power of an informative, well written review.

Herbert Ahlgren
administrative secretary
Association of National Advertisers
New York, N. Y.

* * *

All of us were tremendously pleased and impressed with the wonderful job you did in reporting 'Project X' in your 6 November issue.

We've known that this was important for a long time. In fact, most of us associated with the project feel that it's one of the biggest long-range contributions to advertising that any of us have made. That's why it was so pleasing to see that you have captured the spirit and the importance of this project in your very thoughtful article.

Our thanks to you and to SPONSOR for helping us launch this project with so much force.

Roger H. Bolin
director of advertising
Westinghouse Electric Corp.
chairman, ANA 'Project X' committee
Pittsburgh

* * *

While attending the ANA meeting at The Homestead, I picked up an "advance copy" of the 'Project X' article which was scheduled for the 6 November issue of SPONSOR.

I have ordered a dozen copies of the book itself which I plan to distribute among divisions of our corporation. Your article is so forceful in urging the proper and intelligent use of the book that I would like very much to accompany each copy with a copy of the article. If you still have reprints, please send twelve.

Gene Wedereit
director of advertising and public relations
Chemetron Corp.
Chicago

Succinct and imaginative

I am writing to thank you for the very excellent job of reporting on the article entitled "Alcoa remolds its ad profiles via television" appearing in SPONSOR, 13 November.

While this, in our opinion, is an important story, believe me, it is not an easy one to write. It necessitated the condensation and selection of a number of salient and seemingly unrelated facts from a mass of material. We who deal with this activity day-by-day would be hard put to tell the story any more succinctly and imaginatively than the writer did in this article. We are not only impressed with the results of the reporting, but also with the manner in which the subject was approached.

John J. Poister
vice president
Fuller & Smith & Ross
Pittsburgh



Reach 28.8% more GROCERY SHOPPERS with WAVE-TV

—who buy 28.8% more food products in Kentucky and Southern Indiana!

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

WAVE TV

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

by Joe Csida

Sponsor backstage

Broadcasters and the new defense policy



Every phase of our relationship with the Russians comes in for observation and comment these days, both from people in and out of broadcasting. Clare Booth Luce, on a recent David Susskind *Open End* television show, drew an interesting analogy to illustrate what she considered to be a vital change in the American posture toward war and aggression. Until very recently, she said, the United States was like the policeman in this story:

Said policeman was patrolling his beat when he came upon a large brute of a man repeatedly kicking a small child in the stomach. The brute was unarmed, and the policeman had a gun. The policeman said to the brute:

"I wouldn't kick that child if I were you. It's not very nice."

The brute, fully aware of the policeman's attitude toward conflict (which was simply never to launch an assault unless he was actually attacked first), said:

"What are you going to do about it?"

"Well," said the policeman, "I am going to try to persuade you toward my belief that it is not nice to kick that child. I am going to try to persuade you with every reasonable argument short of force."

"Oh," said the brute, kicking the child once more.

Nevertheless the brute had noted with a measure of uneasiness the policeman's gun. So he went and got himself a gun.

Several days later he was again kicking the child, and once more the policeman came along.

"I still think it's very wrong for you to kick that child that way," said the policeman.

This time the brute whipped out his gun, and said:

"If you don't stop interferring with me, I'll shoot you."

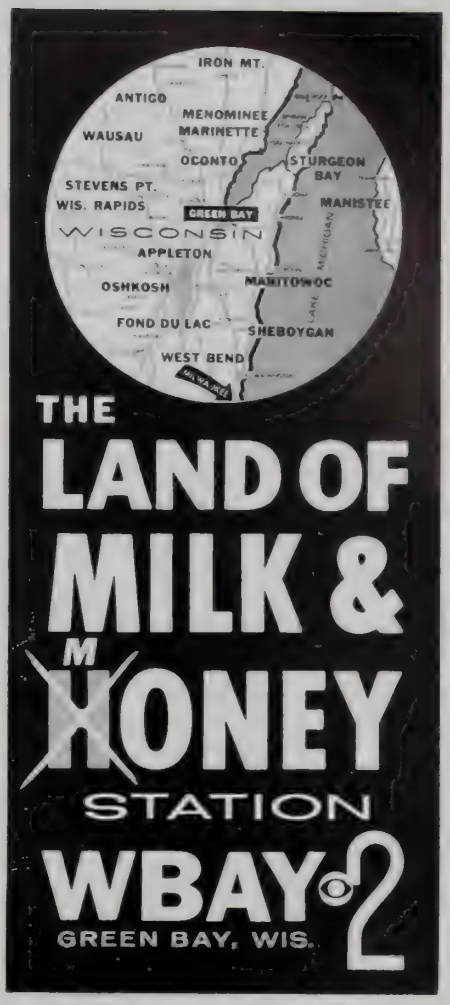
"You wouldn't dare," said the policeman. "My gun is just as big as yours."

America's new foreign policy on old frontiers

Today, said Mrs. Luce, we are tending toward a policy where we may well use force to halt an aggression in some area of the world. No longer are we flatly following the traditional American policy of refusing to utilize force under any circumstances other than as a response to a direct attack upon us.

A second phase of the US-USSR relationship was referred to by Jim Hagerty in an exceptionally interesting talk he made recently at a joint luncheon of the Broadcasters' Promotion Association and the Radio and Television Executives' Society. He compared the two nations to a couple of politicians waging an election campaign.

(*Please turn to page* 63)







THE PGW

COLONEL'S MAJORITY

The TV and Radio stations represented by **PGW** bring welcome relief from the routine of the work-a-day world to a majority of the nation's women. Homemakers and career gals; wives and mothers; single girls;—all are women who manage the budget and make the buying decisions.

The **PGW** Colonels in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach these millions of women with spot television on these outstanding television stations. Won't you give us a call?

FOR SPOT TELEVISION

EAST – SOUTHEAST		CHANNEL	PRIMARY
WAST	Albany-Schenectady-Troy	13	ABC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WSFA-TV	Montgomery	12	NBC-ABC
WSIX-TV	Nashville	8	ABC
WDBJ-TV	Roanoke	7	CBS
WSJS-TV	Winston-Salem-Greensboro	12	NBC

MIDWEST – SOUTHWEST			
WCIA-TV	Champaign-Urbana	3	CBS
WOC-TV	Davenport-Rock Island	6	NBC
WHO-TV	Des Moines	13	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wisc.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS
KPLR-TV	St. Louis	11	IND
KARD-TV	Wichita	3	NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

MOUNTAIN and WEST			
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU-KHBC-TV	Honolulu	9	CBS
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

PETERS, GRIFFIN, WOODWARD, INC.

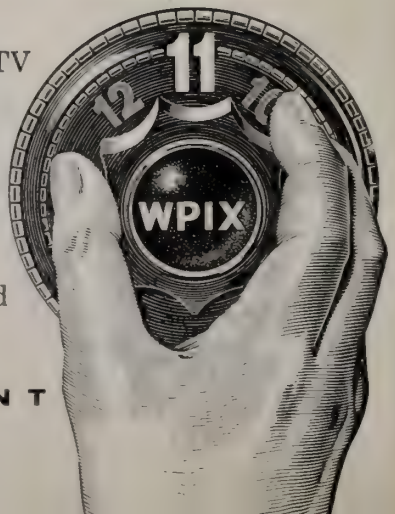
Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT. WORTH LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS SAN FRANCISCO



TV chair

More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

27 NOVEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

The spotlight news in Chicago radio circles last week was that Wrigley (Meyerhoff) may soon return to the medium and in a big way.

Meantime the gum maker is in four markets, including Chicago, but the budget's **about half** of what it was prior to the radio exit last summer. The next, and fifth, market on the buying line is New York, with action due this week.

The buys are all on **a 52-week basis.**

When Wrigley was last riding high in spot radio the expenditure was around $3 million. With things radio being what they are, the **comeback would spread lots of cheer.**

You might take it as a tip-off on the current state of the national economy: year-end tax money is beginning to find its way into network tv.

Network sales can tell this from the inquiries, which stipulate that the schedules, or extra budgets, are **just for several weeks.**

Most of it is coming from drug and toiletry accounts. Among others are some from **outside the package goods field.**

Word emanating from the automotive agencies is that spot will be the appreciable beneficiary when the car makers uncork their spring promotional push.

The allocation of spot money will embrace **both radio and tv.**

As for extra network spending it'll be **relatively meager,** since the Detroit policy—at least at Ford—is to concentrate the bulk of network budgeting in the **last and first quarters.**

(For an up-to-the-minute survey of the auto advertising picture, see page 25.)

The giant food manufacturers are beginning to face up to a mounting menace on the retailing side: the ability of the supermarket chains and the discount houses to dictate the variety and growth facets of the supplier's business.

With shelf space being at a premium and the profit per foot computed to the mill, the supers and the discounters are now **calling the shots** for the manufacturer with almost complete abandon.

The manufacturer may have his ideas on pricing, sizing and other factors, but the decimal-point-oriented store operator **is in a position to veto all this by arbitrary withholding or elimination of shelf space.**

The food manufacturing industry, at least in the top brackets, realizes that there is one big hope out of the dilemma, and that is to **increase substantially their advertising outlay** so that people who walk into the stores will be more brand conscious and **pinpoint their quests** on the brands they saw or heard advertised.

What's happening here is a surging resistance against letting the consumer-outlet tail go on waving the producing dog.

That perennial outbreak of cigarette spots especially directed at the Christmas gift giver is beginning to show up, after all.

The first of the brands heard from: **Pall Mall** (SSC&B). It's placing five-week schedules, with a 30 November starting date, in tv markets where the network weight doesn't come come up to required levels. The rate: five to 10 spots in **fringe nighttime.**

The 10 leading agencies in air billings in 1961 will spend, it is estimated, over $850 million for time, talent, and commercials.

Following is a list of the top 10 (see 11 December SPONSOR for top 50 agencies as part of SPONSOR's year-end analysis of agency air expenditures:

AGENCY	RANK	1961 TV/RADIO BILLINGS
J. Walter Thompson	1	$126,000,000
Ted Bates	2	117,000,000
BBDO	3	100,800,000
Young & Rubicam	4	100,500,000
McCann-Erickson	5	83,000,000
Benton & Bowles	6	70,000,000
William Esty	7	67,200,000
Leo Burnett	8	66,200,000
Dancer-Fitzgerald-Sample	9	66,000,000
Compton	10	58,600,000

Esty last week had an explanation for the installation of Gene Del Bianco as its agent in Boston, with the prime function of servicing the Ballantine account.

Said the agency: Del Bianco was retained because New England had become quite a **problem area for Ballantine's beer brand** and that because of the Massachusetts corporate **tax law** an agent was preferable to the establishment of an Esty office in Boston.

The agency was emphatic in this: **Del Bianco was not hired** so as to deal directly with stations and circumvent Boston reps. His main concern will be **research and merchandising counsel.** (Del Bianco formerly bought for Carling at the Cabot agency in Boston.)

Wheaties (Knox Reeves) is on the lookout for five- and 10-minute tv sports shows in about eight markets. But there's a hook: availabilities will have to be just right.

Proposed schedule: twice weekly for 52 weeks.

Added item about the account and agency: Safflower oil, an entry in the poly-unsaturated fats field, is testing **under the Betty Crocker label** in Columbus, O. Safflower, like Wesson and others, is offered as a salad, baking, and frying agent.

If the results of a current test in Philadelphia turns out right, Campbell's new Red Kettle soup mix (Burnett) could develop early next year as a market-by-market introduction product.

Campbell seems quite high on the newcomer, figuring that **the name behind it** and the fact that it's packaged in an aluminum can—as opposed to the envelopes being used by dry soup marketers—should give Red Kettle quite an edge.

Note: Red Kettle's tab-type pull-off lid **didn't work out;** hence the consumer will have to depend on a can-opener.

Even in research you can find yourself doing business with your competitor. As the result of a court settlement ARB will be paying licensing royalties to Nielsen.

The suit had to do with certain metered system patents.

A lot of radio stations in the more wintry climes have been wondering how come they're no longer getting schedules from Heet (Meyerhoff), anti-freeze gasoline additive.

Well, it looks as though the answer to Heet's steadily declining budget lies in the claim by major gasoline makers that their products have **built-in anti-freeze protection.**

Not long ago Heet was buying 90 northern markets. The schedules disseminated last week by the additive was **limited to 30 markets.** They're to run for six weeks, with a mid-December start.

All three tv networks have been contesting the past week for a Colgate daytime order which would come to $4-5 million for 1962.

Prior to the pitching these Colgate agencies **had submitted their own recommendations** as to how the money could be used in daytime to obtain the maximum efficiency: D'Arcy; Bates; Lennen & Newell; Norman, Craig & Kummel. D'Arcy was commended by the client as having cooked up a particularly keen bit of thinking on the subject.

Another piece of business the networks are bidding for: **Simonize** (D-F-S). The handicap here is that the client feels that **spot tv is better** for its marketing objectives.

ABC TV's nighttime sales faction had itself a pretty solid week.

Among the orders was about $3 million worth from Mobil (Bates) and about $1 million each from Philco and Union Carbide (Esty). They're all minute participations.

For Mobil it's an extension involving over 100 commercial minutes for the balance of the season. Union Carbide's buy is for a spring promotion for its car wax.

Contract pending: General Mills for a fourth of the Wide World of Sports.

Network tv seems determined as ever to wean a big chunk of California Packing's (Del Monte) budget away from magazines.

All three networks last week had their sales managers out on the West Coast pitching daytime plans to Cal Packing via McCann-Erickson.

If the packer nods in favor of tv, the plum would amount to around **$500,000.**

The situation comedies as a whole seem to be averaging out better than any other category among this fall's network tv newcomers.

And strange as it may seem the **holdover westerns** appear to be out-averaging all the other types of pre fall-1961 origin.

Following is a preliminary breakdown of the performance of new vs. established nighttime series for the two weeks ending 15 October, as processed by Nielsen for SPONSOR-SCOPE:

	NEW		HOLDOVER	
TYPE	NUMBER	AVERAGE AUDIENCE	NUMBER	AVERAGE AUDIENCE
Situation comedy	12	16.8%	16	19.1%
Westerns	1	13.5%	13	20.7%
Suspense-crime	4	14.3%	13	16.4%
General drama*	8	16.3%	3	14.2%

*Includes new adventure series.

Gulf Oil (Y&R) apparently didn't find in Frank McGee's Here and Now the sort of news feature that gave the company a tv image all its own.

The refiner's **cancelling** out of Here and Now the first of the year, but it will **stick along** with NBC TV's "instant news" specials.

Replacing the McGee half-hour Friday nights: Chet Huntley's present Sunday matinee news commentary. The network hopes **Mutual of Omaha will continue as the sponsor.**

The first batch of the new season's documentary-news specials are just about holding their own compared with last fall's crop.

Here's how the first quartet came out, according to Nielsen's September-October data:

EVENT	DATE	RATING	AVERAGE HOMES
NBC special report	9/10	11.8%	5,534,000
NBC special report	9/18	13.3%	8,583,000
JFK reports	9/28	12.6%	5,909,000
NBC special report	9/31	11.5%	5,394,000
Average		**13.6%**	**6,378,000**

In talking nowadays with Madison Avenue admen whose scope of interest reaches beyond their workaday problems a sideliner notes that he is puzzled deeply by a lot of things happening around the FCC and their eventual implications to advertising.

Among the FCC actions, plans, and whatnot that perk his interest, if not confusion:

- The **arbitrary cancellation** of tv licenses in such markets as Indianapolis, Miami, and Boston, and, probably, Pittsburgh.
- The enforcing of station option time and the **commission's interference with** CBS TV's proposed new contractual relations with its affiliates.
- The extent of the **FCC's dedication to uhf** as a means of increasing commercial outlet in wholesale lots.
- The pressure on the industry to meet with the **commission's conception of kid programing** and programing in general.

Can all this mean that a $2 billion industry, with investments well over that, is in **real jeopardy from the whims of bureaucracy?**

Not so good news for a lot of radio stations currently carrying the Cream of Wheat (BBDO Minneapolis) campaign is a revision of advertising strategy that this sponsor has in the works.

The cropper for those stations would stem from a plan, if it is adopted, to **add chips to the markets where sales have been relatively peachy** and forego radio activity where the payoff is below par.

Cream of Wheat, whose share of the hot cereal market is about 60%, will base the re-evaluation on a **coast-to-coast survey which Nielsen will have completed for it about the first of December.** It's a sort of cases-sold report, from which will evolve a chart showing ratios of sales cost per case market-by-market.

In other words, the signs are that Cream of Wheat's **reversing its marketing strategy** and that next year's budget allocation will probably be largely geared to Nielsen's findings.

ABC TV points to the Nielsen 24-market report for the week ending 5 November as bearing out its theme that the season from the rating side will not turn out a runaway for any one network.

The following figures as advanced by ABC TV from this report—the first after the change from DST—show the average minute rating throughout the week and the number of first places in terms of half-hours:

NETWORK	AVG. MINUTE RATING	NO. HALF-HOUR FIRSTS
ABC TV	17.0	18
CBS TV	16.9	16
NBC TV	18.1	15

P.S.: The **Arbitron averages** for the week ending 10 November were ABC TV, 17.3; CBS TV, 17.0; NBC TV, 18.1.

Even though its ratio of network tv expenditure has been shifting year after year in nighttime's favor, P&G has still over 100 commercial minutes per week working for it on the daytime schedules.

Estimate for this daytime reach and frequency is about $400,000 a week, or **around $20 million annually.**

Incidentally, P&G's spot tv operations are estimated as running at the rate of **$60 million for 1961.** Lever is figured to be at $18 million and Colgate, $16 million.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.



...e your message home with "Breakfast Club," "Flair," ...orts" and "Special Events" on young adult ABC Radio. Sell ...se young families on the move. They're the ones who make ... wheels go round—make your sales go up. So whether you're ...ing motor oil or salad oil, remember, it's ABC Radio with the ...nest percentage of young adults in network radio.*

...your ABC Radio Sales Representative for the facts.

CONSUMER EXPENDITURES	Under Age 50
Automobiles	70%
Gasoline, Oil	67%

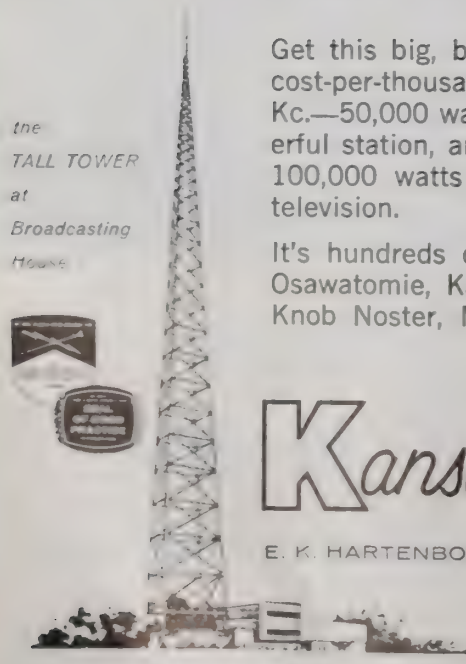
**Life Study of Consumer Expenditures.

YOUNG ADULTS:
BUY MORE GASOLINE
BUY MORE OIL
BUY MORE EVERYTHING
AUTOMOTIVE**

ABC RADIO
FIRST WITH YOUNG ADULTS

when you think of Kansas City remember our **A. P.***





Get this big, bold, booming market at **low** cost-per-thousand on KCMO-Radio — 810 Kc.—50,000 watts, Kansas City's most powerful station, and KCMO-TV — Channel 5 — 100,000 watts full power from tall tower television.

It's hundreds of towns and villages — like Osawatomie, Kansas; Tecumseh, Nebraska; Knob Noster, Missouri . . . a 200-mile wide market, representing well over 2,300,00 hearty folk . . . plain and "everyday" . . . b very prosperous.

Because KCMO-Radio and KCMO-TV awar winning news men, farm directors and pr grammers **know** these persons . . . thes towns . . . intimately, they deliver the ki of programs that give you an AREA P TENTIAL of 2,320,499 cash customers.

* AREA POTENTIAL

Kansas City MO TV-Radio-FM

E. K. HARTENBOWER, V. P. and Gen. Mgr., R. W. EVANS, Radio Sta. Mgr., SID TREMBLE, TV Sta. Mg

Represented Nationally by Katz Agency

A Meredith Station Affiliated with "Better Homes and Gardens" & "Successful Farming" Magazines.

WILL '62 HIT IT LIKE '55?

Detroit looks to banner '62 recalling historic '55 when it sold almost eight million cars. Recent TvB presentation in Detroit, 'The Sales machine,' called attention to this (see slide, right), pointed out '55 was year tv became No. 1 national medium and had record audiences for 'Peter Pan'



A bullish '62 for tv and autos

t may be biggest year for automotives since 1955, Detroit survey shows. Key leaders predict increased use of spot tv to sell '62 models

DETROIT

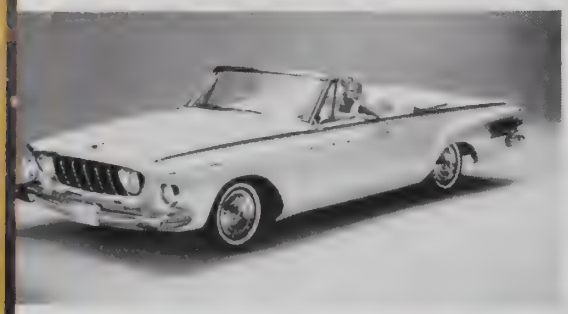
The prevailing view in Detroit is that the soaring 962 car sales mean a bulging flow of business or broadcasters, particularly in the spot tv category. This is the consensus of a SPONSOR survey ust concluded in America's motor city. Here are ome of the findings:

• The automotive industry will increase its tv nd radio budgets because it expects to sell more than 7,000,000 cars—more cars than it sold in 1955, its best year. There'll be increased use of spot tv.

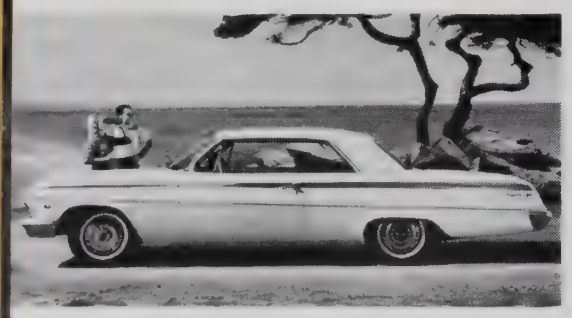
• Dodge, Oldsmobile and possibly Chevrolet and Chrysler will increase their ad appropriations for spot tv. Net tv sees ahead a new year filled with excitement and profit.

• The recent meeting of the Television Bureau of Advertising in Detroit made automotive chief-

Three automotives have big '62 tv plans







DETROIT station reps expect a number of auto brands to increase their appropriations for spot television in '62, among them Dodge, Oldsmobile, Chevrolet. Reason: boom in sales

tains and their adjutants more aware of television's dominant role in selling the American consumer on car buying.

• Detroit ad agencies implored broadcasters to curb their attacks on other media and to wisely build their own case.

• The Detroit agencies made a plea for more qualitative rather than quantitative research material on the composition of a station's audience.

There appears to be a true boom market for 1962 automobiles judging by what has been happening in recent weeks. More new cars were sold during the last 10 days of October than ever before. Auto sales also scored heavily in the first 10 days of November. Throughout Detroit, experts predicted a sales record for the fourth quarter of the year. Plymouth for the first 10 days of November was up 3.7% from the first 10 days of October. Chrysler cars also achieved a new sales record. Dodge sales were up. Pontiac and Rambler sales for the first 10 days of this month also set new sales records. Mercury reached an all-time high for this period.

This, according to Detroiters, appears to be positive proof that Americans are both seeking out and buying 1962 models. The consensus is that it may well turn out to be the biggest year in the motor car capital since 1955. The year 1955 stands out like a twin-scoop grille as the automotive industry's best year. Detroit says it will build more than 600,000 cars this month, far more than in any month of last year's model. In the motor city there is vast satisfaction because, it is felt, Americans are once again buying American-made cars as a status symbol.

There was a period, it appears, when a fair-sized segment of the populace was fond of foreign-made cars but this romance, one hears in Detroit, is rapidly fading.

New models are many and varied, including several new brand names —in all, more than 30 brands and sub-brands. As for compacts, Detroit now has them in every shape and form. George Romney, president of American Motors Corp., predicted that compacts would account for about 2,000,000 sales this year. He thought 3,500,000 compacts would be sold in 1962. Detroit is still arguing over the definition of a compact. As one observer puts it: "Today there are not only compacts, but semi-compacts, senior compacts, balanced compacts, intermediate compacts, and a puckered up version of a standard-sized car waggishly called the stanpact." Detroiters point out that in 1960 only one of four cars sold was a compact. In 1961, it was two out of five. The jump in compact sales next year will be far greater, it's reported.

In the motor car city one frequently hears the name Gail Smith. It is spoken with vast respect. His utterances are carefully examined by those in various media—television, radio, newspapers, magazines, etc. Smith is director of advertising and market research for General Motors Corp. Previously, he was president and part owner of a tv production company and associate manager of advertising production for Procter & Gamble. A firm believer in market research, he is now determined to find out all he can about people's attitudes toward motor cars.

In a recent talk to the Detroit chapter of the Station Representatives Association, he spoke candidly of various media. He made it plain that no division of General Motors "plans its advertising activity by throwing the appropriation against the wall and that which sticks gets the benefits." He said each medium is used for a specific purpose and in the instance of automotives, spot tv and spot radio are rated supplemental media. He hastened to add that General Motors probably invests more in the broadcast fields than many advertisers who use them as basic media. Smith said magazines and newspapers give GM the opportunity to establish image in style and appearance. Tv, he noted ,provides the benefits of practically giving the viewer a demonstration ride.

Smith believes that the man in the home is the prime motivator and

EDITORIAL

TvB's recent appearance in Detroit with its presentation, 'The Salesmachine,' can best be described as a consummate piece of lobbying in behalf of an important cause, namely the promotion of the television medium in the mainstream of American industry. TvB displayed downright common sense in invading the headquarters of the nation's Big Four with its documented saga of the power of video selling.

Station reps reply to GM's Gail Smith on spot television



Gail Smith



Gabe Dype



William E. Morgan



William Joyce

BOTH spot tv and radio were described as supplemental for auto ads by Gail Smith, GM's director of advertising and market research. Among the station reps who defended spot tv and its ability to do an outstanding performance for autos were Gabe Dype, manager of Detroit office, Blair-TV; William E. Morgan, manager of Detroit office, Adam Young, and William Joyce, vice president of Detroit office, The Katz Agency. Their contention: autos must rate tv as No. One showcase

lecision maker in buying a car and hat the man can best be reached at night. Furthermore, Smith believes "we need more commercial time than many other products to present our advertising story. Consequently, spot v, at night in prime time, just cannot provide, across the board, selling opportunities of 60 seconds or onger."

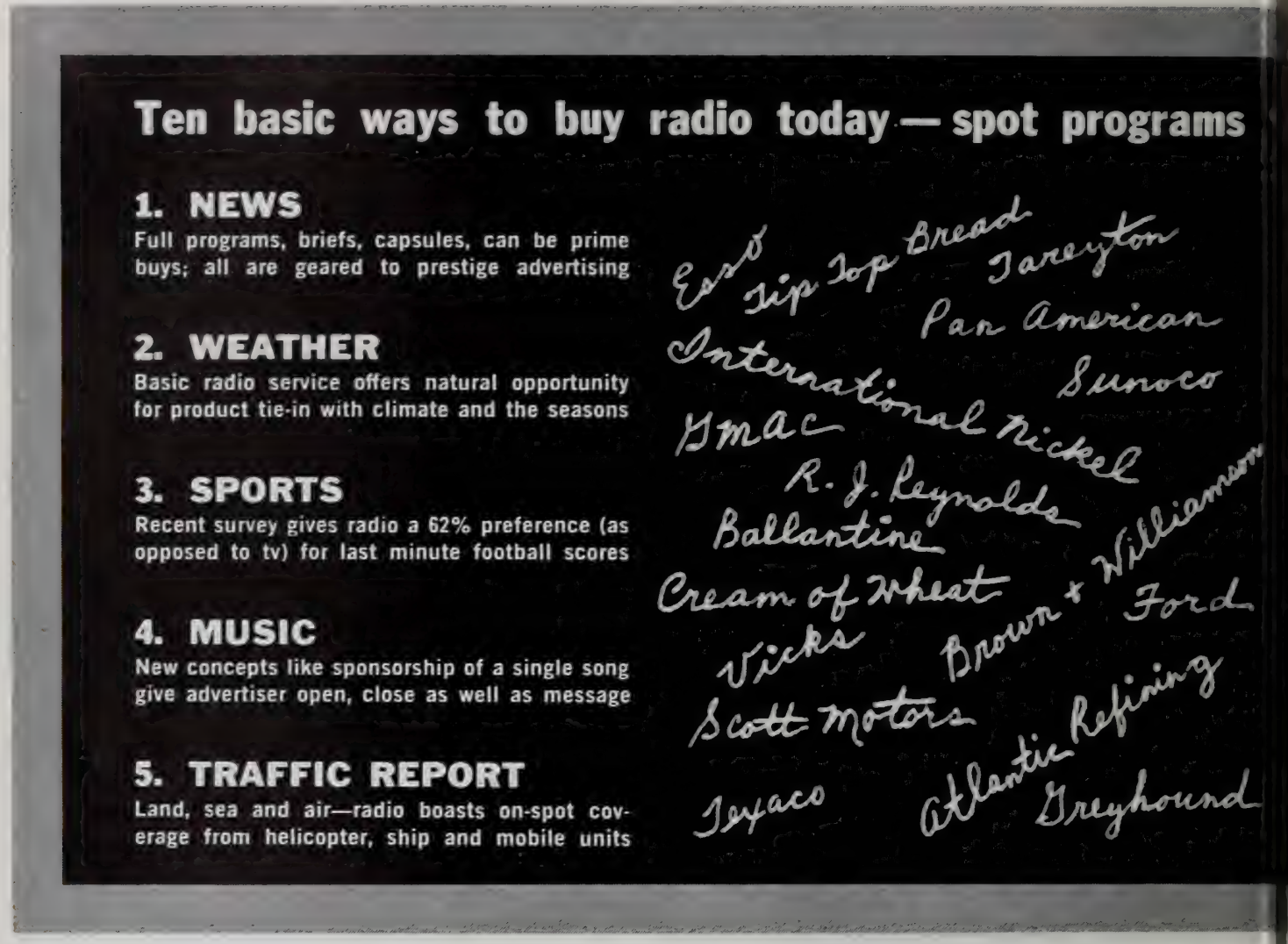
The 1962 GM budget for television will be about the same as 1961, Smith told a SPONSOR editor. He said he brunt of it would go into network v and spot radio. But Smith's mind sn't closed to spot tv, he insisted. "We may be wrong, but we have not een able to prove it up to now," he as said. "We will welcome any concrete thinking that the spot reps may e able to develop in the future."

Smith told SPONSOR that GM is interested in seeing that the right kind of programing gets on the air. He spoke of the recent FCC sponsor hearings. "Those hearings showed how seriously sponsors regarded the tv medium. We won't spend any money to destroy our image. We are vitally concerned about the content and taste of our programs." Smith said that the advertiser usually gets the burden of complaints when something irritates the viewer. "It is not the network, nor the producer of the program who gets the squawks," he said. "The blame is put on the advertiser." He was emphatic on the question of program control in relation to news and documentaries. "No advertiser should interfere in such types of programing," he said.

Smith said he was pleased with GM's properties on tv this season. "We got off to a flying start," he said, adding that broadcasters, on the whole, would undoubtedly have a good year ahead. Commenting on motor car makers' apparent forsaking of "program identification," once such an important element, he said: "A good commercial can sell anytime. If we have a good commercial, we are satisfied." Commenting on a recent TvB statement that tv today provides advertisers with tools for communication better than those any in-person salesman ever had, Smith said: "Basically, I don't agree. There is nothing better than in-person, face-to-face contact in selling."

No matter where one turns in "the city on wheels" the battle for media dollars rages. It is a city filled with media reps descending on the motor car makers and their ad agencies with the tenacity of traffic cops. Newspaper reps, it appears, have

(*Please turn to page* 46)



RADIO SPOT: A '62 CHECKLIST

From staples such as news to a lost-found service for dogs, community radio offers national advertisers a wealth of program ideas with direct tie-in value

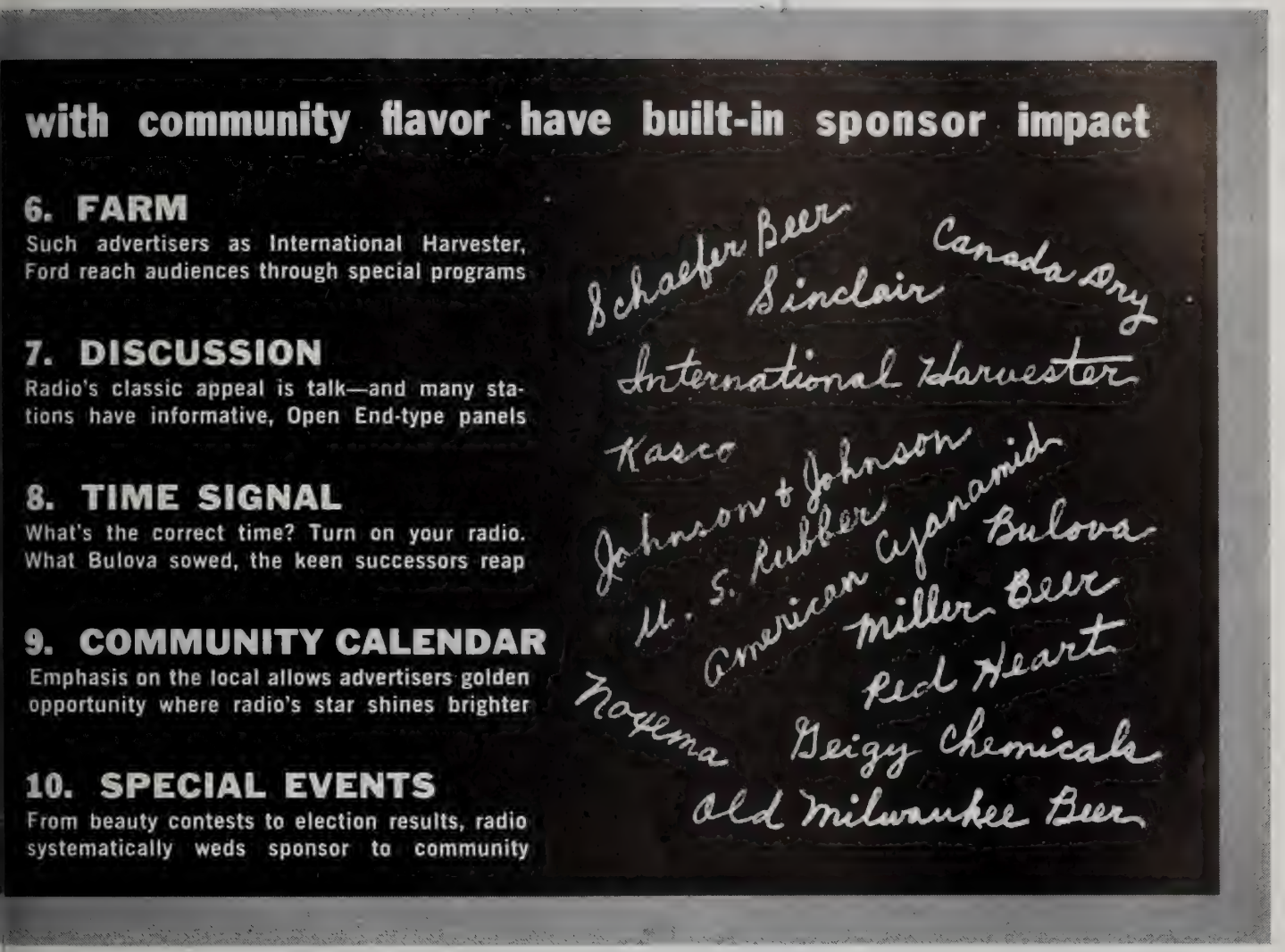
"Many national advertisers are beginning to recognize the value of developing a strong brand image and favorable sales climate by linking their commercial messages with uniquely effective spot radio programing features," a radio rep told SPONSOR this week.

This optimistic view is reflective of what broadcasters feel is a metamorphosis in agency thinking and planning. For radio spot, it has become clear, is no longer merely a "message" buy, involving flights or schedules of spots. Radio spot, through its own evolvement of imaginative programing concepts, today offers great service to both community and advertiser by bringing each a little closer to the other.

The 10 categories in this SPONSOR checklist of today's attractive radio buys are not intended to be definitive, certainly not fully descriptive. They are presented simply as convenient guideposts to the kind of activity beguiling the air, with selective program examples and national advertiser interest along the way.

News. Like basic black, news is worn in many ways. Already legendary, of course, are the International Nickel and GMAC sponsorships across the country (SPONSOR, 19 June and 26 June, 1961), and illustrious names like Esso, Tip Top bread, Pan American, R. J. Reynolds, Sunoco, Tareyton, Ballantine and Brown & Williamson are fast becoming legion. Newscasts, all of local origin, vary in the five-, 10-, or 15-minute standards; but interesting to note is the two-and-a-half minute fixed-position feature on WIP, Philadelphia, sponsored by Ford Motor Co. and called *Ford-A-Cast Special.*

Weather. This fundamental radio service is attracting a considerable



number of national advertisers because of its direct tie-in with so many seasonal products. Cream of Wheat, Prestone anti-freeze and Vicks cold remedies are waging especially effective campaigns.

A telephone company's two-way use of weathercasts is handsomely illustrated by the C&P Telephone Co. success on WFBR, Baltimore. C&P, faced with a summertime slump in business, reasoned that since peoples' summer activities are so closely related to weather conditions, radio weather reports might be just the answer. They were. And since one of C&P's public services is a "dial weather" number, they appended to their weather information tape recording the following announcement: ". . . and when you are away from your telephone on weekends, keep fully informed on the weather presented by C&P on radio station WFBR. . . ."

Personalization in weather reports is put to creative use, too. A typical message to housewives on WDAF's (Kansas City, Mo.) *Pin Point Weather* is "Rain starting at 10 a.m., but you can hang your wash around noon."

Sports. Sponsorship of play-by-play, sports news, and scoreboards has long held an essential appeal to advertisers anxious to reach a high percentage of the male audience. The varied radio activities of such advertisers as Scott outboard motors, Schaefer beer, Texaco, Atlantic Refining, Miller beer, Old Milwaukee beer, Sinclair Oil, Canada Dry, are well known in the trade. An interesting footnote, however, is supplied by the November, 1959, Pulse survey, which was influential in Sinclair Oil's purchase of sports scoreboards on WXYZ, Detroit. This survey gives radio a 62% preference (as opposed to tv's 38%) for last minute football scores. Nor is sports programing in any way static. Such regional-interest features as *Ski Alerts* on KING, Seattle; *Boating Bulletins* on WFBR, Baltimore; and *Salute to a Ship* on WNOR, Norfolk (sponsored by Greyhound) have proven successful vehicles.

Music. National advertisers are no strangers to spot participations in radio's inexhaustible disk jockey shows. But sponsorship of a single tune, replete with open, close and one-minute commercial—as well as the advantage of fixed position—is stirring new interest among budget-minded agencies. Whether these musical capsules are called *Top Pop of the Day* or *Best Bet for Tomorrow,* they all reflect a tune's local popularity. Some stations, such as KSTP, Minneapolis, offer a multi-scheduled airing of the same song—in KSTP's case, *Sing-Along Tune of the Day.*

(*Please turn to page* 50)

Those hep rep girl researchers



Mary Ann Richardson, H-R's radio research mgr., joined H-R in 1956 as rating analyst and became asst. research director in 1959



Claire R. Horn, joined Daren McGavren as director of research and planning two months ago. She came from WOR (AM & TV), N.Y.

Mari-Jo Decker who handles the research duties at Hollingbery, joined the rep firm last spring after two years in the production department at Young & Rubicam



At Blair, girl researchers are very much in the picture. Shown here with W. Ward Dorrell (center), v.p. in charge of all research for Blair, are (l-r) Marilyn Kelly, research asst., Blair-TV; Frances Landon, research assoc. John Blair & Co.; Ruth Supiro, research directr., Blair Television Assoc.; Joan Sura, assist. to Dorrell; Linda Perl, research asst., Blair TV Assoc.



You can't beat girls when it comes to research according to rep execs who say they're more nimble-minded than male counterparts

It was soft-spoken Katharine Gibbs who first spread the hushed word around in the feminine world that there was more to life than knitting. She opened a secretarial school—for women, only—and let the girls know there was plenty of room for them in the treacherous. male business world. Provided, of course, they could spell a little, write a fairly decipherable letter and had a bit of *savoir-faire.*

Fifty years have passed since that memorable day, and the girls have not let Katharine down. As a matter of fact, they have well over-stepped those first fond, but mild, expectations. Today, one can hardly recall when female employes were deemed "unreliable, due to physical considerations," a past popular theory.

The secretary of today not only has invaded just about every nook and cranny of the masculine livelihood field — with smashing success — but stands a better than fair chance of moving up out of routine office duties and into executive jobs.

For example, take the rep research field. In this facet of the broadcast business women have been moving in and taking over important research work, quietly, perhaps, but firmly and rapidly. A good number of them move up from modest beginnings as clericals. (For a look at some of the top Madison Ave. gals in the business today, see the photos on these pages and page 36.)

In some of the rep firms there still exists a strong feeling that men are better suited to this type of work—for a number of reasons. On the other hand, those who do prefer women swear by them; some will even go so far as to claim the gals have it all over their male counterparts.

The general feeling shared by the pro-girl rep firms is: 1) the women are nimble-minded at interpreting and breaking down figures; 2) women are content to stay on in a job of this type and learn it thoroughly while men are apt to consider them stepping stones to other positions.

Salary, apparently, has nothing whatsoever to do with the leaning here towards women researchers, according to rep firm executives. A top-notch girl, they say, will command—and get—a man-sized salary, anyway.

Among the reps who have only lukewarm feelings about having a woman fill a top research job say the girls are out of place here for a variety of reasons. For one thing, they say, it takes a man to talk authoritatively to another man—especially to that "tough customer," the station man. For another, the close working relationship between station and rep researcher rules out women for the mere reason it just isn't as simple to send a girl on a travel tour of the stations.

Still another reason cited: station men on a visit to the rep like to "live it up a little" and this, they say, is apt to subject a girl to "indelicate situations."

And, they add, what about all those business meetings where unharnessed man-talk is often strong enough to fracture feminine composure?

A few rep people say, sure, they would be glad to hire a bright, analytical girl for research, but "they're not so easy to find." Girls of the caliber of H-R's Avery Gibson and Metromedia's Mary McKenna, they say, are "too few and far between."

Mary McKenna, vice president and director of research and sales development for Metromedia, Inc., is known in the business as the "dean" of women researchers. Avery Gibson



Dorothy M. Novin joined Storer Television Sales in March this year when the rep company was formed. She came from WCBS-TV



At Television Advertising Representatives, Francine Cohen (left) and Mimi Klopp work as a research team. Miss Cohen, the TvAR research analyst was, earlier, media analyst at B&B. Miss Klopp, TvAR research assist. spnt one year at NBC's CNP division as research analyst.



Géla Gamble joined Edward Petry two years ago. She came to New York from Baltimore about eight years ago and entered the advertising and public relations field. As assistant to the Petry company research director, Miss Gamble develops audience composition breakdowns



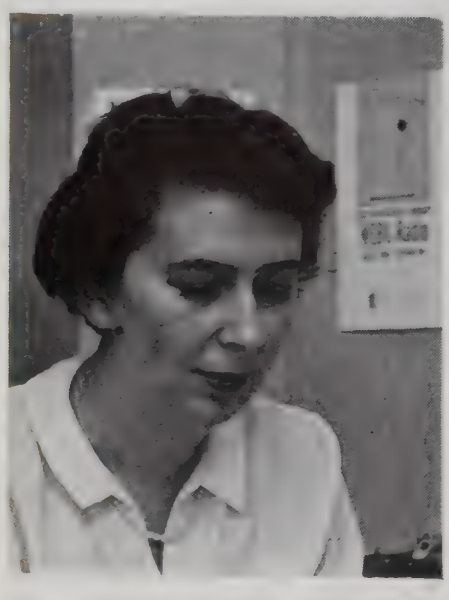
CBS TV Stations National Sales asst. research mgr. Carol J. Christian worked up to present post from special research projects



Amy Koenig, research associate for Broadcast Time Sales, started in the business as promotion department assistant six years ago



Denise Lyons, joined the Branham Co. in 1957. Is now assist to the promotion and research director of Advertising Time Sales



Eleanor Bergman, radio media specialist in The Katz Agency research and promotion department, joined the Katz rep firm in 1957



Lennoe Huffman, research analyst, CBS Radio Spot Sales, joined CBS in 1959 as sec. to R. F. Davis, research dir. CBS TV stations

who shares with Miss McKenna the distinction (and rarity among women) of a vice presidency, came up out of H-R research to take on the position of vice president in charge of sales development for the company.

At some rep firms, girls combine promotion work with research. One of the top girls in this category is Robert E. Eastman's Anne Owen who holds the title of sales development manager.

As sales development manager, the lion's share of the mechanics of research falls on Anne's shoulders. Her work is closely aligned with the duties of Joseph P. Cuff, Eastman national sales manager, and with the entire sales staff.

Anne is, so to speak, a "charter" employee of the Robert E. Eastman Co. She joined the company as sales development manager when it set up shop in June 1958.

Prior to that time, she spent two years with Blair working also in sales development.

Anne was graduated from Seton Hall University, South Orange, N. J. with a Bachelor of Arts in the department of communication arts.

Another such gal is Evelyn Bonafini who supervises the sales promotion unit of the NBC Spot Sales new business and promotion department. Miss Bonafini's background includes a solid training in media research under Linnea Nelson, the broadcast pioneer who contributed much to the development of timebuying and radio/tv research. Earlier she was a consultant with the Kudner agency and held posts with J. Walter Thompson in New York City and in Rome.

Other girls have come up via the radio/tv station route. One of the top girls in the business today is Claire Horn who joined Daren F. McGavren, New York, as director of research and planning about two months ago. Claire, who has a strong background in research from the radio and tv station level, is considered invaluable to her company, according to her rep employer, because of her analytical ability, particularly in pointing out media opportunities.

Miss Horn came to McGavren from WOR and WOR-TV, New York, where she was sales development manager. Before that and for a period of six years she was research director for radio station WNEW, also New York. During her time with WNEW she won an award from the New York chapter of the American Marketing Association for her pioneer work in the measurement of out-of-home radio listening.

At Blair, women researchers outnumber the men. W. Ward Dorrell, vice president in charge of research for the Blair companies, claims research is a good field for women. They're quick, he says, in breaking down figures and girls seem to have a positive flair for accuracy.

Recently, Ruth Supiro, who joined Blair as a research assistant back in 1958, was elevated to the position of operations head of television research for Blair Television Associates.

Miss Supiro, who specialized in social studies and economics during her academic training at New York University, did statistical analysis for several Congressional committees after her graduation. She then entered the field of commercial research with the A. C. Nielsen Co.

WHAT PRICE TV COMMERCIALS?

Spiraling costs of producing commercials for tv remains one of the industry's most persistent problems

But situation is by no means desperate, say agency execs, film producers who suggest ways to reduce costs

In this day of burgeoning labor costs, breakneck competition and sophisticated commercial standards, the struggle to maintain a grip on the price of producing television commercials is often as frustrating as trying to applaud with one hand.

From the moment the first television commercial was created, the industry has been plagued with the persistent problem of how to keep production costs at a reasonable level. Nowadays, agencies agree that something must be done, but are often hard put to know where to begin the battle.

The client's dollar is suffering from erosion from almost every conceivable point on the production scene. Not only have wages of actors and technicians ballooned skyward at every new contract signing, but the costs of processing, suppliers, set makers, and studio rentals have spiraled steadily upward. It has been estimated that the price of producing a tv commercial has high-jumped 20% during the last five years.

But these factors represent only part of overall reasons for the increase in costs. Advertising has encountered another inevitable problem which underlies much of the difficulty.

Commercials cost more today because admen are doing more and doing it better than five years ago, according to advertising executives queried by SPONSOR. The rise in new brands and the greater sophistication of the viewing audience has created new demands on the agencies.

Ten ways to cut costs of producing commercials for television

1. PLAN MONTHS AHEAD

An average of 7-8 weeks (9-10 for animation) should precede the filming of a television commercial

2. SET-UP AGENCY WORKSHOPS

Several top agencies use their own studios to smooth out details before incurring costs of film producer

3. DISCOURAGE 11th HOUR CHANGES

Nothing mounts up costs more than having expensive labor wait while copy is changed on the set

4. ANALYZE CLIENT'S NEEDS, GOALS

One of the best methods to avoid late changes is to know exactly what the client wants before starting

5. BRIEF PERSONNEL THOROUGHLY

All personnel—writer, producer, artist—should know points of stress and purposes of the commercial

6. USE SIMPLICITY AS STANDARD

The most effective plugs are often ones that utilize few props and actors, but stand out creatively

7. CHOOSE PRODUCER CAREFULLY

Know the producer in depth—his directors, camera men, equipment experts—before accepting his bid

8. CONSULT PRODUCER OFTEN

A knowledgeable producer can aid significantly in cutting costs if utilized during planning stages

9. SELECT PROPER TALENT

Few things are more exasperating and costly than actors who flub lines or deliver the pitch poorly

10. AGREE ON ALL DETAILS

Last minute discussions of sets, wardrobes, makeup, sequences, props, and timing have no place on the lot

The trend is toward more ambitious commercials, employing location shooting, extended use of animation, special effects, original musical scores, and elaborate sets. (A leading agency recently constructed a temporary ski lift to film a cigarette commercial.)

Although they have been struggling with the problem for years, most agency men and film producers insist the situation is by no means desperate. Despite the demands of today's commercials, much still can be done, they say, to trim production costs without sacrificing quality.

All agree on the general premise that the most effective method of cuting bills is extensive and effective pre-planning. "The expensive changes," notes one executive from a leading film producer, "are the ones that take place in the studio when the agency and the client suddenly decide to change the copy or the concept of the commercial—leaving union technicians, talent, lighting, and equipment experts standing by and letting studio rental charges mount exorbitantly by the hour."

As Philip Cohen, director of radio/tv, SSC&B, maintains, "When there is sufficient time, most of the experimenting and making of mistakes can take place before we go into the studio and begin paying the inevitable 12 to 15 hundred dollars minimum—and that's what it costs to open the doors of a reputable film producer's studio."

Cohen estimates that about seven to eight weeks is needed for the planning and executing of a film commercial, nine to 10 weeks for one involving animation.

Time, says Cohen, is needed for discussions between the agency and the client, between the agency and the producer, for auditioning talent, and preparing detailed story boards for client approval.

As Cohen puts it, "When last minute decisions are made—when the preparations that go into the making of good commercials are delayed until the last minute—when someone in authority waits until the day of shooting to make his ideas known—when one commercial is made when three will eventually be needed and could have been made at the same shooting, then costs rise."

But the time element is not the complete picture. Adequate time may be available, but problems still crop up on the day of shooting. Why? One film producer blames the "lack of a unified mind between the agency and the client."

What is needed, industry people point out, is a thorough understanding on the part of the agency and the producer of the client's needs and policies concerning a commercial. If the personnel concerned with planning and filming the commercial have not been properly briefed, the end product in most cases falls short of its intended purpose.

The result is that the client is dissatisfied, has the commercial refilmed and then screams about the puffed up bill.

Several of the top agencies, cognizant of the necessity for extensive pre-planning, have developed procedures and techniques designed to



MORE location shooting is one factor responsible for the rising cost of television commercials. Typical scene shows production staff from MPO Videotronics on location in Carillo Beach, Cal., preparing a cigarette commercial. In foreground, makeup director applies tint to actress' arm

save the client's money.

As William Gibbs, of J. Walter Thompson, explains it, his agency developed the following scheme for producing commercials:

1—The agency producer, writer and artist analyze the commercial together before the initial work is done. The account group gives them all the information on how it is to be used, what factors in the product are to be stressed and to whom it is directed.

2—The agency producer can then experiment with several ideas at the JWT workshop, which is better equipped than some local tv stations. (The JWT setup includes a complete Ampex sound unit, three live camera setups, a video tape recording unit, a complete 16mm film unit, kinescope unit for recording competitive commercials, and tv outlets to six locales around the agency.)

3—When the producer and account executive get back to the client, they can show him on film—before they start paying for an outside studio—a rough idea of the commercial, with most of the bugs already ironed out and most of the timing and demonstrations set.

4—With the script and storyboard complete, JWT then expects the independent producer to indicate specific dates of the initial production meeting, the start of photography, the number of days of studio photography, and when the rushes will be ready. An animation producer has a similar form to complete.

Cohen of SSC&B said that his agency also has an extensive pre-plan set-up. "Our agency has closed circuit and 16mm facilities to look at actors, to test ways of filming and handling the product, and when necessary, to show the client the commercial in rough form well before the final shooting date," he explains.

"When time allows," he continues, "storyboards can be extended into animatic form or into what, at our agency, we call 'living storyboards.' This simply means that we make extended drawings and add a sound track—all at the cost of about $300. This enables us to show the client roughly what the commercial looks like before we move on to the expensive business of filming.

(*Please turn to page* 50)



FINGER near the panic-button, ready to cut off overly-risque commentary by listeners, is WWJ, Detroit, m.c. Bob Maxwell who fields some doozies over the nightly 'Phone-Opinion'

PUT LISTENERS ON AIR; IT LIVENS THINGS UP

Detroit could be further improved as a convention city by addition of a red light district.

That's the kind of near-panic-button comment a station is liable to get on the air when it throws its facilities open to question and answer from the public, but such a station also is liable to end up with lively programing, lively ratings and lively sponsor interest.

That's been the experience of WWJ, Detroit, which has instituted a nightly, 90-minute *Phone-Opinion* program as part of its all-out war on what an official of the station has referred to as "the apathy that much evening programing has encountered."

Other close calls encountered by the show's m.c. Bob Maxwell include a listener's profound opinion that women shouldn't wear shorts in supermarkets because "they shouldn't advertise what's not for sale," and the lady who phoned in the information that she finds bald men attractive because her three deceased husbands all were bald.

Maxwell must keep one finger on a cut-off button for the rare occasions when listener comment really appears to be headed off the deep end.

Questions and answers on serious subjects as well as the lighter side of life are handled on *Phone-Opinion*, and according to the station the former have proved more popular. Monday through Thursday the station selects the topic, often from suggestions submitted by listeners; Friday is "free-for-all' night during which listeners may speak on any subject except racial or religious issues, law, or medicine.

Guest experts on the topic at hand appear from time to time on *Phone-Opinion* to reply to listener queries. An internal revenue agent, traffic judge, and school superintendent are among the recent guests. Another was Warden William H. Bannan of the Southern Michigan Prison at Jackson who caught the m.c. off guard with the remark that he'd be happy to have Maxwell with him at Jackson if he should ever decide to leave radio.

WWJ reports sponsor support for *Phone-Opinion* to the extent of nearly two dozen local and national accounts. The diverse list includes Alcoa, Detroit Bank & Trust Co., Detroit City Ice & Fuel Co., Stroh Brewery Co., Michigan Milk Producers, Detroit Race Course, Budweiser, Rambler dealers, Schlitz, City Bank, Kent cigarettes, Frankenmuth beer, Reddy drapes, Old Milwaukee beer, Canada Dry, and Michigan Bell Telephone Co.

TIME FOR TV TO TALK BACK

K&E board chairman's stirring Detroit speech leads rebuttal to tv's programing critics: 'Is our case so black that it's futile to defend it? Examine the facts . . .'

"Television has not done a bad job." . . . it has done an almost miraculous job with the time and resources at its command," declared William E. Lewis, chairman of the board, Kenyon & Eckhardt, at Detroit meeting of Television Bureau of Advertising.

He believes it is time for tv leaders to 'talk back' with conviction and clarity to the industry's vociferous critics. What he said in tv's behalf reflects industry mood.

For a number of years now your industry and mine have been under incessant attack on a bewildering number of fronts—from critics, from educators, from parent groups, from politicians, from intelligentsia, from the government, and from the bootblack down on the corner. Talk about a cold war: we are in a hot one!

And what has your industry and ours done to fight back? Not much; certainly not enough; at best a series of delaying actions and orderly withdrawals to more-or-less well prepared positions. Is this the best we can do? Is our case so black that it is futile to denfend it? Have we no leaders wise enough or bold enough to regroup our considerable forces and mount a strong counter-offensive? Hasn't the time come to fish or cut Minow?

As I looked back over the record in preparation for this talk and realized the enormous strides television has taken in a very short span of years, I got madder and madder. What other medium of communications has faced so formidable a task as television? What other medium has done its job better—or as well? Why is television singled out for its abuses while the other media go scot-free by comparison?

When you examine the facts, television has not done a bad job: it has done an almost miraculous job with the time and resources at its command. And I believe it is time for television leaders to start saying so, to talk back loudly, clearly, and with conviction to its many and vociferous critics.



William B. Lewis
Chmn. of the Bd., Kenyon & Eckhardt, Inc.

FOR JUST over 25 years, William B. Lewis has labored directly or indirectly in broadcast. In 1935 he started a seven-year association with CBS, becoming the network's youngest v.p. in 1936 and the first v.p. in charge of programs. After a WW II post with the Office of War Information, he surveyed attitudes of public leaders toward broadcasting for CBS. He joined K&E in 1944 as v.p.

The main point is this: Television is called upon for far more creative output than all other media combined! Yet, despite the staggering magnitude of the task, television gets more vocal brickbats for its shortcomings than praise for the almost unbelievable fact that it fills over 380 hours a week with anything at all.

Furthermore, I will tell you without fear of reasonable contradiction that it is totally unrealistic to expect the creative talent pool available to us at this point in history to fill 380 hours a week with strictly first-rate, top-grade television programing. Even if pay tv one day adds the quarters, halves and dollars of the listening audience to the present enormous pool of money contributed by advertisers, there will be no such nirvana in television any more than there has been in motion pictures, the stage, or publishing.

If the nation's entire entertainment budget could be channeled into television, we would still not come close to perfection in programing for the simple reason that there are not available at any price the talented actors, writers, directors, and producers necessary to fill 380 hours a week with programs that would please all our critics.

Let's take a close look at television's programing record in several categories. Let's look first at high-grade drama that has won the plaudits of even the most reluctant critics.

Television has always offered fine dramatic fare. In some years there have been more dramatic shows than in others; but I would guess (and this is a most important point) there have

always been enough to satisfy the most avid drama lover if he or she would search them out. The present tv season has been damned by some critics as offering too few good dramatic shows. Let's see.

The Broadway season runs from September through May. How many good dramatic series or specials will the three networks offer during those months in the 1961-62 season?

As nearly as we can figure the three networks will offer an average of eight high purpose, top quality dramatic shows per week. Is this too few? How often does the bonafide dramatic buff in New York, with all of Broadway and off-Broadway at his command, attend the theater in an average week?

How often does the drama lover outside of New York attend the road company theaters in the big cities, or the movie houses showing the comparative quality "A" pictures in the big and small cities? Not many, judging by box office results.

Perhaps it isn't even fair to include "A" pictures in this comparison because they, too, can now be seen on television and are not included in tv's dramatic box score. (Maybe they aren't the latest "A" pictures, but they are "A" pictures nevertheless.)

Keep in mind that these comments are based on network programing only. They do not include the many excellent programs produced independently by the stations, such dramatic programs — for instance — as *The Show of the Week.*"

What does television do for the lover of good music? Perhaps it would be more fitting to ask—what *should* television do for the lover of good music? It has always seemed to me that the dissemination of good music was more properly the responsibility of radio, and radio certainly has not shirked that responsibility.

Even so, the television networks (aided and abetted by advertisers) have chipped in some very worthwhile program of fine music: *The NBC Opera;* the *Bell Telephone Hour* on ABC; the *Bernstein New York Philharmonic* concerts on CBS.

The average music lover who wants to see as well as hear good singers and concert artists can do so on tv as frequently as he is liable to attend a symphony concert, a recital, or the opera.

Since radio's coverage of World War II, few except newspaper people have carped about the progress of the broadcast media in the dissemination of news. Television's daily news coverage may not be as complete and thorough as that of the newspapers and news magazines but no one can deny that it is faster; and tv's on-the-spot camera coverage of news-in-the-making obsoletes still-life photographs of the same events.

In addition to this thorough daily news coverage, the networks have now added a brand-new dimension in the background news reporting—the news "special" or "actuality" telecast—which I do not believe can be matched, let alone surpassed, by any other medium of communication.

According to present plans, the three networks will telecast a weekly average of seven such news specials or actuality programs during the current season.

There are not as many spectaculars or specials on the air as our critics and ourselves would like to see there. And the reason is simple: there is neither enough money nor talent.

Another type of programing that is unique to tv is the telecasting of sports events.

As a devoted sports fan I cannot quarrel with the numbers of sports programs the three networks will bring me this season—an average of seven weekly.

There is a sixth programing category that is now unique to television simply because it has put its competition out of business.

I do not know whether vaudeville was dead when Ed Sullivan first appeared on a television screen or whether he killed it. But I would not know where to go today to see that sprightly entertainment form called vaudeville or variety unless I spent too much money and got too little sleep frequenting night clubs. And even then I could not see the infinite variety spread out weekly on my television screen.

The current tally of variety shows on tv is as follows: an average of 12 variety shows weekly on the three networks.

Finally, what about comedy—both stand-up and situation? Surely even the most sober-minded viewer does or should enjoy a laugh now and then. The three networks are presenting some 27 shows weekly this season.

For the sake of argument, let's say that roughly half of them (or 14) are tasteful, well-written, witty, and amusing. That gives an hour of laughter an evening.

These categories by no means encompass the complete schedules of the three networks, nor the additional television fare by the stations. They do not include the good westerns, the good action-adventure shows, the good mystery and detective shows, the popular music shows that entertain the vast majority of television viewers.

They may fairly be said to be designed for the sophisticated viewer, the better-educated viewer, the culturally inclined viewer—television's most vocal and articulate critic.

These programing totals say, in sum, that there are available on television each week (if you care to seek them out and watch them) at least 136 programs that will amuse, entertain, instruct, or educate without making the viewer an adult delinquent. Furthermore, these programs are

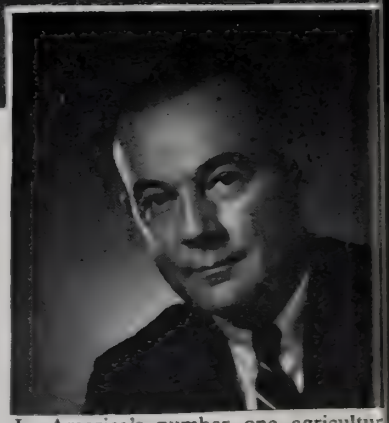
(*Please turn to page* 51)

The television 'speech of the year'

William Lewis' hard-hitting speech marks a highlight in 1962—the year of tv's greatest criticism from all fronts—with its clear, logical retort to those who have besieged the broadcasting industry. It may be remembered as the beginning of Round Two in the continuing controversy on the industry's role in modern American life. Reprints of this article are available to SPONSOR readers upon request.

'Farm Forum' on KFRE-TV, Fresno

LEADERS ON CAMERA—typical of the distinguished leadership Farm Director Wally Erickson attracts to KFRE-TV's monthly "Farm Forum". Left to right, Harry S. Baker, past president of the National Cotton Council; Melville E. Willson, regional vice president, California State Chamber of Commerce; Henry J. Andreas, chairman of the California Raisin Advisory Board and California representative to the National Agricultural Advisory Commission to the President; Lloyd Dowler, Dean of Agriculture, Fresno State College; and Erickson. Throughout California, agriculture and agribusiness both agree these prime time evening programs are the most popular, penetrating and influential broadcasts of their kind.



In America's number one agricultur
market, KFRE-TV consistently deli
ers the area's number one farm servi
. . . a continuing part of our creati
programming designed to meet the ge
uine needs of the San Joaquin Valle
Wally Erickson's monthly "Farm Fo
um" provides the area's only prime tim
regular tv presentation of informati
and discussion of the problems of ag
business, the backbone of our regior
economy. Response to the series fro
farm and business leaders is gratifyi
proof of KFRE-TV's leadership in th
and as well as all other aspects of com
munity service. On our books, goo
deeds are also good business.

LESLIE H. PEARD, J
General Manager, KFRE-T

Prime example of the programming through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**

rime Time Devoted
Prime Area Needs

v stations could hope to command a
ss audience with a prime time forum on
iculture.

But KFRE-TV can—and does!

y? Reason One: agriculture brings much
d' to the Golden State—3½ billion dol-
each year. And over half these billions
produced in the coverage area of
RE-TV.

Reason Two: Wally Erickson. Through
years with KFRE-TV, Erickson has be-
ıe an internation-
uthority on U. S.
ming. As KFRE-
farm director as
l as director of
n programming
all Triangle Sta-
s, he holds almost
ry honor the 4-H
Future Farmers
America bestow; he is also past president
he National Association of Radio and
Farm Directors. In Fresno and through-
the San Joaquin Valley, no other local
sonality has such acceptance with the
lers of agriculture as well as the thou-
ds of farmers and ranchers producing
ifornia's great farm wealth. Small won-
KFRE-TV and Erickson's daily broad-
s and his "Farm Forum" are so pop-
and influential — invaluable services
n KFRE-TV to America's #1 agricul-
l market.



o Blair-TV, creative public-affairs pro-
nming by great stations like KFRE-TV
constant source of inspiration. We are
ıd to serve more than a score of such
ons in national sales.

BLAIR-TV

Televisions's first exclusive national representative, serving:

W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
KOA-TV—Denver
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

Media people: what they are doing and saying

TIMEBUYER'S CORNER

NEW YORK: Ginny Conway of McCann-Erickson, lunching with reps at the Pen & Pencil, told of the new Newton Minow doll—it sticks pins in you. . . Talk among buyers is who's picking up the tab for the Trendex survey to determine best reps. . . . Inez Aimee of Dunnan & Jeffrey commented at the Envoy Restaurant about a veteran rep: "The last time his clothes were cleaned was when a cop chased him through a car wash."

Jeanne Sullivan of SSC&B was with a rep at Sardi's East who advised her about another rep's station: "A problem market—An underdeveloped area with overdeveloped women." . . . Stan Burger joined Kudner, leaving Doyle Dane Bernbach. . . . Someone remarked of a very social buyer at the party WPEN of Philadelphia gave at the St. Regis Roof: "She's been to so many cocktail parties she still doesn't know her blouse buttons up all the way."



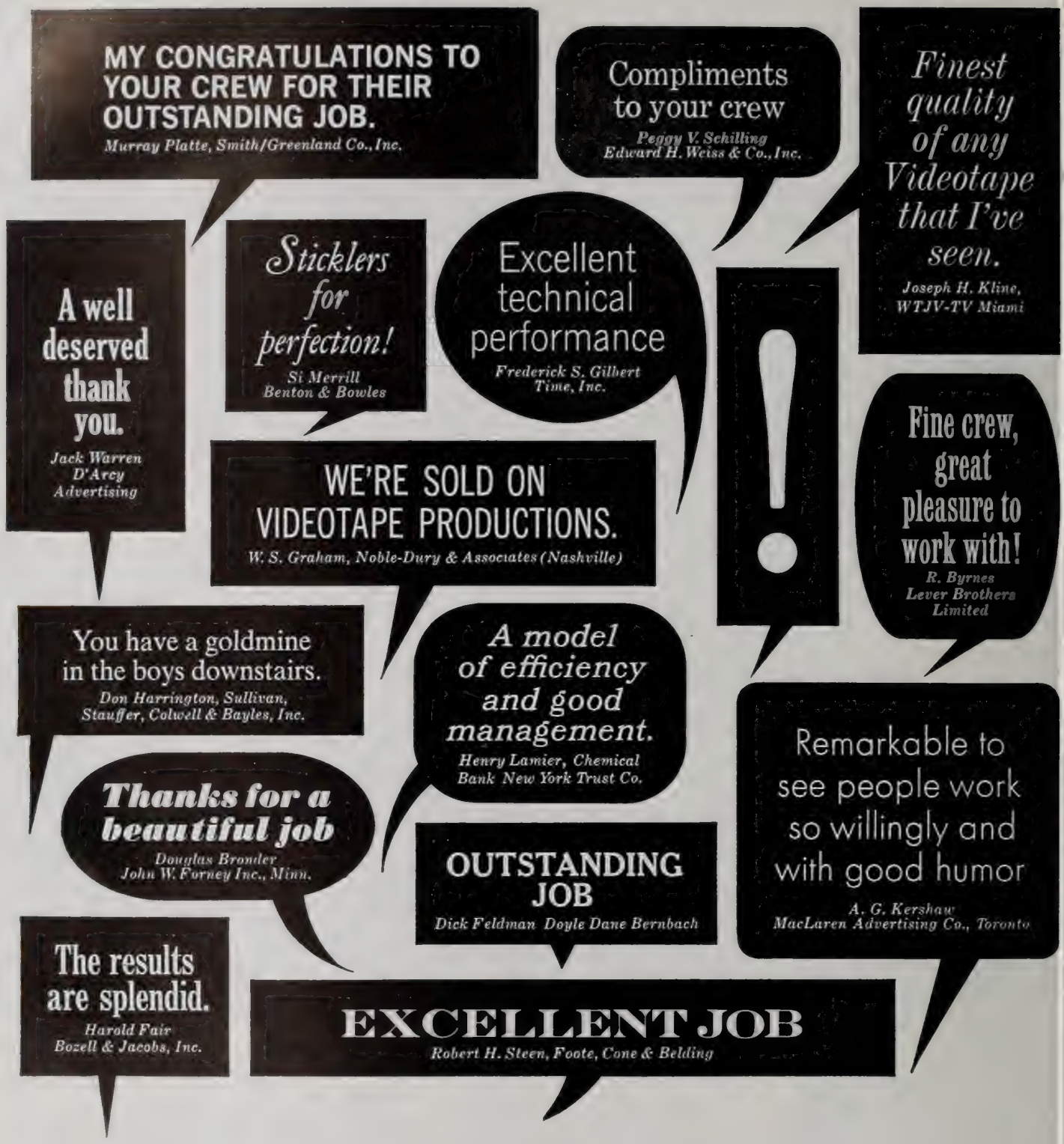
AT THE PEN & PENCIL for luncheon last week: (l to r) Peter Theg of Mutual Radio, Jack Duffy of BBDO, Steve Caspers of BBDO, and Herbert Granath of ABC Radio

Joe Sullivan's become a media sup. at BBDO. He was formerly with MJ&A. . . . Byron Chandler, who was with JWT, has been made media mgr. at Ketchum, MacLeod & Grove. . . . When Jack Fennell of Esty recently bought a seashore home on the edge of the turbulent Jersey shore line, a rep said: "We'll be out to see you soon, Jack. When's low tide?"

Gloria Mahaney and Joan Shelt, who left JWT for a European tour, visited a young, wealthy lord in England. Reports Miss Mahaney: "He has a Rolls, a 150-acre family estate, and a beautiful baronial mansion with 40 rooms—all rented." . . . At B&B, Charlie Kahoa's been moved up to buyer on Crest, Barrie Alley's been assigned to Liquid Prell and Fluffo, Jim Courtney to Tide, Bob Siberman to Zest.

Harry Durando of Donahue & Coe, visiting the Peppermint Lounge, commented about The Twist: "They shouldn't let anyone see it without a doctor's prescription." . . . Jerry Latzky moved to MJ&A from L. W. Frohlich. . . . Bob Previdi, previous-

(*Please turn to page* 41)



How to succeed in business by really trying!

Frankly we knock ourselves out daily to rate rave reviews like these. There is no other way to keep New York's finest Videotape* studios constantly busy... to offer the advertising industry the most expert creative and technical crew in the East here at Videotape Center... to give every storyboard that extra something that convinces the viewer and makes our morning mail so readable. We thank these customers behind our success story. And the great Broadway hit behind our headline.

Videotape Productions of New York, Inc. 101 West 67th St., N. Y. • TR 3-5800 *TM AMPEX CORP

TIMEBUYER'S CORNER (*Continued from page 39*)

ly with B&B, is now at Papert, Koenig, Lois. . . . A station man who lunched with Doug Humm of Hoyt remarked: "He has such a finicky appetite he won't even eat prunes unless the wrinkles are ironed out first."

Hope Martinez of BBDO denies that she ever told a rep to address her as Your Highness, as reported here. Of the rep quoted, she commented: "I'd like to take a friendly walk with him to talk things over. Of course, he'd be trotting along beside me with a newspaper in his mouth."

Mort Reiner of Hicks & Greist says he had the only three-pound turkey in the country for Thanksgiving. "I didn't have the heart to kill it," he said to a rep, "so I starved it to death." . . . Bill McGivney of Compton has been playing Mortimer in Arsenic & Old Lace, in a suburban production. . . . Mike LaTerre of Peerless is back at his desk after a bout with the flu.



SITTING at the Gaslight Club: (l-r) Joan Stark of Grey Advertising and Al Perenty of Young-TV

A visiting station man recently telephoned OBM to interest Rolls-Royce in his good music format. No one seemed to know who was in charge of the account and he was switched from extension to extension. After 10 minutes, he hung up.

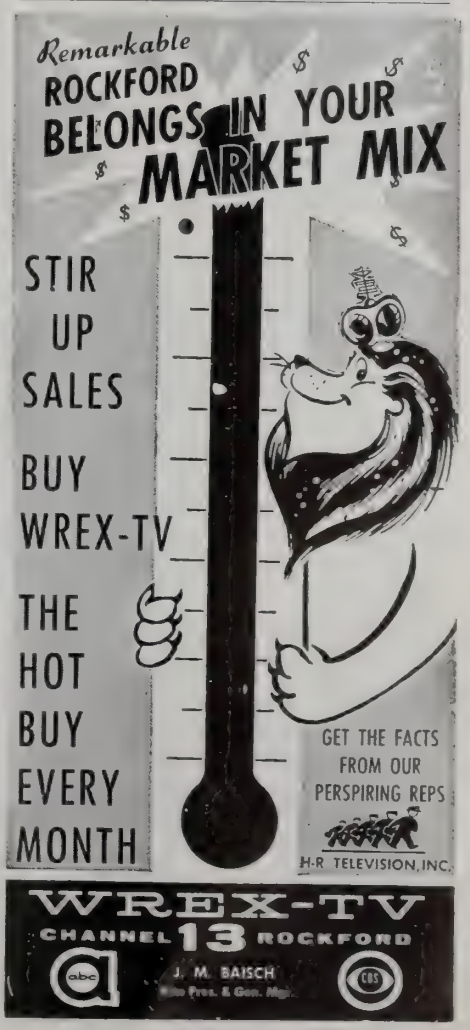
For his information, there's only *one* man at OBM responsible for Rolls: *David Ogilvy himself.*

If Rolls ever buys time, doubtless Ogilvy will become the most distinguished media man in the business.

At the Grinzing, Dale Larsen of KTVH, Omaha, entertained Donahue & Coe's Marie Coleman last week. He told her of a small Texas radio station whose community-conscious programming provoked irate citizens to fire buckshot on its studios. As the pellets sprayed the building and wounded the d.j., the general mgr. shouted: "There! I knew our editorializing would pay off!"

New game among media people at Y&R is selecting the personality whose appearance would enhance the entertainment values of a show. Examples: Polly Adler on *The Price Is Right,* Elsa Maxwell on *The Debbie Drake Show,* Nikita Khrushchev on *To Tell The Truth,* Brigitte Bardot on *Rawhide.*





SPONSOR ASKS:

WHAT'S NEW IN SYNDICATED FILMS?

Those replying to this week's question are:

- **Nat Gassman,** president, BCG Films, New York
- **Alvin Sussman,** executive v.p., Universal Entertainment Corp., New York
- **Richard F. Feiner,** president, Teledynamics Corp., New York

---

Nat Gassman, *president, BCG Films, New York*

Without sounding like an oracle (which I'm not), I think that the newest thing in syndicated films is reality—not theatrical realism, in an



Documentaries no longer kisses of death

acting studio's "method," or a "new wave," or a shock treatment approach to filming—but plain, simple factual information, intelligently presented and artfully edited.

This can have as full and satisfying an entertainment effect as a variety show, western, private-eye, or dramatic theatre. Naturally, I'm judging from my own experience with the success my firm, BCG Films, Inc., has had with *Perspective on Greatness*—an hour-long documentary produced by Hearst Metrotone News relying upon its files and library plus the tasteful addition of new footage.

This package, starting with the Al Smith program as a pilot, was sold in over 27 markets in six weeks, and that includes just about every top tv area you can name. It includes sponsorship by some of the most important local sponsors interested in syndicated tv purchases.

However, aside from BCG's success with *Perspective on Greatness*, it seems obvious that the emphasis today is on factual material. The great and still growing influx of news shows, all across the board, on current coverage of topical events; Jack Paar's constant stress of political and international subjects (to ardent public reception); not to mention the many panel and discussion shows which have sprung to new prominence within recent months, have far from reached their peak, but are actually, I believe on the rise.

Only a scant year or two ago, the mere use of the word "documentary" was generally considered the "kiss of death" in tv sales circles—yet we have with considerable thought in advance sold *Perspective on Greatness* freely with that very label.

I don't mean to imply that all you need to do now to present a successful product to tv buyers, is to label your show as factual, based-on-fact or "documentary." Because that isn't enough. You still have to come up with a quality product. Furthermore, you have to go one step beyond that and provide entertainment within the scope of the factual material you have.

People are not completely averse to learning or spending time on worthwhile subject matter, although the term "educational" may still carry the stigma that "documentary" carried for so long. It need not. Just remember that some of your best teachers, in grade school, high school, or college—whether they taught history, math, simple arithmetic or languages—were those who somehow reached you through an interesting anecdote, a yarn, a joke perhaps or an attitude. They made you sit up and not only listen, but eagerly look forward to the next session.

Other classes, in the hands of less gifted educators, fell on deaf ears and left all but less enlightened students in their wake.

So it is now with tv production—facts, the news of the present and past world, history today and yesterday, what people are thinking about and have thought about, what they are doing and have done—will always be apt subject matter for apt coverage.

Done with taste, skill and more than a touch of artistry—it may carry the tag of "documentary" or even "educational" without sacrificing the hallmark of "entertainment."

I'd like to think that we've accomplished just that with *Perspective on Greatness*. And if sales count, we certainly have.

Alvin Sussman, *executive v.p., Universal Entertainment Corp., New York*

What's new in syndication today?

Very little!

Very little that is, except for the few imaginative, creative producers and distributors who have put their



New wave of money, time, energy, and sweat

own money, sweat, time, and energy into new, intelligent programing. They are the hard-core "New Wave" syndicators.

There are a few new syndication companies in television programing who have at the head some creative executives who endeavor to create or acquire entertaining programs that will build and hold their audiences. and, at the same time, be informative.

The viewers in Billings, Montana, are just as interested in high fashion, beauty tips, or "What's this business of Wall Street all about," as the so-called sophisticated viewer in New York City, Detroit, or Los Angeles.

The giants of the distribution business are in a far more fluid position than the "New Wave," but they either haven't the foresight, desire,

(*Please turn to page* 52)

As the new owner of WROC, Veterans Broadcasting Company, Inc., is proud to bring you the Rochester area's ONLY complete broadcasting service... WROC-TV, WROC Radio and WROC-FM.

You will find the best of news, drama, education, suspense and entertainment on WROC-TV, basic NBC and ABC Affiliate. You will see your favorite programs every day over Channel 5 from the early morning TODAY Show through the popular Jack Paar Late Show. You will enjoy the top spectaculars. And ONLY on WROC-TV in Rochester can you thrill to the world of wonderful, living color.

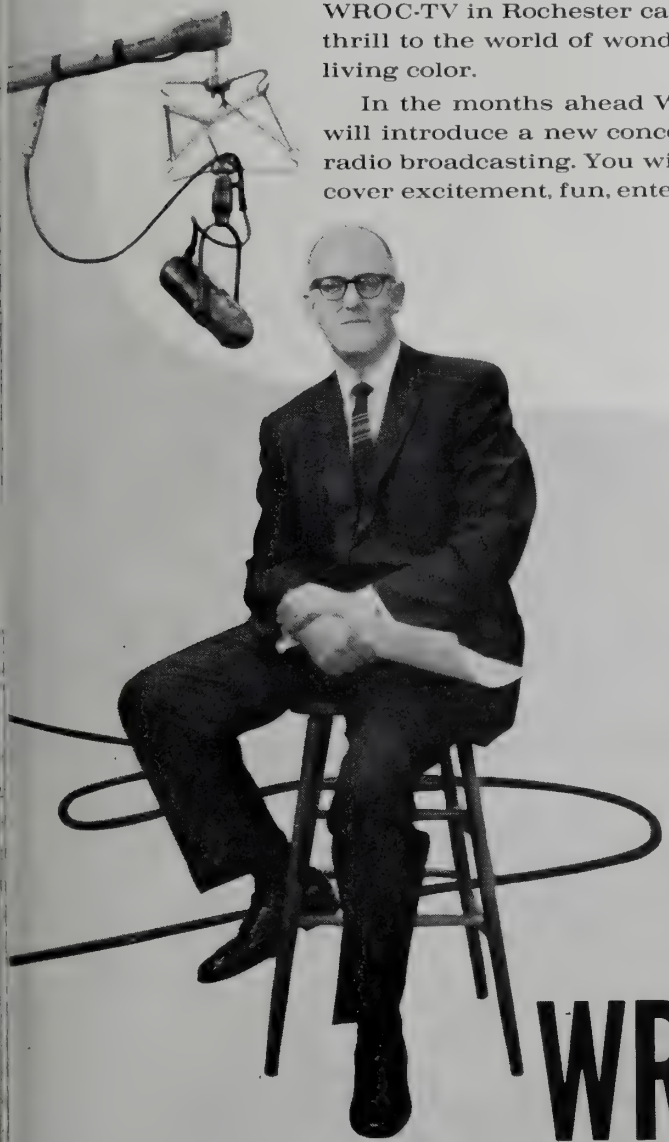
In the months ahead WROC will introduce a new concept in radio broadcasting. You will discover excitement, fun, entertainment you've never had before... just by dialing 1280.

In FM—WROC will bring you finer programming and music for your listening pleasure as a member of QXR network of fine music stations.

This is what's ahead. We at WROC, the officers, directors and staff, are aware of our responsibility to the vast viewing and listening audience in our area. We pledge to bring you television programs you will view with pleasure... radio you'll enjoy... entertainment for the entire family in all broadcast media.

Ervin F. Lyke

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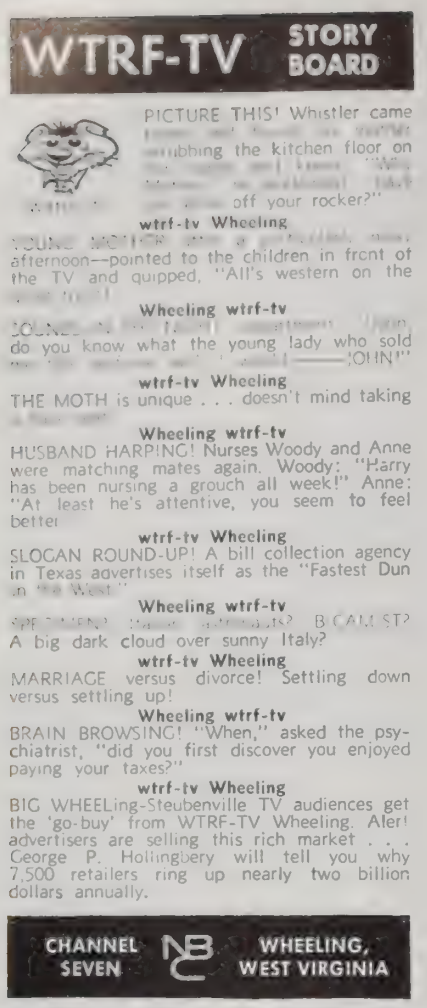


Only Complete Broadcasting Service in Rochester, N.Y.

WROC / TV CHANNEL 5 RADIO FM

Formerly WVET-
Rochester, N. Y.

NATIONAL TELEVISION REPRESENTATIVE—EDWARD PETRY & COMPANY
NATIONAL RADIO REPRESENTATIVE—ROBERT E. EASTMAN





National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive, New York, has prime breaks in 18 markets for Fluoride. Campaign began 20 November and runs to 17 December. Agency: Ted Bates. Buyers: Florence Simon and Ed Kobza.

Noxzema, Baltimore, on behalf of Cover Girl fluid, has scheduled day and night minutes for an eight-week campaign which began 19 November in selected markets. Agency: SSC&B. Buyer: Peter Holland.

Procter & Gamble, Cincinnati, plans an extensive fringe minute campaign for Clorox which begins today (27 November) and runs through June, 1962. Agency: Honig-Cooper. Buyer: Charles McCreary.

American Tobacco, New York, plans a five-week pre-Christmas campaign for Pall Mall, using early and late evening minutes in seven markets. Agency: SSC&B. Buyer: Mike Cambridge.

Grove Laboratories, St. Louis, will introduce Defencin, a new arthritic remedy, wtih day and fringe minutes in five markets. Campaign starts today for 10 weeks. Agency: DCS&S. Buyer: Lou Bullock.

Warner-Lambert, Morris Plains, N. J., has added 11 more markets for a campaign on behalf of Anahist which starts today (27 November). Total markets for the 13-week promotion are now 21. Agency: Ted Bates. Buyer: Chet Slaybaugh.

RADIO BUYS

V. La Rosa, New York, begins an eight-week, 18-market campaign in mid-December. Time segments: minutes. Agency: Hicks & Griest. Buyer: Len Soglio.

General Foods, New York, will promote its Birds Eye vegetables in several large southern markets, using 25 spots per week for four weeks, beginning today. Agency: Young & Rubicam. Buyer: Ann Jacknowitz.

Life Insurance Co. of Georgia, Atlanta, has bought minutes in 35 southern markets. Campaign starts 15 January for 13 weeks. Agency: Liller, Neal, Battle & Lindsey. Buyer: M. J. Meadows.

Parker Pen, Janesville, Wis., selected 38 markets for a pre-Christmas campaign which gets under way 4 December. Time segments: minutes, 10s, 20s. Agency: Leo Burnett. Buyer: Sam Wilson.

Equitable Life Assurance, New York, mapped a 17-market promotion which began 15 November and runs for four weeks. Agency: Foote, Cone & Belding. Buyer: Roger Rochefort.





KNAU



GERMAN



HANSEN

WNAX-570 FOREMOST IN FARM SERVICE

In WNAX Big Aggie Land—farmers just naturally turn to WNAX-570 for authentic farm information. They know they'll get the complete story whether it be weather, markets or farm news.

Farm advertisers, too, know they can reach and sell upper midwest farmers through the medium of regional radio WNAX-570. WNAX is able to produce results that spell r-e-n-e-w-a-l.

18½ hours of farm programming per week, backed by expert knowledge and know-how of Craighton Knau, Farm Director; George B. German, Inquiring Farm Reporter; and Lyle Hansen, Farm Advisor, reaches farm families in five rich agricultural states every day.

See your Katz Man—he'll give you details on how the WNAX-570 Farm Service Department can sell for you effectively.

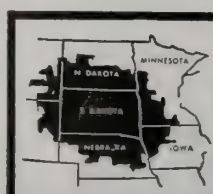
WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

Peoples Broadcasting Corporation

Sioux City, Iowa, Sioux Falls and Yankton, South Dakota

Represented by Katz



PEOPLES BROADCASTING CORPORATION

WNAX Yankton, South Dakota
KVTV Sioux City, Iowa
WGAR Cleveland, Ohio
WRFD Columbus-Worthington, Ohio
WTTM Trenton, New Jersey
WMMN Fairmont, West Virginia

SELL WASHINGTON'S



People

ON WRC!

Washington leads the nation with the highest percentage of adults who have completed 4 or more years of college. WRC leads Washington in programming for this important audience. ■ From NBC's "News On The Hour" and "Emphasis," to WRC's alert local coverage and lively music programs WRC has the entertainment and informational programming that attracts Washington's knowledgeable adults. ■ Very Important People to any advertiser who wants to educate Washington to his products.

WRC • 980
WASHINGTON
NBC
REPRESENTED BY NBC SPOT SALES

BULLISH '62

(*Continued from page 27*)

managed to get their toes into the door first but as days slip by, the broadcast media lads are bobbing up with more convincing presentations. It is evident that there is a marketing ferment taking place in Detroit and seasoned observers are convinced that it will ultimately mean more money in the coffers of broadcasters.

Automotive dealers, who have been, by and large, newsprint conscious, have an undoubted influence on a number of motor car ad departments. An informed observer told SPONSOR: "They buy newspapers both emotionally and traditionally. This is what the broadcasters must overcome—and it won't be long before this happens. Detroit is hep and sophisticated in some ways and dumb in others, notably in its clinging to newsprint media. The stakes are high and there is heavy artillery on hand to prove Detroit wrong. The 'old factory management boys' are disappearing. They are being replaced by more marketing men—men in tune with the challenge of the mid century."

The heavy artillery includes TvB which staged its annual meeting in Detroit recently. It also includes a number of alert station reps fortified with mountains of research material. It is the perennial cry of Gail Smith and his counterparts at other automotive headquarters as well as in the Detroit ad agencies for more qualitative and not additional quantitative material in audience research. Some stations are losing revenue because, as Smith put it, "There's just as much interest in knowing *who* makes up a station's audience as there is interest in the total size of the audience."

What shocks Detroiters who control the destiny of advertising funds is the apparent jungle behavior of some reps in their methods of soliciting business. SPONSOR, time and again, heard complaints from high echelon execs in the industry regarding the tactics of some broadcast sales execs who keep "hacking away at each other and belittling the real strength of the broadcast industry."

Despite internecine quarrels and other conflicts in the broadcast field, Detroit indicated to SPONSOR that there is most assuredly no real gulf between it and the broadcast industry. Detroit regards the Tv medium with esteem.

"We have great respect for the television medium," Smith told SPONSOR. Similar sentiments were expressed by Jack Izard, advertising director of the Chevrolet Division. "Obviously, television is doing a fine job for us," he told SPONSOR. "We buy tv like other media and we think it is performing its assigned responsibilities very well." According to Izard, nothing can take the place of personal salesmanship. He thought tv came closest to personal salesmanship. "Television can serve as an eye and an ear," he said. "Moreover, it has the dimension of movement—a most important element in the sale of our product."

Equally pleased with its current broadcast fare is the Oldsmobile organization, according to Richard F. Reynolds, vice president and director of tv and radio at D. P. Brother & Co., the Detroit ad agency which handles the account. Reynolds told SPONSOR that the client was gratified with the results from the Garry Moore show on CBS TV. "Garry Moore is reaching the kind of audience we want. People are receptive to our commercials." Reynolds thought Oldsmobile would also use spot tv in 1962. Oldsmobile used spot tv at announcement time and seasonal promotions recently. "We have no aversion to spot tv," he said. He noted that his agency's tv automotive billings were 24% ahead of 1960. The commercials on the Moore program "sure produce for us," he reiterated. "Dealers will call up and exclaim: 'Garry Moore filled our showrooms yesterday.'" He thought this was an excellent indication how some dealers were gradually beginning to see the light of tv's impact as a sales medium. What can tv do? It can and does create an emotion to want to drive the car that is shown on the screen. The commercial on the tv screen can make the viewer say: "Oh, boy, I wish I had that car!" That's what tv can do.

Reynolds opined that more and more car dealers, particularly in the large cities were veering toward the broadcast medium and away from newsprint. On the other hand, the car dealers in smaller communities were still inclined to put their dollars into newsprint, he said. Reynolds thought color tv helped in the

sale of motor cars,

Another toprung Detroit agency executive, who asked not to be identified, said he was weary of station reps who kept on knocking their competitors in the same media as well as other media. It was his opinion that many newspaper and magazine presentations to the automotive industry were infinitely superior to those of tv and he hoped the latter would "get on the ball and doing something about it." Magazines and newspapers know more about their audiences than the broadcasters, he asserted.

Station reps, on the other hand, thought they were doing an effective job, particularly in behalf of spot tv. They were brimming over with confidence because of the continued high-level sales reported by the automotive divisions. Spot tv couldn't help but outdistance the low score card it had racked up in the past year, they maintained. The net result of both the October and November sales of 1962 car models should mean a good deal for spot tv was the argument among Detroit station reps. Prevailing rumors in the motor car city were to the effect that there would be substantial spot tv business in 1962 for the top 100 markets from Dodge, Oldsmobile and possibly Chevrolet and Chrysler.

Here's how some major station reps appraised the automotive situation:

William Joyce, vice president and manager, Detroit office, Katz Agency: "I feel we will get a good-size spot tv campaign in the spring. Automotive people are listening more attentively to factual information about the advantages of spot tv. It is evident that every major motor company sells 50% of all cars in eight states and over 65% in 13 states. So how can they ignore spot tv. With spot tv there is no wasted sales power. A sales manager doesn't send as many salesmen to Paducah as to New York, Los Angeles or Chicago. Yet a coast to coast national medium forces the auto maker to exert the same sales effort in his 150th market as in his No. 1 market. It would take 1,000 automobile salesmen, making 10 calls a day, more than nine years to make as many person-to-person sales calls as you get from four Tv commercials in the top 60 markets *in a week.*"

Halsey Barrett, director of spot tv sales development, the Katz Agency, and a veteran observer of the automotive industry pointed out that national spot tv would considerably improve in 1962. Automotives is the sickest category in national spot tv and with the greatest potential, he told SPONSOR. "Detroit discovered tv belatedly. But someday, soon, they'll discover spot tv," he said. Barrett also observed that a new breed of car dealer was on the horizon. "This new breed is buying spot tv," he said. Detroit's problem is how to get the product sold—not how to produce it. The problem of production was solved a long time ago. With spot tv they can solve the selling problem.

Gabe Dype, manager of Detroit office, Blair-TV: "I'm optimistic about spot tv in '62. Business will be better for various reasons. The economy will be up, especially in Detroit; more advertisers will go to spot tv . Also the presence of the TvB group in Detroit for their annual meeting and the establishment of the Detroit chapter of the Station Representatives Association contribute to the importance of the Tv medium in the automotive center. Broadcast reps should be grateful to Gail Smith for his frankness in telling us what he felt was wrong with spot tv and spot radio insofar as his business was concerned. There are about 16 spot tv reps based in Detroit. All are dedicated to getting advertisers into spot tv. In my opinion and in the opinion of my colleagues, automotives have to consider tv as their No. 1 showcase because it gives them the combination of all other media: sight, sound and motion. Spot tv is for automotives. It can be used for new car announcements, for seasonal hypos and for cleanup of old models."

William E. Morgan, manager of Detroit office, Adam Young: "This has been a depressed year for the automotives. On the basis of the current booming car sales, it looks like a banner year for the automotives and it should mean a spurt for spot tv. Of course, they'll go heavy on network tv with their present commitments. In the past Dodge and Chrysler used a big schedule and probably will do so in the coming year. There seems to be a definite upbeat of interest in spot tv, but because of understandable reluctance

(*Please turn to page* 49)

TRY WRC'S

Programs

IN WASHINGTON

WRC is Washington's Number 1 listening-post Monday through Friday, from 6:00 to 7:00 P.M.* And with good reason. Just look at the expert attention and talent concentrated on that hour! ■ **NBC News on the Hour**—established leader in broadcast journalism brings the world scene into focus. **Frank Forrester**—one of the nation's foremost meteorologists reveals the whys and whens of the weather. **Bryson Rash**—"dean of Washington correspondents" rounds up the day's events in D. C. **Jim Simpson**—who has been around the world covering major sports events, highlights current doings in the world of sports. **WRC News**—Washington's established favorite gathers the important facts on "Today's Business." ■ Very Important Programming for Washington's adult listeners, the audience with the buying power. *Pulse, July-August, 1961

WRC • 980 WASHINGTON NBC

REPRESENTED BY NBC SPOT SALES



Capsule case histories of successful local and regional television campaigns

TV RESULTS

YO-YO'S

SPONSOR: Chapman Harkey Co. AGENCY: Kincaid Advertising

Capsule case history: The Chapman Harkey Company, distributors of Duncan Yo-Yo's in the Winston-Salem area, recently completed a highly successful promotion involving live and filmed television commercials. The company purchased a schedule of five one-minute announcements per week on WSJS-TV's *Bob Gordon Show* (Monday through Friday, 5:05-6 p.m.) for a period of six weeks. The commercials consisted of a live introduction by Gordon, followed by a film and closing with plugs for local dealers. During the first two weeks of the schedule, $10,000 worth of yo-yo's were sold in the area, emptying the stock of every dealer in town. On a one-minute single announcement, offering 100 yo-yo's to the first 100 who wrote in, there were responses from more than 400 listeners. Wilton Damon, general sales manager of Chapman Harkey, says, "it was the most successful toy promotion ever staged in the Carolinas. I would have never thought that you could sell yo-yo's that fast."

WSJS-TV, Winston-Salem — Participations

BAKERS

SPONSOR: Colonial Baking Co. AGENCY: Direct

Capsule case history: The Colonial Baking Co. of Rockford, Ill., sponsored a 10:10 p.m. weather show on Tuesday and Thursday for a number of months on WREX-TV. The sales manager of the company decided to feature on the show personalized name badges carrying the bakery's trademark. Colonial believed that familiarizing consumers with the company's trademark would stimulate the sale of baked goods. The badges were to be offered free to any school-age children who dropped cards to Rollie, the station's weatherman. The company was concerned at first that children would not stay up late enough to watch the show, but within a week 1,000 requests were received for the badges. Clint Maslen, president of Colonial Baking, wrote a letter to Rollie telling of his amazement at the success of the promotion. Maslen wrote: "The use of television for promotion leaves no 'guesstimate.' This promotion certainly confirms the position of television and its strength as a sales stimulator—especially in the case of this station."

WREX-TV, Rockford, Ill. — Participations

HI FIDELITY EQUIPMENT

SPONSOR: Music, Inc. AGENCY: Direct

Capsule case history: Music, Inc., a local company in Charlotte, N. C., decided to conduct a one-time only campaign in order to sell 16 hi-fidelity stereophonic console record players. Bob Douglas, manager of the company, decided on a schedule of five commercials on WSOC-TV, featuring three announcements during *Kilgo's Kanteen*, an afternoon dance show, and two spots during the late evening news show. Almost immediately, the company sold the original consoles plus an additional 16 which were rush-ordered by the company. Total expenditure was only $300 for this successful one-time campaign. Music, Inc., praised the station for the successful job and followed the one-time promotion with a $3,300 campaign on the same station. Douglas said at the conclusion of the campaign that "television advertising has proved most effective in fulfilling our sales goal. We plan to stay with this medium which has given us such excellent results."

WSOC-TV, Charlotte, N. C. — Announcements

SUPER MARKETS

SPONSOR: Food Marts AGENCY: Direct

Capsule case history: A locally-owned chain of supermarkets operating in western Massachusetts and northern Connecticut had spent their entire television budget for institutional announcements on WWLP, Springfield, in previous seasons and their plan this year was to do the same. Their past announcements had been placed in syndicated film series and in local live programing. This fall, at the suggestion of the station's local sales manager, the Food Marts agreed to try a single chain-break in a high-rated network program—the "Dinah Shore Show." This spot was designed to move merchandise and it did. The single spot offered 100 S&H Green Stamps free with every purchase of two loaves of bread. The offer was made only on television. The next morning the Food Marts reported sell-outs of this stamp bonus item and, as a result, their entire strategy of the 1961-62 advertising campaign has been altered. Upcoming specials on the advertising schedule will use merchandise-moving commercials on a 50-50 basis with institutional spots.

WWLP, Springfield, Mass. — Announcements

(*Continued from page* 47)

to reveal their future plans no advertiser or agency will make definite predictions. One thing is for sure: the cars are heading into a good year, and when the money is there the automotives don't hesitate to spend it."

Robert B. Raines, manager of Detroit office, Paul H. Raymer: "I look for 1962 to sell almost as many cars, if not more than were sold in the record year of 1955."

Bernard Pearse of Pearse Sales, Detroit: "If sales continues, there's every indication that spot tv and spot radio will profit immeasurably."

Dan Bollen, Detroit office, Gill-Perna: "There'll be more spot tv and spot radio in 1962 than in 1961."

Bruce Mayer, tv sales manager, Detroit office, Edward Petry: "There's a much greater awareness of the impact of tv among the automotives. I'm optimistic that at least two of the big motor car makers will increase their spot tv appropriations."

The importance of Detroit was shown recently in NBC TV's upping of Charles R. Abry, to a vice presidency and general sales executive with responsibility for client contact in the Eastern and Detroit areas. Confident of Detroit's ability to sell a record number of cars in 1962, he told SPONSOR that in his opinion network tv would obtain about $70,000,000 in time and talent from the automotive industry in the '62-'63 season. It was his opinion that the '61-'62 season would end with a total of $65,000,000. He thought Detroit was color-tv conscious to the nth degree and observed that the web's biggest job was selling against magazines rather than newspapers.

In the opinion of William H. Hylan, vice president of sales administration, CBS TV, it was too early to predict what the 1962-63 automotive season would bring. "If the automotives have a good year, so will we," he declared. "The car makers are tending towards the entertainment special. It has become a staple in their campaign; indeed an important element."

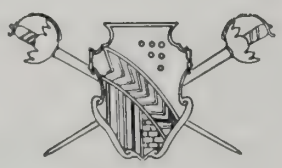
With both the recession and auto strikes out of the way, tv automotive business should spurt next year, Edgar J. Scherick, ABC vice president in charge of tv network sales declared. Detroit, in his opinion, is beginning to move away from the idea that personality programing is the only way to sell cars. "The increase in the number of models and the similarity of design in many cases has brought about a need for impact and frequency on the part of auto advertisers," Scherick said. "Spreading their dollars around on a group of programs rather than one is making those dollars more effective."

Anything that can be achieved toward getting the automotives to spend more spot tv dollars must be done in the face of the increasing competition for spot tv dollars from all the networks, John H. White, national tv sales manager, H-R Television, Inc., said. "As long as affiliated stations continue to accept revenue from the networks that heretofore have been legitimate spot tv dollars, the fight to get this revenue on a spot tv basis will continue to be extremely difficult."

White believes the imported car manufacturers will be stepping up activity in spot tv to combat the inroads American compacts have made during the past two years.

In the midst of the sanguine talk on more automotive dollars going into the broadcast media, a pessimistic note was struck by Harold G. Warner, general manager of the Cadillac Division and vice president of General Motors. Meeting with TvB members during the industry organization gathering here, Warner made it evident that Cadillac wanted no part of television, be it black and white or color. Mincing few words, the automotive executive declared: "GM uses a lot of tv, especially where there is a return on the investment. But we haven't seen any indication that tv will sell more Cadillacs." Nor would color help the sale of his products, he said. He added he was not impressed with the color tv he had seen, nor was he inclined to regard the adjustment of a color tv receiver as a simple matter. "I've yet to see an outdoor program where the color was good," he said. Some studio programs are beautiful, however."

He insisted that Cadillac car dealers are opposed to tv advertising. "Tv does a lot for a 70¢ tube of toothpaste but a $6,000 item like a Cadillac doesn't sell on tv," he said with finality.



PREMIUM MERCHANDISE

☆

Air Line tickets, Paris, Rome, Tokyo. Caribbean Cruises, Mediterranean Cruises available as prizes for your important Radio & TV promotions.

☆

Consultants To New Clients
Of Radio and TV

DUNNAN & JEFFREY, Inc.

730 Fifth Avenue, New York 19, N. Y. PLaza 7-9500

MARTIN HIMMEL, President

RADIO SPOT

(Continued from page 29)

Traffic report. Again GMAC is probably the best known sponsor of local traffic reports and road conditions, having geared many commercial messages to this specific service for more than five years. Whether these reports originate from mobile units or helicopters (as they do at WFIL, Philadelphia, and WHDH, Boston), they now enjoy the status of program staples, native to a station's log as news, weather, and sports.

Farm. Although not particularly given to radical innovation—by nature, traditional—farm programs nonetheless are still top specific buys for the specific regional audience. U. S. Rubber, International Harvester, Ford Tractors, American Cyanamid and Geigy Agricultural Chemicals, among others, continue to reap the benefits of farm news programs.

Discussion. Panel programs on radio are enjoying a healthy renewal of advertiser interest. Chiefly responsible for this regeneration is programing on the order of the Storz stations' *Night Beat.* This particular open-end discussion show (aired generally from 10 p.m. to 1 a.m.) stresses local issues involving local (usually public) figures. The audience is invited to telephone in—a decided boost to the question-answer format. On most of these programs sponsorship is by segment as well as participation.

Time signal. Aye, there's the rub. Outside of limited buys by a handful of national advertisers (most notable in recent months: Johnson & Johnson baby powder, with a 7 a.m.-4 p.m. schedule on West Coast stations), time signals are the most neglected single staple in radio today. Most reps are hard put to supply the reasons, especially when communities are more time-conscious and time-prone than ever before. As one rep puts it: "What Bulova sowed, keen successors reap. It's the quality *keen* we're looking for."

Community calendar. A similar dearth of advertiser interest here. Some admen believe that the relative unexcitement of such programing is responsible, but many stations are backing up their claims of intense listener appeal with ratings data.

Special events. Alvin Homes sponsors a pre-election day straw vote on WHK, Cleveland. Miller beer sponsors the Indianapolis PGA 500 Golf Tourney on WXLW, Indianapolis. Noxzema sponsors a *Cover Girl Beauty Contest* on WFUN, Miami; KYA, San Francisco, and KDEO, San Diego. Diverse as these activities appear, they are all special events, and because of the more than ordinary impression they make in their respective communities, get more than cursory attention by media people.

There are myriad programs and vignettes, however, of the capsule variety, which are not easily filed in the categorical checklist. A hurried trip around the country reveals some random program types.

Dogs, for example. WOAI, San Antonio, has a lost and found feature for pet owners called *Doggone Bulletin.* Kasco dog food is in a number of markets with daily pre-taped interviews made in the pet food department of local supermarkets. Red Heart dog food has a *Puppy Patrol* program on KLEO, Wichita, and KOEO, Albuquerque.

Or the classified ad. There's a *Trading Post* on KARK, Little Rock, where non-commercial items for bartering are sent in by listeners. KIRL, Wichita, has a feature called *Work Call.* Twice each day the station reads a help wanted ad supplied by the U. S. Employment Service.

Take food. WSB, Atlanta, has a popular item called *Picnic Party Patrol.* During the summertime picnic season, the station drops in on gatherings at public picnics and backyard cook-outs, awarding prizes to groups using any of the food products advertised on the show. In a special feature on WISN, Milwaukee, young homemakers are told what the day's lunch menu in public schools will be.

Flexibility is the key. WDAF salutes a Greater Kansas City Area citizen who has shown extraordinary service to the community, the nation, or mankind in general, three times a day. Q-Tips salutes the Baby of the Day on WIL, St. Louis, and WRIT, Milwaukee.

"It's almost trite in broadcasting circles," one adman says, "to insist that radio is local. Who doesn't know it's local? But that's the beauty of it. In what other medium can a national advertiser, say, like Chesterfield, sponsor a local fishing program and share image status with the fish?"

TV COMMERCIAL COSTS

(Continued from page 35)

"Let's face it," he adds, "a storyboard is not easy to read. It is not easy even for the most professional person to transfer the storyboard in his mind from the paper to the film."

One of the primary factors involved in cost control is choosing the right film producer and bringing him in early for consultation. How does an agency go about selecting a producer?

According to Cohen, the most essential factor is knowing the producer in depth. "Who are his directors? His camera men? His lighting people? We must know if a producer is a success in the kitchen and a spectacular failure in the boudoir," Cohen explains.

Although the film producer can assist in solving technical problems, several ad executives point out that the agencies themselves—through their creative departments—can go a long way in cutting down costs.

"Simplicity is still the first rule of a good commercial," Cohen believes.

Instead of trying to dazzle the viewer with elaborate and expensive productions, some of the most effective commercials, according to several ad men, have emerged out of storyboards that called for few actors and a handful of props.

Arnold Kaiser of MPO Videotronics offers the following checklist for the director who wants to keep costs to a minimum:

- Adequate meeting of minds prior to shooting. No production meetings should take place on the set.
- Make sure actors are rehearsed and know their lines.
- Check out the sets. Make sure they are in the proper place and are the ones agreed on by the agency and the client.
- Check out the props. Here, too, make certain they are right ones.
- Check out the wardrobe. Make sure that the clothing to be used has been determined well in advance.
- Don't over shoot. Too much shooting costs money.
- Check the scripts carefully for timing. Scripts that run long or short require costly editing on the production set.
- Get started at 8:30 in the morning, not 12:30.

(*Continued from page* 37)

available at no greater cost than the price of an annual service policy and the willingness to sit through a number of commercials, many of which will also amuse, instruct, and educate.

I get just as mad as the next fellow at some of the more revolting commercials you people accept, largely because I believe they endanger your livelihood and mine. But the advertiser who engages in these malpractices is likely to be just as noisome in print as he is in television, and I can tune out his commercial as readily as I can refuse to read his advertisement in the newspapers and magazines. Even so, tv manages to produce a highly respectable proportion of its programs for the minority of viewers who want better-than-average fare for their entertainment.

Why, then, is a medium of such overwhelming popularity with the majority of viewers subjected to such a continuing barrage of criticism from the minority? Any why doesn't television boldly talk back?

The answer to the first question, in my opinion, is that television serves too many masters. The newspapers concentrate primarily on news coverage. The magazines, with the exception of four mass audience books, are edited either for specific segments or specific interests of the reading public. But television must be all things to all people.

Another complicating factor is that the special interest segments of the viewing public want their type of television *when* they want it. It seems to me that the theater-goer who will plan an outing three months ahead of time to avoid paying scalper's prices will complain bitterly if television doesn't offier his type of play at precisely the hour it is convenient for him to switch on his receiver.

Which of tv's many audiences *is* its prime responsibility? For two compelling reasons, *it must be* the broadest possible mass audience.

First, television has an overriding obligation to serve as many of the people as possible, not just the sophisticated few.

Is television *not* to give people what they want to see? Or is television's duty to try to improve their education or raise their cultural level at a faster rate than the educators, the press, the book and magazine publishers, and all the available arts have been able to do?

I definitely do not think so. Freedom of choice is now threatened all over the world as never before: let's not speed its destruction by inhibiting it here.

The second reason television *must* serve the mass audience is the matter of economics which I mentioned earlier. Advertising pays the bill for all the good things on television as well as those considered bad: and advertisers, to survive and build the economy, must have mass audiences to build mass markets. Without the nearly two billions of dollars advertisers are now spending annually in television, where would the money come from for the programs on television that even the critics and special interest groups like? Without advertising money there would be fewer of them, not more of them.

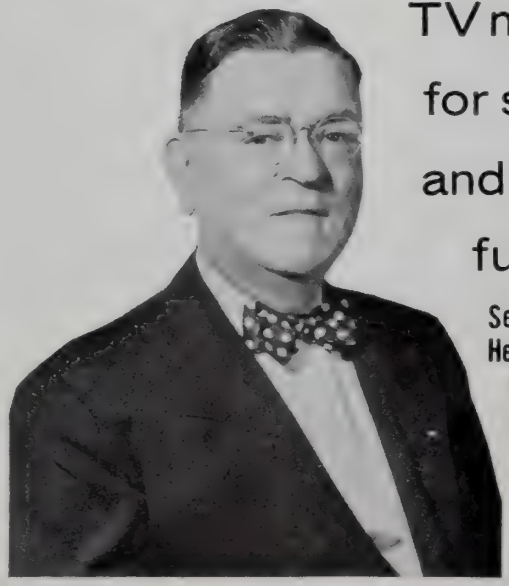
And why is it bad, as some people seem to think, for television to cater to the mass audience when other media of communications do it without criticism? *Look* magazine, with its 7,000,000 circulation, caters to the mass audience. Could the *New York Daily News* build its 4,000,000 Sunday circulation without appealing to the mass audience? Yet these private enterprises are seldom criticized, and are required neither to serve special interest groups nor to forego advertising.

If television is to be used where it is most helpful in education (in classroom instruction) it should be programed for the purpose by an educational tv network which is subsidized in the same manner the schools and colleges are.

I have watched some of the formal educational programs television has assayed for adults, and I want to say that you must be a bear for punishment to sit through them. Only the iron-willed seeker after adult education, who will force himself relentlessly to night school, can be expected to profit from these experiments, and they would serve even him better at night in the classroom under the eye of an instructor than in the wee hours of the morning when his prime concern is to get his eyes open.

As for educating the kiddies through broadcasting, I suffered through seven painful years of no

"Look South for new economic strength... look at the Jackson TV market area for solid growth and a sound future."



Served, 1954-1957, as Head of Largest World-wide Masonic Organization (Royal Arch Masons)

TOM Q. ELLIS

Clerk, Supreme Court of Mississippi

WLBT Hollingbery 3

WJTV Katz 12

Serving the Jackson, Miss., Television Area

radio with the American School of the Air on radio. That series had a noble purpose, we tried to sugarcoat the medicine more than the educators liked, we sweat and we struggled, but no dice we lectured to an empty classroom.

So I say, let's use television as an effective tool for classroom instruction but let's spare commercial television the responsibility and let the experts—the teachers—manipulate it.

Before I close I want to put into the record three other good things television is doing, for which the medium is not getting enough credit.

First is the area of public service. Do you have any idea how many dollars' worth of time you people have contributed to the Advertising Council for its public service messages? Early next year the Council will celebrate its 20th anniversary. Available figures for the past five years show that television will have given the Council over $331,000,000 worth of time, an average of over $66,000,000. And last year you contributed a total of $91,031,888—an all time record.

This is a noteworthy contribution, and I want you to know that we in advertising are not only aware of it but appreciate it greatly.

Second is your own Television Bureau of Advertising through which you can present in one important area the kind of united front the industry sorely needs.

In extolling the virtues of the television industry, I am not saying nor trying to imply that television is perfect. Far from it. There is room for improvement in television as there is in everything else, including people. (And when I say people, I do not exclude parents, teachers, government officials, and critics.)

More and more advertisers are coming to realize that television offers them values over and above the vital selling power they need. They are finding that the sponsorship of fine programs which please all segments of the audience return valuable if intangible dividends in favorable company image. Starting with next season, I predict increasing sponsor interest in "prestige" programs.

There are many hopeful signs that television is trying to improve. The networks would never have come up this year with the new "actuality" programs if they were not constantly exploring new avenues for program material and new techniques in presenting it. As for advertising support, I would like to mention that the Lincoln-Mercury Division is sponsoring several of these "actuality" public service programs this year—including the two "JFK Reports," two programs entitled "The National Future" and a show based on the life of Vincent Van Gogh.

The stations are seeking better program techniques. I have just seen a pilot of film produced by KTTV, Los Angeles, for a proposed tv series named *Recall*. It is one of the most imaginative and effective attempts I have even seen to present truly educational and historical material in palatable and popular form.

But while helping the future look bright, let's quit letting the present look black. The record of the television industry is not one of which to be ashamed it is one of which to be proud.

SPONSOR ASKS

(*Continued from page* 42)

or possibly the "guts" to try something new and different.

This is just what David Savage and I did when we formed Universal Entertainment Corp. last May. With imagination, and all the money we could scrape up, we formed a company on the premise of being noncompetitive with any other company in the industry; and above all, noncompetitive with any other series in our own shop. This basic premise has paid off handsomely.

Ern Westmore's *Tips and Tricks* is the only beauty and make-up series in the industry. *Your Seat on the Stock Exchange* is the only investment show available to television: and the new Arlene Francis show, *Arlene Calling*, speaks for itself. There is only one Arlene Francis.

With all of these series, either completed or in the shooting stage, U.E.C. is in a positive position with each of these shows.

The demand for these shows by program directors, station managers, and sales managers is gratifying and proves beyond a doubt that "what's new in syndication" is what is in demand at the station level.

Richard F. Feiner, *president, Teledynamics Corp., New York*

The new approaches in syndication today are films in color and the upgraded film series.

Many syndicators have not responded to the color demand of the increasing number of stations that can colorcast. There are 377 of the 520 stations in the country, almost two-thirds, equipped for network color.



Future of color growing brighter

About 100 of the 115 stations now equipped to originate local color can colorcast film. There is a programming need for good color films. This year, unlike previous years, virtually all of the major set manufacturers are in the color television business.

Set manufacturers, and many other sponsors, are prone to sponsor a color film rather than a black-and-white product.

The market is there and yet, there are few syndicated films in color being offered. It is true now, and for the future, that color negatives might make the difference in clinching a sale.

The present demand and potential in this area is so strong that Teledynamics is specializing in and syndicating only color films.

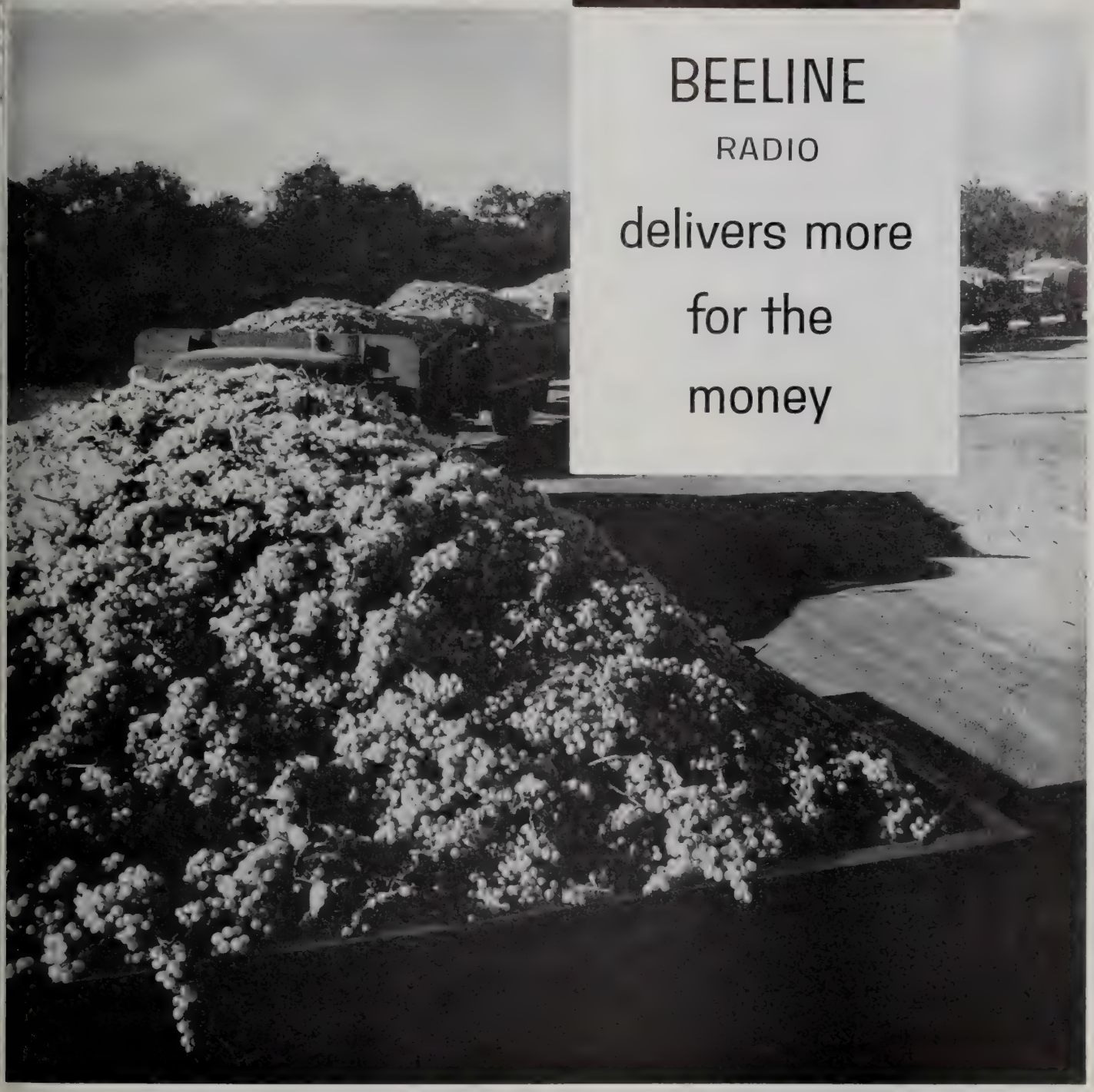
The great demand for color on a local level has resulted in the successful re-releasing of our *Long John Silver*. Because this series was made in color, its value has increased tremendously. It is also in demand because it is a treatment of a Robert Louis Stevenson classic and thus an upgraded film product.

Governmental urging and public support of upgrading has resulted in the successful syndication by our organization of a color production, *True Adventure*, a true-life travel adventure series. In many markets this series is the highest-rated syndicated program. In Cincinnati, on WLWT, it topped all competition with an ARB rating of 22.6 and a Nielsen 23.8.

In New York, on WPIX, it has topped network offerings during its time slot. This form of upgrading in syndicated films has resulted in strong public approval.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE
RADIO
delivers more
for the
money

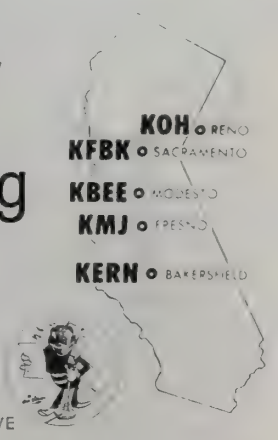


Grapes on the way to market in the San Joaquin Valley

Beeline stations cover the most agriculturally productive land in the world. In grape production, for example, Fresno county is first in the nation and five other Beeline counties rank in the top ten. This is an area which produces big and spends big.

In Inland California and Western Nevada Beeline Radio delivers more radio homes than any other combination of stations. at the lowest cost per thousand (Nielsen, SR&D).

McClatchy Broadcasting Company



SACRAMENTO, CALIFORNIA
PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

THE DAY
Chicago was attacked!*

CHICAGO, Nov. 11—Father Dearborn, symbol of this second most important military target in the United States, learned today that Chicago *can* be defended from an enemy attack.

Chicagoans who were tuned to WBKB, Channel 7, at 9 p.m. Saturday, November 11, saw and heard a straight-from-the-shoulder, hard-hitting information program, "Countdown: Is Chicago Defensible?"

Chicago watched and found out.

Chicago saw in detail the defense that protects it against air attack: the Dew Line, the Mid-Canada Line and the local perimeter of defense beginning at Madison, Wisconsin, and ending with the Nike missile batteries within the city itself.

Chicago has learned to **rely** on WBKB for accurate information.

Chicago has learned to **expect** the exciting programming that comes from the "Climate of Creativity" that pervades the studios and offices of Channel 7.

By the way—are **your** clients taking full advantage of WBKB's "Climate of Creativity"?

*A postulated attack.

A GOOD
CHICAGO HABIT

WBKB
CHICAGO'S
CHANNEL **7** abc

America's most exciting network!

An Owned-and-Operated Station of the American Broadcasting Company · A Division of American Broadcasting-Paramount Theaters, I



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

27 NOVEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

The television block-booking case is in the Supreme Court: the defendants, in asking the Court to accept the case, said that distributors engaged in selling millions of dollars worth of feature films to tv have a great stake in the outcome.

The Justice Department warns that legal bars against block-booking may crumble **without Supreme Court action.**

Of the six defendants, only National Telefilm failed to appeal the decree issued by the district Court in New York. Justice Department told the Supreme Court that the **decree must be toughened.** Loew's, Screen Gems, Associated Artists, and C & C Super Corp., on the other hand, asked that the **lower court's dictate against tv block-booking be lifted.**

The Justice Department objected to the degree provision permitting a distributor of feature films to tv to withhold sale or licensing of individual films to stations "temporarily," to permit them to see if a competing station will buy the entire package. Justice said this would put pressure on a station to take bad films it doesn't want along with good films, because of fear that **another station in the same market may get the good ones.**

Justice also wanted stricter safeguards against "forcing" by means of pricing a film much higher when bought separately than when bought in the complete package.

Loew's was found to be in violation on only two contracts out of 203 it negotiated with tv stations, Screen Gems on two of 1,500, Associated Artists on four of 221 and United Artists on three of 418, a single brief for these four declared. They argued that court precedents bar injunctive relief where "an insignificant number of isolated statutory violations" are discovered.

The distributors went on to say that Justice Department investigators spent weeks in their offices, that the FBI had "culled" 21,000 documents from files of tv stations, that there was a 36-day court trial involving 73 witnesses and 821 exhibits. **Yet only those few violations were found.**

They said the lower court erred in transferring the block-booking findings in the film industry's Paramount case to the field of tv. Theatres must have feature films, and the quality determines the box-office take. In tv, **feature films occupy only 3 to 8% of air time, and quality is not important, it was argued.**

The distributors said **advertisers buy spots in marginal times and never know what the films will be.** Further, in the film case the courts were dealing with distributors who had a monopoly. In tv, the distributors of feature films must **compete vigorously with each other and with other types of tv programming.**

C & C Super Corp., the fifth distributor involved in the case, filed a separate brief because the facts of its case were different. **At issue: the bartering of spots for feature films.**

C & C told the court it was only able to pay $15,200,000 for rights to 742 RKO pre- 1948 films because International Latex put up the money on the condition that **C & C would deliver large quantities of tv spots.** C &C said this was "reasonable and dictated by business considerations for which there is ample industry recognition and precedent. . . ."

This is **a sweeping, precedent-setting case in the television industry.** While it is usually impossible to tell in advance what the Supreme Court may do, it has rarely refused to consider an antitrust case of this prominence. If it does hear arguments and decide im-

(*Please turn to page* 57)



Significant news, trends in
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

FILM-SCOPE

27 NOVEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

RCA Victor is understood to be considering color programing in spot markets on behalf of its color tv receivers.

Among the shows in which it's reportedly interested is **MGM's Northwest Passage.**

In fact there's been a general revival of interest in syndicated color programing and color movie packages are at the center of this.

Latest of the color tv packages is an NTA group of 40 from 20th Century Fox, Selznick, and London Films. **It's NTA's first special color package.**

"Non-violent" is the password some film salesmen are using these days in describing shows to open those buyer's doors.

An ironic footnote: some seem to be the same shows which in **earlier times** were pushed **with hints of** exactly the opposite qualities.

The ABC TV engineering department has come up with a new tape gimmick: slow motion in instantaneous playback.

Trade people foresee applications in certain kinds of commercials besides special effects use in programs.

(See more on this in EQUIPMENT Wrap-Up, page 70.)

Two men moving up on the Screen Gems syndication staff are William Hart, new midwest sales manager, and his predecessor Robert Newgard, now midwest division sales manager.

Marvin Korman also steps up to the new post of advertising and promotion manager.

There's been an unusually heavy crop of off-network re-runs that have gone into syndication since the 1960-61 network season ended.

Quite a few syndicators, in fact, have virtually **confined their program efforts lately to such re-runs** and some, like MCA and NBC Films, will stick to this policy for the time being.

Here's an alphabetical run-down of syndicators and off-network sales reports:

SYNDICATOR	SHOW	MARKETS
ABC Films	Wyatt Earp	51
	Casper	33
	One Step Beyond	27
CBS Films	December Bride	not avail.
	Wanted Dead or Alive,	not avail.
ITC	Danger Man	21
MCA	Hours (Cimmaron City, O'land Trail, Suspicion, R'boat)	80
	M Squad	70
	Staccato	20
MGM	Asphalt Jungle	8
	Islanders	7
NBC Films	Groucho	44
	Deputy	41
Official	Peter Gunn	78
Ziv-UA	Bat Masterson	73

Distributors of post-1948 feature films to tv are using a double barrelled sales argument: that their pictures can increase a station's audience rating and they can also make the time period sets-in-use climb.

Seven Arts, for instance, is telling success stories of both kinds. There's the case of KHJ-TV, Los Angeles which went **from a 1.0 rating to a 20.6 ARB for its 7:30 p.m. Sunday movie since installing the post-1950 Warners.**

But more unusual are those sets-in-use case histories since they appeal to stations that already have a good or dominant share.

In Baltimore WMAR-TV at 11:20 p.m. Friday went from 3.7 to 14.4 ARB with the post-50's, **touching off a 33% SIU increase,** and did similarly on Saturdays.

Then in Denver a **weekend 55% SIU increase** resulted from a nightly post-1950 strip, with an average SIU increase for the week of 14%.

WASHINGTON WEEK

(*Continued from page* 55)

portant points, or give directives to the lower court to reconsider those points, there will be a precedent as important as the case.

Crosley Broadcasting will be permitted to continue operation of WLW-I on channel 13 in Indianapolis until 30 days after it exhausts its legal rights of appeal against the FCC decision ordering it off the channel and grant the competing application of WIBC, Inc., for a new tv station on that frequency.

The FCC granted the company's petition for **a stay of the order which would have put WLW-I out of business at 3 a.m. on 30 November,** giving Crosley the go ahead with its petition for FCC reconsideration and, if it loses, the right to appeal its case.

The networks have been put on warning by the FCC that at the 9 January windup of programing hearings, there will be searching questions on any number of subjects: but the Commission stressed several areas in which questions have already been framed.

These were: (1) alleged **network insistence on financial interests in programs** they air; (2) relationships with talent agencies which also produce or package programs; (3) how programs are selected with a particular view to diversity and balance in schedules, news and public affairs shows; (4) how well affiliates clear for them; (5) how ratings are used in choosing programs; (6) **whether sponsors have a voice amounting to "censorship;"** and (7) **how much voice affiliates have in program selection and content.**

The FCC has asked the Appeals Court to cancel its stay against the FCC decision to permit sale of WNTA-TV, Newark by NTA to Educational TV for the Metropolitan Area.

Commission pointed out that there is a 27 November cutoff date for the sale contract, that NTA can't continue to sell time successfully with a sales contract pending and hence would have to cancel. This would mean, the FCC said, that **the court would in actuality be deciding the merits of case without hearing argument.**

FCC added that, contrary to New Jersey Governor Meyner, the station would be just as much or more a Newark station than it is now. It also pointed out that if the sale is permitted to go through pending a final court determination, it will be **simple for the Commission to order the station returned, if the Court should so dictate at a later time.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

27 NOVEMBER 1961
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Look for another reshuffling of Colgate products among the company's stable of agencies.

Indications are strong that for one agency it will suffer a complete exodus.

The networks don't want many of their shows classified as crime, adventure, or action, but rather as general drama. And that's the way they're being designated in the Nielsen breakdowns this season.

The obvious reason: the critics have had a lot to say about not enough general drama being included in the schedules, and so the **networks are accommodating them,** at least in the rewriting of types.

For example, **The Defenders has been labelled "general drama,"** whereas Perry Mason, which also deals with crime and court jousts, remains under the designation of crime-suspense.

Such series that project action and adventure as Bus Stop, Ben Casey, Dick Powell and Dr. Kildaire—**using the same central character each episode**—are all now blanketed as "general drama."

Much curiosity has been aroused in the trade by a top echelon trend at BBDO of building up the status of the media department.

Two recent gestures in that direction: the proliferation of media v.p.'s and the heavy promotional play given what the agency calls its "new method for scientific selection of media."

Question stemming from this curiosity: will it all add up to **media eventually being made top man on the tv pole?**

It was not long ago when the air media function at BBDO New York was a **satrapy** of the tv department.

Don't be surprised if one of the lesser cigarette makers switches one of its major brands to another agency.

The brand's market share has been standing still for quite some time, and the manufacturer is moving toward the belief that a **change of copy platform** might be the remedy and that this could best be compounded by a new agency.

A story going the rounds of Madison Avenue concerns a client seeking a new home for his ad account and who made his key question: What time is it?

The responses he got from these three different types of agencies have a tinge of reminiscence of the fable about the three blind men and the elephant:

The agency strongly **oriented to research:** "We'll have one of our men run it through the digital computer and let you know."

The agency geared to turning out **stylized copy:** "You're a numbers man and you'd be out of place here."

The small, **economically-operated agency:** "Me 7-1212 says the time is ——, and you owe us 10¢."

REACH MORE LUMBERMEN IN THE TEXAS HOT SPOT

In the Beaumont-Port Arthur-Orange market over 300,000 people are connected with lumbering and agriculture. Their average effective buying income is over $6,600 per family.
You reach them and a total of over 750,000 prosperous Texans and Louisianans in this lumbering, petroleum, petrochemical, shipping, agricultural and manufacturing Hot Spot only through KFDM-TV.





Peters-Griffin
-Woodward

KFDM-TV CHANNEL 6 RADIO 560

BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

ZIV-UA production spurt

(Continued from page 10, col. 2)

ties. They assert that commitments with autonomous producers are supplements to their own productions.

Keyhole would be Ziv-UA's fourth new syndicated series sold during 1961. It also is in motion with at least two network series for 1962 use.

The three other new Ziv-UA series of 1961 are all in syndication. They are: King of Diamonds, Ripcord, and Everglades.

Advertisers

Top executive echelon of the Beecham group, British-based makers of toiletries and food products has been reorganized.

New company, Beecham Toiletry div, was formed in England to merchandise toiletries internationally, with Maurice E. Bale, now president of the U. S. firm, named vice chairman and marketing dir., and William G. Ohme named executive v.p. and general manager.

Products involved include Brylcreem, Silvikrin shampoo, and Macleans tooth paste.

MAKING FRIENDS and influencing early-morning coffee drinkers, John Blair girls Pat Paxton (l) and Mary Lou O'Connor cheerfully serve Beech-Nut Coffee and doughnuts to passers-by during a remote broadcast of WABC's (New York) Herb Oscar Anderson show in New Jersey





AWARD for public service is presented by C. Wrede Petersmeyer, Corinthian Bcdcstg. pres. (r), to Dean Borba, KXTV, Sacramento

CALL FOR HELP—Wading through the postcard response to a recent Butternut coffee contest at KGBS, Los Angeles, Sandi Delis (r) sends out an SOS for help. Public relations dir. Bill Thompson reads listeners' guesses on mystery items sealed in carafe jars to select winner





SAFETY FIRST is the rule at KING, Seattle which sponsored a free vision check for hunters. D.J.'s Ray Court (l) and Pat Lewis were on hand to greet their fans and help hunters

Advertising must make its good deeds so dramatic they warrant an increasing amount of press and public attention, John A. McGlinn, Jr., told the annual meeting of grocery manufacturers.

The Campbell Soup marketing v.p. praised efficient advertising for lowering consumer prices and even had something to say about poor advertising: "In our battle with world communism our best weapons are the promise of freedom and the hope of raising standards of living. It is certainly better to be coaxed, beguiled, induced, persuaded—by advertising—than to told by a super state what to buy and how much to pay for it."

Campaigns: Jack's Cookie Corp. (D'Arcy) launched an extensive four-week campaign to introduce three new products in eight southeastern states, using heavy spot tv . . . **Gretchen Grant** frozen hors d'oeuvres (Smith/Greenland) has scheduled humorous, off-beat 60-second spots on radio in metropolitan markets . . . **General Mills** (BBDO) introduces Betty Crocker Toffee Swirl cake mix and Toffee Fudge frosting mix in a saturation network tv campaign beginning 11 December.

Thisa 'n' data: North American Van Lines has a new marketing division, headed by C. D. Pease. Jack Schang will helm research and programs, Tunis Bond, agency relations, R. K. Smith, quality control and customer service . . . **Bell & Howell** formed a new mail order marketing subsidiary, The Robert Maxwell Co., to develop sales programs for products other than those handled by Sloan-Ashland and for a group of nonphotographic consumer products of other manufacturers. Maxwell H. Sroge is president.

PEOPLE ON THE MOVE:
Henry W. Lowe to advertising v.p. at

BRASS HAT award is presented to Arthur Godfrey by the St. Louis Advertising Club. With Godfrey are v.p. Robert Hyland, KMOX gen. mgr. and CBS v.p. (l) and president John Lamoureux (r) with plaque



EARLY BIRD catches honor: First to fill United Fund quota, WADA, Cleveland, commercial mgr. Harold Noles (r) camped outside UF's door to beat Hugh McKee of Sears, Roebuck (c) and Charles Greene



GEORGIA PEACHES graced the streets of downtown Atlanta to promote WLWA's "Peachtree Playhouse," the new early-evening showcase of movie features for tv





AIR-MALE DELIVERY—WMCT, Memphis, got the first print of "Ripcord" when two sky-diver members of the Memphis club drop-shipped the film into a nearby airfield

INFORMAL meetings marked the Taft stations management conference. Gathered here are (l to r) Sam T. Johnston, WKRC-TV, Cincinnati, gen. mgr.; Roger B. Read, Taft administration and planning v.p.; Hulbert Taft, pres.; Robert Liddell, Compton associate media dir.; Donald Chapin, Taft sales v.p.



Warner-Lambert Pharmaceutical . . . **Robert H. Gray** to advertising manager at Morton Manufacturing for its Blair, Anna Elizabeth Wade and Friendship House divisions . . . **Edward K. Shukur** to newly created post of marketing director for Helene Curtis Internacional S. A.

Agencies

Coming trends in the agency business were outlined by Ira Rubel, agency management consultant, during the recent NYU management workshop in New York.

New wave of mergers is caused by fierce competition in which large agencies can offer more diversified services, he said. Public ownership supplies the substantial capital needed, provides a simpler method of ownership transfer and doubles or quadruples the value of capital stock.

As agencies perform more diversified services, such as public relations, research, package design and merchandising, more of their compensation will come from fees, he said, giving larger profits than the current 15% commission.

Thisa 'n' data: Two Kansas City agencies, **Bruce B. Brewer** and **Jones & Hanger,** will merge 1 February, and continue under the Bruce B. Brewer name . . . **North Advertising** and Hazel Bishop will terminate their relationship after the latter's merger with Lanolin Plus, which will result in product conflict . . . **John E. Hayes** plans an expansion which will include personnel additions, enlarged production and art departments and a 75% increase in floor space . . . **Mutual Advertising Agency Network,** an affiliation of 22 independent agencies, has released a 12-page booklet outlining its history, operation, services and requirements.

Agency appointments: BOW-K Corp., Napa, Calif., to **Garfield, Hoffman & Conner** . . . Bergen county, N. J. Rambler Dealers Association to **Geyer, Morey, Madden & Ballard** . . . Simoniz to **Masius and Fergusson Ltd.** For European advertising . . . Crisp products to **Gardner** for Mimi fabric conditioner and other new products . . . Olga Co. to **Kenyon & Eckhardt** . . . Nalley's Inc., Tacoma, has retained **Beckman, Koblitz** for its Fradelis frozen food division . . . Trylon Products to **Lilienfeld** . . . Chesebrough-Ponds to **J. Walter Thompson** for Cutex and Odo-ro-no . . . Brookpark, Cleveland, has retained **Product Services** for Fabspray and other products . . . Exquisite Form Brassiere and National Sugar Refining (Jack Frost and Quaker brands) to **Papert, Koenig, Lois.**

Femme Fatale: Gardner-Taylor, Memphis, one of the only full-scale agencies owned and operated by women, picked up several national and regional accounts.

New business for the distaffers:

(Please turn to page 64)

WWTV AREA
RETAIL SALES TOP
WYOMING'S BY 91%!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

Your chances of making sales in the big WWTV coverage area (Northern Lower Michigan) are almost twice as good as in *all* of Wyoming*.

WWTV, Cadillac-Traverse City, is the undisputed leader in 36 Northern Lower Michigan counties—delivering more homes than Station B in *all* 168 quarter hours surveyed, 6 p.m.-Midnight, Sunday through Saturday (NSI for Cadillac-Traverse City—Oct. 17-Nov. 13, 1960). You would need 13 daily newspapers or 16 radio stations to even *approach* this penetration.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

**WWTV area retail sales are $832,349,000 annually compared to $436,251 for Wyoming. Source: SRDS.*

The Fetzer Stations

WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

AM-TV-FM

WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Politician "A" conducted a most aggressive battle, devoted almost exclusively to detailing his opponent's shortcomings. His opponent, Politician "R," concentrated his entire campaign on vastly exaggerated tales of his own incredible achievements. On the night before the election, Politician "A" was discussing the campaign and his own chances of winning with an older politician, who had been through a lifetime of battles.

"Well," said the veteran, "I see it this way. Your opponent, "R," did nothing but talk about himself. *You* did nothing but talk about *him*. Nobody talked about you. I don't think you've got a chance of winning."

Hagerty made many excellent points, in addition to the argument that we should take the offensive and talk about America and its accomplishments and virtues, rather than continue to fight defensively.

He made the solid point that radio and television do a far better public affairs and news job than they are credited with doing by the government, broadcasting's critics, or the listening-viewing public itself. He pointed out the well-known and lamentable fact that some of the finest public affairs shows draw disgracefully small audiences. There is, he stressed, a woeful apathy on the part of the public to keep itself informed on serious public affairs.

Informed citizenry and public affairs programs

I wonder whether it might not be a good idea for the broadcasting industry, through whatever appropriate organization or joint organizations, with whatever machinery exists, to start a most aggressive promotional campaign directed toward this general theme:

"*You owe it to yourself as an intelligent and responsible citizen to keep yourself informed. Watch or listen to the interesting and exciting public affairs shows on your favorite television or radio station.*"

Suppose the three television networks alone embarked on such a campaign with spots and every other promotional and publicity device they wield so well. Isn't it possible that this would go a long way toward increasing interest and audiences for the fine public affairs shows on all three networks and all their owned and affiliated stations? I feel this is a project worth considering.

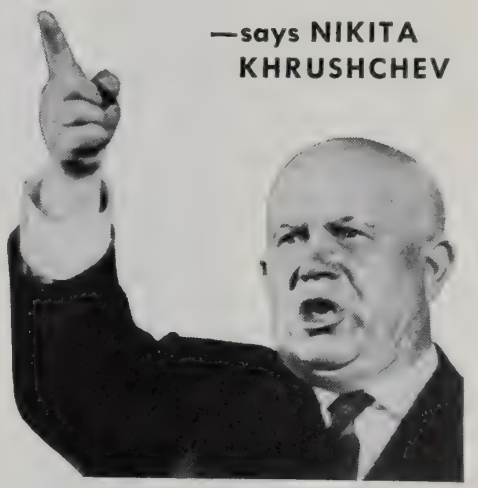
I am firmly convinced that one of the reasons radio and television are so frequently unappreciated for their public service efforts is the fact that, as Hagerty pointed out, so few people really watch or are aware of the fine jobs stations do in these areas. And the more people the industry can persuade to view and listen to its best public affairs efforts, the less effective will be the criticisms by such people as FCC Chairman Newton Minow and others.

Speaking of the Chairman—I was quite amused by the letter in the 6 November issue from a gentleman named Phil Corper of the George P. Hollingbery Co. Mr. Corper interpreted my last column on Minow as "fawning at the feet of Chairman Minow." He wound up his caustic and interesting little communique with "Gee, Joe, I sure hope you make the team."

Well, gee, Mr. Corper, you go to your church and I'll go to mine. But thanks for reading the column and taking the trouble to comment about it. I wasn't really trying to make any team. I was just, as usual, stating what I believe, as clearly as I can state it.

"Your grandchildren will grow up under Communism!"

—says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag?

★ ★ ★

"Never!" you say. But *are you sure?* What can you do to oppose Communism? There is one sure way. Help *Radio Free Europe!* What does it do? It broadcasts the news of freedom to 79 million captive people behind the Iron Curtain. It helps keep them from turning to Communism. It helps pose a major obstacle to the Russians starting a war. But Radio Free Europe needs help. It depends on individual Americans for its existence. Will you help? Give a dollar? Give 5 dollars . . . or more? Surely your heart tells you to give something—so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . .

RADIO FREE EUROPE

THE AMERICAN PEOPLE'S COUNTER VOICE TO COMMUNISM

Mail your contribution to Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York

ADVERTISING COUNCIL PUBLIC SERVICE

Phantom Bed division of BHQ Corp., Tennessee Pharmaceutical Co. and its proprietary distributing subsidiary Econ-O-Labs, Real Estate Pictorial, Guardian Discount Co. and McKenzie Boat Co.

PEOPLE ON THE MOVE:

Connor T. Flynn to international president and **Virgil A. Warren** to managing director of Affiliated Advertising Agencies Network . . . **Donald R. Sanders** to the plans and marketing department of N. W. Ayer, Philadelphia . . . **William T. Mann** to the tv-radio department at Ayer, New York . . . **Robert Previdi** to media buyer at Papert, Koenig, Lois . . . **Charles Mangel** to press relations manager at BBDO . . . **G. Warren Sumner** to account executive at Louis Benito . . . **Beryl Seidenberg** to media director at Smith/Greenland . . . **Kennett R. McMath** to v.p. at Ted Gotthelf Associates . . . **William Strosahl, Howard Shank** and **Robert Betts** to creative directors at William Esty . . . **Mort Heineman** to v.p. of creative services at North Advertising, New York . . . **Philip J. Laven** to account executive at Leo Burnett . . . **Gil Savitzky** to media director at Golnick Advertising, Baltimore . . . **Mark Noble** to marketing and research director at Fletcher Richards, C&H, for the western division . . . **Charles Fox** from Y&R to creative services head at Buchen Advertising, New York . . . **Rodney L. Willeford** to media and research director at Phillips-Ramsey . . . **John E. Chapin** to v.p. at BBDO . . . **Roy F. Weber** to account executive at Fuller & Smith & Ross, New York.

New v.p.'s: The four members of the Needham, Louis & Brorby account executive department who recently got v.p. stripes are **Jack W. Copher, Bradley H. Roberts, Carl A. Shem, Jr.** and **Frederick D. Sulcer . . . Richard M. Citron, Rudolph Perkal, Jack Vibber** and **Jack P. Whitehouse** at Hal Stebbins Inc. **Kendall J. Mau** was promoted from senior v.p. to executive v.p.

Station Transactions

A three-way transaction in Rochester, N. Y., has been consummated and approved by the FCC.

WHEC, Inc., a wholly-owned subsidiary of Gannett Co., acquired the Veterans Broadcasting share of WVET for $3,900,000. The WVET call letters will go out of existence.

Veterans' acquired, for $6,665,000, WROC (TV & FM) from Transcontinent Television Corp. and will retain the call letters. Transcontinent has bowed out of the Rochester tv and fm market.

Station Sales: WDOK (AM & FM) Cleveland, to Transcontinent Television by Civic Broadcasters. Broker: R. C. Crisler . . . **WJBW,** New Orleans, to Carmen Macri by Tarlow Associates. Broker: Blackburn & Co. . . . **WEOA,** Evansville, Ind., to J. B. Fuqua of Augusta, assuming the new call letters WROZ.

Associations

The establishment of a broadcasters National Library Foundation was recommended last week by Joseph L. Brechner, WLOF-TV, Orlando, president and general manager.

He told the NAB fall conference that the Foundation could be used to raise funds, construct, staff and maintain a permanent library building in Washington, D. C., which would house valuable broadcast material which now disappears into private collections or is lost forever.

Gene Hendryx, president of the Texas Broadcasters Association, conveyed to the group his impressions which came out of an informal meeting with Newton Minow.

Hendryx's commentary in brief:

- The FCC chairman doesn't have two horns or a forked tail.
- Minow ought to meet face to face with broadcasters to clear up any misinformation on his views.
- Though Minow has been giving most of his attentions to tv, broadcasters could expect more concentration on radio in the future, and in Hendryx's view, radio out to extend cooperation before "crying wolf."

Trouble-shooting and consultation are new services of the Georgia Association of Broadcasters.

The aim: To show the FCC and the industry that the GAB is willing to make every attempt to solve its own problems and uphold the highest standards.

New officers: Ohio Association of Broadcasters chose **Joseph Bradshaw,** WRFD Worthington, president; **James Hanrahan,** WEWS, Cleveland and **Lawrence Rogers** (Taft Broadcasting) were named v.p.'s . . . **George Whitney,** KFMB-TV (TV & AM), San Diego, was elected president of the California Broadcasters Association. New v.p.'s are **Hugh Turner,** KTIM San Rafael and **Al Constant,** KRON TV San Francisco.

Tv Stations

TvB Postscripts: The promotion of tv must be strengthened in proportion to its competitors, TvB president Norman E. Cash told the bureau's annual meeting in Detroit.

Because of tv's growth in ad dollars, competition has aimed all its shots at tv almost exclusively, he said, and their combined bureau budgets now exceed TvB's by four to one.

Glenn Marshall, Jr., TvB chairman and president of WJXT, Jacksonville warned that tv's total efforts are being fractionalized and dissipated from within. "Either we continue to agree that our total effort must be more than the sum of our individual desires, or we divide to be conquered," he warned.

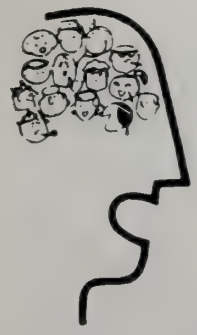
Broadcast House Enterprises, Inc., which provides services to tv and radio stations, has just been formed with Norman Gittleson as president.

The firm, which operates out of Manchester, N. H., provides an ex-

WWDC

What famous communicator said what? Here's one that's short and sweet! A four-word statement, bearing the initial letters you see above. A **forward** statement, too—nothing diplomatic or couched about it. But as we've indicated, it has its sugary aspect—as well it should, coming from one so well-bred. Put your tête to the test—then check the answer below. En garde!

On the subject of famous communicators, the letters WWDC have long spelled **radio leadership** in the rich, ever-expanding Washington, D.C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate **your** sales message.



WWDC *Radio Washington*

. . . the station that keeps people in mind

Member of the Blair Group Plan . . . represented nationally by John Blair & Co.
And in growing Jacksonville, Fla., it's WWDC-owned WMBR

Marie Antoinette—"Let Them Eat Cake"

clusive franchise service for a new copyrighted ad registered sales service, "Numbers Up," which has been tested in Omaha and Lincoln and sold to date to some 30 stations.

Thisa 'n' data: ARB division of CEIR and A. C. Nielsen signed a license agreement under certain Nielsen patents for devices used by ARB in its metered system of tv audience measurement . . . **WTMJ-TV,** Milwaukee, in conjunction with the Milwaukee Journal "Consumer Analysis" queried 885 viewers on tv's effect on children and the family. Among the findings: 75.5% said tv has had a good effect on family life (vs. 5.1% in the negative) . . . **WTIC-TV** (AM & FM & TV) dedicates its new facilities located in downtown Hartford's urban renewal project, tonight from 9-10 p.m.

. . . A new publicity service designed to bring the activities of tv stations to the attention of national advertisers, has been started by **George Green Associates,** New York. Service, limited to one station per market, will be directed by Roy V. Smith and Jack Coneybear.

Ideas at Work:

WJRT, Flint, Mich. published the second edition of its "Family Fun Book," a 16-page comic book including games, puzzles and coloring pages which promotes its ABC and local program schedule.

PEOPLE ON THE MOVE:

Robert M. Akin to director of finance at Storer Broadcasting . . . **Bob Bernstein** to public relations director at WBC . . . **John Hopkins** to president at KTVT, Fort Worth . . . **Orville Gibboney** to assistant chief engineer at WTAR, Norfolk . . . **Frank Hovore** to sales promotion manager at KTTV, Los Angeles . . . **Ross M. Holmes** to regional sales manager at WLOS-TV, Greenville . . . **Nat Levine** to general manager at KDUB (AM & TV), Lubbock, Tex . . . **Odin S. Ramsland** to executive v.p. at KDAL, Duluth-Superior . . . **Claude Cain** to tv station manager at KID-TV, Idaho Falls . . . **W. V. "Bill" Hutt** to assistant general manager at KTHV, Little Rock.

Kudos: Robert E. Dunville, president of Crosley Broadcasting Corp., is one of nine persons appointed by Governor Michael V. DiSalle to the Ohio Educational Television Commission, which will formulate plans for statewide educational tv . . . **KGO-TV** San Francisco, received a certificate of commendation from Governor Edmund G. Brown for its "Summer jobs for students" community tv campaign. Station donated $26,220 worth of air time and helped instigate similar contributions from other Bay Area tv outlets . . . **WFBC-TV,** Greenville, national sales manager Douglas A. Smith was awarded the AFA Bronz Metal for distinguished service in advertising.

Radio Stations

Don Leonard, v.p. and media director at Fuller, Smith & Ross, gave spot radio a boost before a CBS radio spot sales seminar in New York.

Said Leonard: "Everyone who has a product or service to sell can use radio and he can undoubtedly use radio more successfully than some of the media he's now using."

Leonard described radio as "the true universal medium."

Radio will receive the entire Salada Tea budget estimated at $1.5 million. Tea firm had been almost 100% newspaper advertiser before the switch.

Through Cunningham & Walsh, Salada has gone into more than 20 markets with 40-70 announcements per week. Campaign is scheduled for a year.

Offbeat Sales: Newest sponsor on **WORL,** Boston, is the International Ladies' Garment Workers Union. Spot schedule is part of the union's 10-year program to increase public consciousness of the ILGWU label.

Ideas at work:

- **KGW,** Portland, Ore., gathered over 500 discarded radios in its two-week public service campaign, "Operation Radio Rescue." Station reconditioned the radios and distributed them to local hospitals, orphanages and convalescent homes.
- **WWSW** (AM & FM), Pittsburgh, is getting salutes from listeners for its new practice of playing the national anthem every day at noon.
- **KMBC,** Kansas City, helped out in the recent transit company strike by urging automobile listeners who were willing to pick up stranded pedestrians to turn on their lights and offer lifts.
- **WTRY,** Troy, N. Y., has changed its format from "more or less rigid popular music" to a greater variety of records including big band, novelty and show tunes. Station is also eliminating 16 daily newscasts in favor of "news as it happens" and is adding some 250 "featurettes" weekly on varied subjects.

Happy Birthday: Second oldest station in the country, KWG celebrates 40 years of service to the Stockton, Calif. area this month.

A president apiece: Five Wisconsin and Michigan corporations which operate radio stations have elected new presidents to replace the late W. E. Walker who had helmed all the companies until his death.

New officers are: William R. Walker (Heart O' Wisconsin Broadcasters), Charles R. Dickoff (Broadcaster Services, Inc. and Value Radio Corp.) and Joseph D. Mackin (WSJM, Inc. and Beaver Dam Broadcasting Co.).

PEOPLE ON THE MOVE:

David R. Klemm to promotion director at WIL, St. Louis . . . **James G. Wells** to v.p. at Leland Bisbee Broadcasting . . . **D. Lennox Murdoch** to assistant to the president at Radio Service Corp. . . . **Lawrence J. Zieman** to sales department at KWK



"Move over fellas....."

For this, five key radio stations in the nation's cornbelt are used on a year-round basis by Pioneer. They are: KICD, Spencer, Ia., WCCO, Minneapolis; WHO, Des Moines; WMT, Cedar Rapids; and WNAX, Yankton, S. D. Pioneer's 15-minute news programs are usually scheduled between 12:15 and 12:45.

"We know the farmer is listening then," says Bradley.

SPONSOR: Oct. 30, 1961, Page 39

KICD IS ON THE TEAM!

(The farm SELLING team that is, son)

Represented Nationally by

VENARD, RINTOUL & McCONNELL
New York—Chicago—Detroit—Dallas

TORBERT, ALLEN & CRANE
San Francisco—Los Angeles

Cousin JIM BOWDEN
Minneapolis

St. Louis . . . **Craighton Knau** to farm service director of WNAX, Yankton, S. D. . . . **Ben Falber, Jr.** to v.p. and director of operations, **Russ Arnold** to v.p. in charge of facilities and **George Foulkes** to sales v.p. at WTHI, Terre Haute . . . **Gale Blocki, Jr.** to Chicago sales staff of WNEW, New York, radio national sales . . . **Jack Powers** to director of news and public affairs at WABC, New York . . . **Robert M. Riley** to assistant general manager at KTHS, Little Rock . . . **Boyd W. Lawlor** to v.p. and general manager at WJJD, Chicago . . . **Daniel E. Hydrick** to general manager at KBOX, Dallas.

Kudos: KOIL, Omaha, received a special award from the United Community Services for its contribution to the success of the 1962 campaign. Station taped over 100 endorsements and aired them on a saturation basis of 96 a day for the entire campaign period.

Fm

Signing on the air 12 November, Michigan's newest FM outlet, WNEM, Saginaw, has a coverage area from Pontiac to Alpena.

Under the direction of James Herrington, program manager, the station will devote two-thirds of its broadcast day to popular tunes and show music.

New office: Heritage Representatives, Bellingham, Wash.-based FM rep, has opened a New York office, headed by George Pamental.

Resignation: Leo Hoarty has left the post of general manager at WYFI (FM), Norfolk.

KFMN, Abilene, devoted an entire broadcast day to local talent recently, and secured Bank of Commerce sponsorship for the entire local talent spectacular.

The six-month young independent outlet previously two other all-day spectaculars—one devoted to opera and one to spoken word selection. Plans are under way for a December program devoted to Bible readings by Abilene ministers.

Networks

CBS TV's strategy to strengthen its Wednesday and Thursday night positions involves the reshuffle of five programs, built around the 28 December departure of "Investigators."

New contenders for Thursday, 9-10 p.m. rating honors will be a new Groucho Marx series and "Mrs. G. Goes to College." Filling "Mrs. G.'s" Wednesday, 9:30-10 p.m. berth is "The Dick Van Dyke Show," whose Tuesday time (8-8:30 p.m.) will be taken by an evening version of the afternoon game show, "Password."

New affiliate: KBTR, Denver, has joined the **ABC Radio** lineup.

CREATIVITY

Bringing the exact effect and flavor of the client's and the agency's creation intact to the television screen . . . that is CreaTVity. It is hard to define but easy to recognize in any good commercial. It requires the total effort of a crack production team, working with the most modern equipment.

CreaTVity is the reason the finest agencies choose Audio Productions to serve their most valued clients, again and again.

AUDIO PRODUCTIONS, INC.

630 Ninth Ave., N. Y. 36, N. Y. • PL 7-0760

KXYZ and KXYZ/FM

create vibrant and exciting radio for America's *seventh* largest city



❊ KXYZ (1320 kc) and KXYZ/FM (96.5 mc) Simulcast the Sound of quality 24 hours every day.

Call your Adam Young representative today for complete information on KXYZ-KXYZ/FM in Houston.

the bold musical pattern of prestige programming radiates from KXYZ and KXYZ/FM in Houston

As a stone dropped in calm water sends ripples dancing to the shore, so does KXYZ-KXYZ/FM's bold pattern of beautiful music cover the more than 2,000,000 people in and around America's seventh largest city. Coverage with depth, power and richness that is unmatched on the great Gulf Coast.

IN THE AIR . . . EVERYWHERE . . . OVER GREATER HOUSTON

Another Station of

prc
PUBLIC RADIO CORPORATION

KAKC Tulsa • **KBEA-KBEY/FM** Kansas City • **KXYZ-KXYZ/FM** Houston

One of America's Fastest Growing Radio Groups

Representatives

Rep appointments: KETV, Omaha, to **Harry S. Hyett** . . . WHIM, Providence, to **Eckles & Co.,** for New England sales . . . WRVM, Rochester, New York, WNOP, Newport, Ky., and WXTR, Providence, to **Jack Masla.**

PEOPLE ON THE MOVE:
George Pious to account executive in New York office of CBS Television stations national sales . . . **Frank DiGraci** to sales staff at Young-TV, N. Y. . . . **Ray Rhodes** to San Francisco sales staff of Sandeberg/Gates.

Film

The 1961 International Broadcasting Awards competition for the best radio and tv commercials will be centered at the WCD, Inc. studios for New York judging.

The annual contest sponsored by the Hollywood Advertising Club selects finalists, runners up, and trophy winners in 25 categories of tv commercials and 15 classes of radio commercials. This is the first year that print will be shipped to London, New York, and Chicago for the judgment of people who can't participate in the Hollywood selection.

New Companies: Lynn Tv Enterprises, Inc. has been formed by H. Gerry Girouard to distribute to tv and promote talent. The first program property is "The Red Report," a five-minute, 130-episode account on the Communist threat. It features Herbert Philbrick, the ex-FBI man who wrote the best seller, "I Led Three Lives."

Public Service

NAB, with help from the AP and UPI, arranged for some 250 interested radio stations to obtain tapes of Pablo Casals' historic concert at the White House.

The wire services carried a note polling interest and, receiving an overwhelming response, NAB concluded an agreement which stipulated that the program be broadcast on a one-time only sustaining basis.

Civil Defense: WTRL, Bradenton, Fla., ran a month-long campaign to inform listeners on how to prepare for nuclear war. As part of "Project Prepare," d.j. Bob Keehn was confined in a fallout shelter for one week. . . . **WMCA,** New York, held a 24-hour remote broadcast from Times Square to kick-off "Operation Survival." . . . **WKBW,** Buffalo, ran an experiment in which station employee Kay Bee lived for two full weeks in a fallout shelter with a direct line to the station.

Public service in action: WAST-TV, Albany, will score an historic first 3 January when it televises the opening session of the New York State legislature. . . . **CBS** donated $35,000 worth of tv equipment to WGBH-TV, Boston's educational station destroyed by fire last month . . . **WOWO,** Fort Wayne, still receives community praise for its 15-year-long practice of announcing emergency "no school" announcements. Over 700 school principals carry WOWO code cards and make good use of them in the heavy Indiana snows.

Equipment

Breakthrough in tv sportscasting, an electronic supplement for videotape recorders which can slow action to one-half speed and multiples of one-half, has been developed by a six-man ABC engineering team under Al Malang.

The VTX (Videotape Expander) got its first on-the-air trial 23 November during the NCAA football game on ABC TV. Action highlights were recapped in slow motion during halftime and following the game.

The network, which launched the development of VTX because of its accelerated sports schedule, plans to use the process on "Fight of the Week" and other action sports shows.

High on the agenda of industry problems facing this week's winter conference of the EIA are implications of the FCC program for promoting wider use of uhf and a review of the New York city experiment. Other topics of concern:

- Equipment used in closed-circuit tv teaching systems.
- Recommendations on renewal of the Reciprocal Trade Agreements Act.
- How the European Common Market expansion effects U. S. export business.
- EIA position on federal ownership of space communications research and development contractor patents.
- Creation of EIA committee to make technical recommendations to FCC on AM stereo radio.

New products: University Loudspeakers, Inc., has a new Uniline sound column which offers the highest power handling capacity in the columnar loudspeaker field, using dual-element speakers similar to those used in high fidelity sound reproduction. . . . Marconi Radio has a new high-power (250 kw) short-wave sound broadcasting transmitter, using trapezoidal modulation and vapor-cooled main valves.

Thisa 'n' data: An engineering committee of **NAB** has begun work on a project to update existing recording and reproduction standards and include a new section for stereo. . . . Norelco has published their latest high fidelity equipment and components catalog.

New Agency: Marsan Industries has appointed the **Metlis & Lebow Corp.** to handle advertising and **Richard D. Gersh** to do publicity for its Pixicam closed circuit tv equipment.



All-Transistor RCA Tape Recorder, Type RT-21

Ideal for Stereo or Monophonic Recording

You'll Appreciate These Convenience Features:

- Continuously variable cue speed control
- Easy access to all components
- Tape lifters DC solenoid operated
- Sapphires used to lift and guide tape
- Interlocked record operation
- 3¾ and 7½ in/sec tape speed provided (15 in/sec available)
- Half track recording with full or quarter track optional. Rack or console mounting.

"Convenience" features make operating the RT-21 Transistor Tape Recorder a pleasure. Many new RCA developments are included in this truly professional audio recorder which is the first audio recorder to include continuously variable cue speed control. Remote control of all operating functions greatly improves operator flexibility. Basic recorder is supplied in two sections—a transport tape panel and a control panel, permitting custom or standard rack mounting. A portable carrying case is also available. Duplicate record-playback amplifier is available for two or four track stereo recording.

For complete information write to CA, Dept. BD-264, Building 15-5, Camden, N.J. In Canada: RCA VICTOR Company, Ltd., Montreal. Another fine new product from the Broadcast and Television Equipment Division of RCA.

The Most Trusted Name in Radio
RADIO CORPORATION OF AMERICA

WHAT ARE YOUR PHOTO REQUIREMENTS?

QUALITY—

Do you get top quality? yes ☐
(Our excellence is "known by the companies we keep.") no ☐

SERVICE—

Do you get the service to meet newspaper and magazine deadlines? yes ☐ no ☐
(Our ordinary delivery is 24 to 36 hours—one hour on request.)

DEPENDABILITY—

Do you have photo coverage at a moment's notice whenever the occasion arises? yes ☐ no ☐
(We have a staff that is large enough to cover simultaneous assignments—and in a hurry.)

RATES—

Do you pay a reasonable fee for your photographs? yes ☐ no ☐
(Our rate is $22.50 for a minimum assignment of three negatives.)

COLOR—

Do you pay as little as $2.00 for quality 8x10 Ektacolor (Type C) prints? yes ☐ no ☐

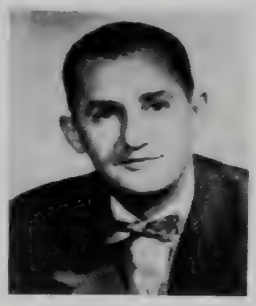
If ALL "yes" boxes are checked, chances are 100 to 1 you are using

BAKALAR-COSMO PHOTOGRAPHERS
111 W. 56th St., N.Y.C. 19
212 CI 6-3476



If you have even one "no" box checked, be sure to call us (no obligation) for more details.

Tv and radio NEWSMAKERS



Grady Edney got his v.p. stripes from Storer Broadcasting and will helm national radio programing in that capacity. Edney, who joined Storer in 1957 as WIBG, Philadelphia, program manager and moved up to national radio program director in 1959, sports a 20-year track record in broadcasting. He began at WSJS, Winston-Salem, in 1941, was program director of the American Forces Network in 1946, and returning to the U. S., served as program manager at KCBQ, San Diego, and WBZ, Boston, Mass.



Clyde C. McClymonds, manager of special services for Storer since 1953, was also made a v.p. He joined the company in 1940 as an engineer and in 1941, he helped in the construction of WWVA, Wheeling. McClymonds first began his engineering career in 1939 at WCSC, Charleston. During the war years he was employed as a civilian in the Signal Corps and returned to broadcasting in 1945 with WHBC, Canton, O. He rejoined Storer in 1947 when it was still the Fort Industry Co. in Detroit.



Frank Beazley, veteran broadcast salesman, has been appointed general sales manager of WCAU-TV, the CBS o&o in Philadelphia. Beazley goes to Philadelphia from New York, where he was account executive for CBS tv stations national sales. Previously he was with the network's national sales organization in Chicago and San Francisco and with the sales department of KNXT, the network o&o in Los Angeles. He is a native of Oklahoma City and a graduate of Stanford University in California.



Michael E. Drechsler moved up to the spot of station manager-operations at WKNB after two years at this Hartford station as assistant manager. He was formerly with the Beacon Broadcasting Co. and the Newark *Star-Ledger* in New Jersey, and for a time was with NBC in New York. Drechsler also produced, directed, and wrote tv scripts for the U. S. Army while serving in the Signal Corps. Civic minded, he's active in the Mental Health campaign, the Chamber of Commerce, and religious groups.

The seller's viewpoint

Fm's advertiser appeal lies in its ability to deliver quality, asserts Bob Richer, head of the recently-formed rep firm that bears his name. He warns those who would have fm go after mass audience via more balanced programing that this would tend to interfere with the medium's raison d'etre.—*to deliver audience that's tops in disposable income. He draws an analogy between fm and* The New Yorker *magazine, stating that the latter's circulation is relatively low, yet it carried more advertising in 1960 than any other publication. In addition, he calls for more complete fm audience size data.*



What are we doing to fm?

There has been considerable talk recently about the growth of fm and, in fact, a recent article in one of the trade magazines heralded fm as a mass medium capable of delivering mass audiences.

In my opinion, this is a most serious mistake, for if fm is to truly survive and prosper, it must remain a limited medium and not concern itself with delivering tonnage. At all costs, it must avoid the numbers game.

Oddly enough, it is the fm broadcaster himself who is creating this hazard, not the advertiser or his agency. The man who pays the bill long ago learned that in most cases it is not nearly so important to have masses of circulation as it is important to have efficient circulation. He is interested in advertising his product to people who are willing and *able* to make the purchase. Better to have a few of these than to have a message wasted on many who are willing but *unable*.

The fm broadcaster has lived in the shadow of am and tv for so long that he seems to feel inferior unless he can deliver the same numbers as those delivered by his larger media cousins. This, of course, is sheer nonsense. The whole idea of fm's appeal to an advertiser lies in its ability to deliver quality, and quality is seldom available in large numbers. *The New Yorker* magazine has a circulation of only 432,953, but it carried more advertising in 1960 than any other publication. The reason, pure and simple, is that its audience is just about tops when it comes to prestige, social awareness and disposable income. In many respects it comes quite close to matching the quality of the fm audience.

Perhaps one of the reasons most fm operators have such a consuming desire for numbers is because many of them were or are am operators as well. In today's am market, any buy that comes in for over $1.00 spent to deliver 1,000 listeners is considered out of the question. To approach this type of figure in fm requires the station operator to either reduce his rates to such a degree that an agency can't be bothered to plan a spot buy in his medium or else he can try to pump up his circulation. Either way he gets hurt.

The fact that advertisers have not seen fit to spend more than $1.00 per 1,000 in am is an indication of what they think of the audience quality. Fm however, with its quality (if we can keep it), can maintain a higher c-p-m with little or no difficulty. The four-color, cost-per-thousand of *Life* is $6.99, *McCall's* is $5.65 and *Time* an incredible $8.41.

The advertiser is generally agreeable to paying a higher c-p-m for fm provided he has two items at his fingertips. First, he must have a fairly good idea as to how many people *will* receive his message (and I repeat, it doesn't have to be astronomical) and, second, he must have a fairly good idea of the demographic characteristics of that audience. Fm has done an adequate job of providing information on the latter, but has done a lamentable job with regards to the first. The reason for this failure, of course, brings us back to the original premise. Quantitative research has been slow because of the fear that the smaller numbers would alienate advertisers. Ridiculous!

In summary, let me point out a few facts: Frequency modulation (and I exclude am stations duplicating programing) has had its appeal because of the quality of its programing and the quality of its sound. This has drawn the listening connoisseur—a comparatively rare commodity and one for which advertisers are willing to pay a premium. Dilute this audience with lower income, less discerning listeners and we destroy one of the most powerful marketing influences available to the perceptive advertiser today.

The time to protect this incredible selling potential is now. Let's not recklessly expand the audience, instead let us deliver what we have in a logical manner.

SPONSOR SPEAKS

Get out and see them

Our hats are off to Pete Cash and the TvB Board of Directors for the highly successful series of meetings held recently in Detroit with automotive advertisers and agency men (see page 25).

It was a shrewd, beautifully timed and executed job of industry-to-industry selling and illustrated once again the value of the "get out and see 'em" approach.

Actually, we've been witnessing a very healthy trend in recent months toward more direct, local-level contacts between sellers and buyers of tv and radio time.

Leonard Goldenson and Ollie Treyz of ABC, for example, have nearly completed the task of personal calls on each of the country's 100 top advertisers, an almost unparalleled undertaking for a network president and board chairman. And as Olly told SPONSOR recently, "we went to listen and learn —not to sell."

Such a grass roots approach works equally well for buyers. The other day we were talking to James Delaney, advertising manager of Sinclair Refining, who told us of Sinclair's recent country-wide search for local-level tv and radio programs.

According to Delaney, until an advertiser gets out in the field and sees and hears what's really going on, he has no idea of the opportunities in broadcast advertising.

For years, SPONSOR has urged broadcasters, advertisers, and agency men to drop their habit of office-bound, arm-chair thinking and start making calls. There's just no substitute for first hand knowledge of people, places, and projects.

We're happy to see such encouraging signs that "Operation Grassroots" is receiving so much support.

And while we're on the subject, we'd like to suggest the same sort of undertaking to Governor Collins in his relations with the NAB membership.

In our opinion, Governor, 100 individual calls by you on radio and tv stations on their own home grounds would do more to strengthen your knowledge of broadcasting and broadcasters, and their understanding of you, than any other project we can think of.

We hope you'll consider it seriously in 1962.

10-SECOND SPOTS

If it isn't one thing, it's another: James C. Hagerty, ABC v.p. in charge of news, special events and public affairs, opened his 6 November address to RTES-BPA with a striking comparison between his current preoccupations, and those of his recent career as Presidential press secretary.

Here's how he spelled it out:

"For the last eight years, because of my job, my interests were centered on many aspects of the political life of our nation—on defense capabilities, scientific advances, foreign policy and a complex of domestic problems—on the strength of the economy at home and on the awesome question of war or peace abroad.

"Today—only 10 months later . . .

- My defense: adequate protection against outside packagers
- My science: Nielsen, Tv-Q and Arbitron
- My foreign policy: establishment of peaceful coexistence with Madison Avenue
- My complex of domestic problems: Huntley-Brinkley and Doug Edwards
- My economy at home: cost control
- And the awesome question of war and peace—Newton Minow."

No biz like show biz: WNTA-TV, Newark, N. J., has been fending off a barrage of phone calls ever since the outlet initiated the highly offbeat technique of animal-delivered station breaks. Utilizing its collection of animal lip-synchronized excerpts from old Pete Smith Specialties, the station has been dubbing its announcers' voices into the filmed mouths of an orangutan, water-buffalo, lion, tiger, and more domesticated types such as a sad-eyed beagle, and a silky Persian cat.

Those incoming phone calls are from viewers anxious to carve out a show biz career for their pets. One lady pitched at length on behalf of her chicken which she said could sing and dance. In an effort to dissuade her gently, a station official asked if the chicken could deliver the outlet's call letters. Her anguished reply: "By the time I could teach it to do that, you may be out of business."



WGN RADIO

delivers more counties*
more homes**
more adult listeners**
than any other Chicago radio station!

Member of Quality Radio Group, Inc.

IN CHICAGO, WGN RADIO means quality programming and dedicated community service.

CHICAGO: 2501 Bradley Place, LAkeview 8-2311

NEW YORK: 220 E. 42nd Street, MUrrayhill 2-7545

Represented by Edward Petry & Co., Inc., except in Chicago, New York, Philadelphia and Milwaukee.

*Nielsen NCS 61, Advance Station Service.

**Nielsen, August-September, 1961, Chicago NSI Report (average quarter hour—Sunday through Saturday, 6 a.m. to 12 midnight).



THE BUSY RED PHONE AT TTC!

All TTC stations base their operations on deep, penetrating news coverage . . . especially on the local level. Now 54 men and women in the 7 TTC newsrooms are united into a team by this new TTC red-phone hookup. With stations on each coast and in Mid-America, TTC newsrooms will get first hand reports -- first -- from any area. • The point of all this is not just to trumpet about what big operators we are in news. The point is that a large part of the selling force of TTC stations is generated by this news policy . . . and we can prove it. • TTC stations will continue to concentrate on substance in programming, because we believe real substance is the only quality that will continue to support broadcast sales long after the fads have faded out.

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

TTC

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

4 DECEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



NBC's 35th YEAR MARKS AD MILESTONE

NBC celebrates 1926 birth of network broadcasting and advertising industry growth

Page 37

Bad weather is good business for radio spot

Page 42

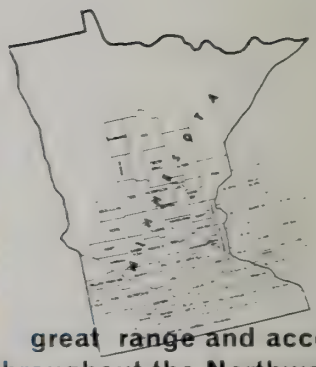
Creative tips on 'good' copy from Hollywood pros

Page 44

Rating points are human after all, says Nielsen

Page 48

DIGEST ON PAGE 4



BASIC MARKET: WCCO Television's huge 66 county coverage area has a prosperous population of 2,942,900‡ It boasts an effective buying income of $5,358,994,000. Of this, $3,751,384,000* is spent annually in retail sales. There are 762,700† television homes in the market representing a 90% penetration. These few figures describe the rich and vast market that is served best by WCCO Television.

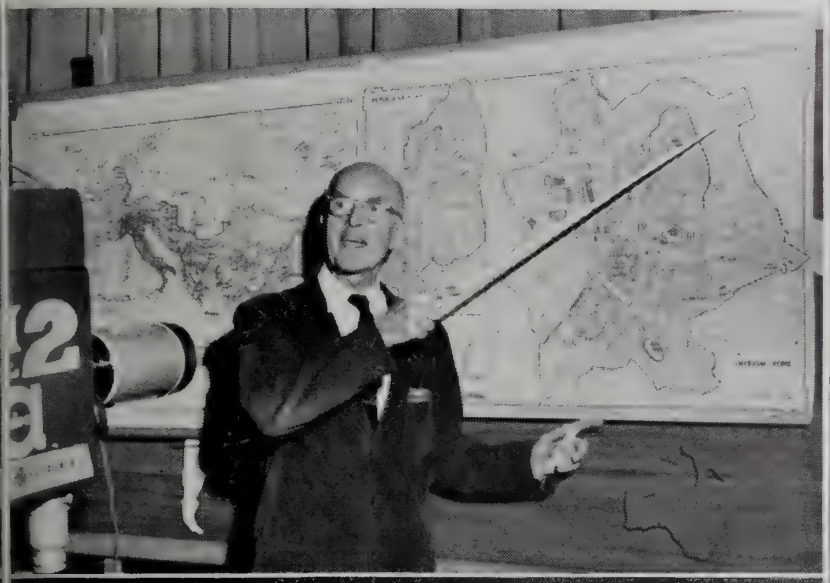
BASIC FACT: WCCO Television, with its great range and acceptance throughout the Northwest area, is the single medium you need to sell your product in this great market. More than the dominant station, WCCO Television is the medium to buy FIRST OF ALL! For more basic facts on the Minneapolis-St. Paul market call WCCO Television or Peters, Griffin, Woodward, Inc.

*Sales Management May 1961 ARB

BASIC MARKET

"COMMUNITY CAMPUS"

. . adult education for thousands of St. Louisans



The NEW Spirit of St. Louis

Every Saturday morning KTVI becomes a mammoth classroom as thousands of Missouri and Illinois residents within a 50-mile radius of St. Louis tune to the adult education program, "Community Campus", now in its fourth consecutive year. KTVI's emphasis on public affairs programming that *builds* and *holds* viewer audience instead of just "filling time" is another reason why . . .

IN ST. LOUIS THE QUALITY BUY IS KTVI

Represented nationally by BLAIR-TV

KTVI CHANNEL 2 abc ST. LOUIS



Main Studio at WDBJ-TV. New building is one of the largest and most modern in the entire South. Finest technical equipment — 316,000 watts e. r. p. — CBS affiliate.

WDBJ-TV Brings You the News About Wealsome Western Virginia!

The prosperous, solid Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For high ratings at low costs, you're right to use Roanoke and WDBJ-TV.



By A Dam Site. Completion of Smith Mountain Dam (artists conception above) will put another big man-made lake in the heart of WDBJ-TV territory . . . to create new opportunities for sports industries.

Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7

ROANOKE, VIRGINIA

© *Vol. 15, No. 49* • **4 DECEMBER 1961**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

NBC celebrates its 35th

37 Hollywood ceremonies will commemorate 1926 start of America's first broadcast network and milestone in annals of national advertising

Let it snow, says radio

42 Winter's wrath means big business for national radio advertisers with special bad-weather products, services for sale; radio flexibility a key

Honorable Elmo Ellis gets around

44 The WSB, Atlanta, program manager appears in 'brain,' Japanese reprint magazine, with SPONSOR story on how to program creativity in radio

How to write a 'good' commercial

44 A U.S.C. professor thinks he has some answers. They're based on an analysis of 15 successful radio/tv commercials turned out in Hollywood

Same old offer pulls 'em in

46 Publisher makes same offer day after day, month after month, via spot radio; he's sold 2,000,000 books over last three years and is going strong

'Received your pen and . . .'

48 Letters received by Nielsen following an NCS sampling operation prove that rating points are, after all, human beings with mixed feelings

World famous artists never had it so good

49 Cleveland tv station promotion man applies a bit of billboard artistry to five famous masterpieces and puts them to work as station I.D.'s

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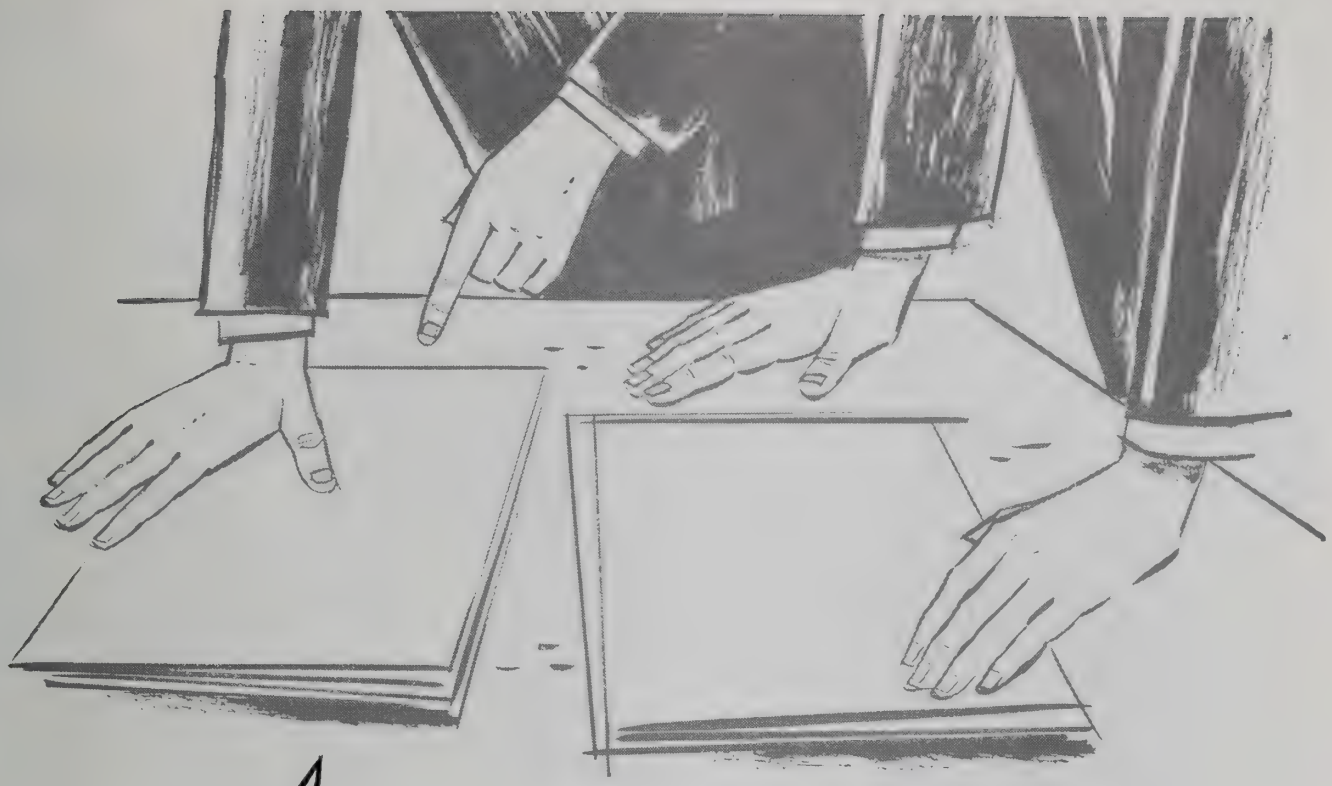
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See where Des Moines is a "preferred city" for the 7th straight month in Sales Management's business activity forecast?

Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

Buy "the live ones" — KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

KRNT

RADIO AND TV — Des Moines

An operation of Cowles Magazines and Broadcasting, Inc.

REMEMBER WHEN ?



ILLUSTRATION COURTESY OF THE BETTMANN ARCHIVE

Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available to only a few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women, and children in the WGAL-TV viewing audience.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

4 December 1961

SPONSOR-WEEK

WNTA-TV CLIFFHANGER

Legal lessons provided in 1) dramatic lift of stay followed by 2) payment tangle on $6.2 mil. deal

A stunning example of the hazards of station transfer—one likely to provide important lessons to be remembered for a long time to come—was provided last week in the NTA-ETMA negotiations over the sale of WNTA-TV, New York.

Prior to 27 November the sale seemed off because a Circuit Court of Appeals in Washington, D. C. had imposed a stay. The sale contract provided the deal would be off unless it was closed by the 27th. Then, at the very last minute the court reversed itself and lifted the stay imposed by the three-man panel. It came as a complete surprise that the sale would be able to go through after all.

But on Tuesday, as dramatically as the legal impediments were cleared away, financial obstacles arose which now appear insurmountable.

In brief, ETMA refused to pay for something which it was not quite sure it could legally own. NTA broke off negotiations when ETMA refused to pay in full in advance of final court approval.

The case is full of precedents, apparently, which expose difficulties in the present machinery for station transfer. A special complication in this case was that the buyer intended to make the station an educational one. Hence advertising on the station fell off during the five months of negotiation.

Leonard Davis, president of NTA, said he could not sacrifice more than that period of uncertainty. He announced that the station would

(Continued on page 10, col. 2)

NETS $58 MIL. SEPT. UP 13.4% OVER 1960

Network tv billings for September were up 13.4% in 1961. The monthly gross time figure this year was $58.3 million, compared to $51.5 million in 1960, according to LNA/BAR reports released by TvB.

For the entire first three quarters of 1961 network billings were $538.7 million, 9.0% above 1960's $494.4 million.

From January through September 1961 each network's gross time billings were as follows: ABC TV, $138.7 million, up 23.0%; CBS TV, $199.0 million, down 2.6%, and NBC TV, $201.0 million, up 13.4%.

For September alone ABC TV was up 28.5% to $15.3 million, CBS TV was up 7.0% to $22.6 million, and NBC was up 10.8% to $20.4 million.

Since January NBC TV had top monthly billings for seven months; CBS TV was first in July and September.

For three quarters daytime on networks has been up 19.6% to $176.5 million and nighttime rose 4.4% to $362.1 million.

In September only daytime rose 19.1% to $19.2 million and nighttime was up 10.7% to $39.1 million.

Weekend daytime showed a sharp rise in September. Since the beginning of the year Saturday-Sunday daytime has been up 11.5% compared to 21.2% for Monday-Friday daytime. But in September alone weekend daytime rose 36.0%, compared to 15.7% for weekday.

In dollars, weekday was $149.0 million and weekend was $27.5 million for three quarters. In September, they were $15.5 million and $3.7 million, respectively.

Tv/radio home counts for 18 states ready

Up-to-date tv and radio home counts, the first authoritative figures in ten years, have been released on 18 states to subscribers of NCS '61.

Advance reports were previously circulated. Final reports have awaited a tally with the 1960 census.

Total homes (to nearest thousand) with percents for tv and radio homes (per cent signs dropped and respective figures separated with slash) for the 18 states are as follows: Colorado, 541, 87/94; Connecticut, 775, 94/95; Delaware, 132, 92/94; Idaho, 196, 88/94; Louisiana, 905, 85/86; Maine, 282, 92/89; Montana, 204, 82/94; Nevada, 95, 86/90; New Hampshire, 182, 92/93; New Mexico, 257, 82/89; North Carolina, 1,217, 84/84; North Dakota, 174, 88/95; Rhode Island, 259, 95/95; South Dakota, 196, 86/94; Tennessee, 1,010, 84/88; Utah, 246, 90/92; Vermont, 111, 90/93; and Wyoming, 100, 81/93.

SCREEN GEMS' FIRST ANNUAL OPEN MEETING

Screen Gems, nine-tenths of whose stock is owned by Columbia Pictures, held its first public annual stockholder's meeting last week.

Columbia owns 2,250,000 shares and 288,400 were offered to the public this February.

A substantial rise of fiscal first quarter (summer) earnings was reported, $341,735 for 1961 compared to $152,545 last year. Gross income was $7,448,000 against $6,218,000 for the quarter in 1960.

In the year ending 1 July 1961 Screen Gems grossed $55.8 million for net income of $2.7 million compared to $41.7 million and $1.6 million the year before.

International income for fiscal 1961 was $7.8 million, compared to $5 million for 1960, giving Screen Gems the claim of being the leading international distributor.

In an elaborate tv film presentation using tv film and automatic slide projection techniques, other Screen Gems departmental activity was reviewed.

These included Canadian production, licensing, re-runs, feature film sales, syndication production, tv commercials production, audience research, and station ownership.

Licensing revenue increased ninefold since 1958, from $4.5 to $40.5 million. The figure in 1960 was $16.2 million.

Business written during fiscal 1961 but not to be billed until fiscal 1962—the sales backlog—is $21.8 million, higher than ever before, including 1960's $17.4 million.

More re-runs are available, too, for national use than ever before. There are now 373 half-hours and 66 hours, compared to 279 half-hours a year ago. These figures do not include 1,015 half-hours and 1,500 feature films available for local syndication.

Recent Screen Gems diversification includes purchases of Elliot, Unger & Elliot, a tv commercials producer, the organization of Audience Studies, Inc. for all-industry program research, and broadcast interests in Puerto Rico, subject to FCC approval of all of WAPA-TV and a portion of WOLE-TV.

Re-elected by identical votes with but a single exception were these

(Continued on page 62, col. 1)

1961 NETWORK CPM RANGE IS $4.02-$4.81—NIELSEN

In the latest Nielsen Cost Per Thousand Summary Report of evening weekly shows, NBC TV emerges with the most economical network average, and with a 6% lead over CBS TV and 20% over ABC TV.

Respective costs-per-thousand reported for the three networks were NBC TV, $4.02; CBS TV, $4.26, and ABC TV, $4.81.

For NBC the figures compare well with 1957, when its report indicated a $3.91 cost. At that time CBS TV was only $3.47 and ABC TV as $4.01.

CBS TV's cost-per-thousand lead in 1957 was reflected again in the 1959 report with $3.75; ABC TV's, $3.89, and NBC TV's, $4.66.

U.S. to U.S. via short wave

U. S. international commercial short-wave looks like it may be getting an unexpected bonus: an audience within the U. S.

WRUL. Metromedia's short-wave station transmitting out of Scituate, Mass., has been getting program listings lately in the Sunday section of the New York Herald Tribune.

It's said to be the first time a major newspaper has included international shortwave in its regular listings.

Programs, although intended for Europe, Africa, and Latin America, can be easily picked up in the U.S.

JERGENS BUYS NBC DAY AND NIGHT

Jergens (Cunningham & Walsh) has made a large daytime and nighttime minute participations buy on NBC TV.

It will have alternating quarter hours in three of six shows daytime shows for 52 weeks.

The nighttime side includes 13 weeks, starting 5 January. List of shows includes Laramie, Robert Taylor's Detectives, and International Showtime.

ABC TV vs. NBC TV on Nielsen lead

Mid-November Nielsens give either ABC TV or NBC TV the ratings advantage, depending on whose latest communique you read.

ABC TV says it wins the laurels if you look at the Nielsen 24 market report (week ending 19 November) and take into account averages of every quarter hours from 8:30 to 11 p.m. Monday through Friday.

NBC TV's counter is that the November II, Week 1 Nielsen Multi-Network Area report gives it a 6% advantage over CBS and 15% over ABC in ratings from 7:30-11 p.m. six days plus 7-11 p.m. Sundays.

ABC says it has three nightly wins with two each for the other nets. that it has five of the ten shows with a 40 or better share, plus seven of the top 20 shows.

NBC's counter-barrage is that it has three nightly wins, 23 half-hour wins, and five of the top ten.

The in-fighting between ABC and NBC gets very heavy on share of new programs. ABC says it has the only two new shows (Ben Casey and Corruptors) among the ten best shares—while NBC points out its new programing averages a 31 share compared to CBS' 26 and ABC's 24. while even at the 24 share level two-thirds of ABC's new shows are below this mark while five-sixths of NBC's new efforts are above it.



a statement of

WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

For many months we have been using this space to convey some opinions that we have felt were pertinent to this industry and the problems with which we are faced. Yet we are not wholly without personal axes to grind and so we would like to take this opportunity to give a small "station pitch."

What—WWLP Channel 22 (with sister station WRLP Channel 32)

Where—Springfield, Massachusetts (and Greenfield, Mass.)

When—on-the-air since March 17th, 1953 (Irish timebuyers please note)

Power—219 KW from 700 feet above average terrain

Studios—three large ones with rear screen and two VTR's & separate studio control

Color—of course, we're NBC and we originate local films and slides in color as well

Remote—the only one for miles around. (we have originated shows for all 3 networks) but it's busy all the time (3 cameras with VTR)

Staff—82 of the most loyal and competent people in the business and we have the lowest turnover rate in the industry

Cost—PEANUTS

Results—Just ask anyone who lives here if we get results, or ask the man who bought some

Record—". . . WWLP . . . has shown a record of exemplary public service programming in generously providing its facilities for the advancement of the civic, cultural, charitable, educational and religious needs of the Springfield area. These services have been of genuine value to the community. . . ." FCC Memorandum and opinion of August 2, 1960

Represented nationally by HOLLINGBERY

GRASS ROOTS RADIO GOOD IN '61 & '62

"Grass roots" radio stations expect substantial increases in billings in 1961, according to Sidney J. Wolf, president of the Keystone Broadcasting System.

His conclusion was based on preliminary analysis of a survey of selected KBS stations in which 89 replied to a questionnaire.


Sidney Wolf

In brief, about three-fifths expected billings gains, and less than one-third expected billings losses. Gains of the order of 17% were typical, while losses of only 11% were expected by the minority.

About five-sixths of the stations studied serve markets of 50,000 or less. Most derive their income from local advertising, which they expect to increase in 1962. Those who foresee a decline for themselves, see it mainly in national advertising.

But on the whole stations studied were optimistic. Some 85% expect business to improve in 1962.

During 1961 stations did better and better as the year rolled along. During the first quarter 34 respondents found business up and 28 found it down. But by the third quarter 51 stations found increases and only 24 had decreases.

Projections for the fourth quarter were for business to be up, said 50 stations, while only 15 expected a decrease.

Stations that found business level in 1961 varied little, ranging between 9 and 13 respondents quarter by quarter.

For the year as a whole 44 reported 1961 would be better than 1960, 23 reported it worse, and only five reported it even.

WNTA-TV cliffhanger

(Continued from page 7, col. 2)

resume its normal commercial service after 4 December, if the agreement terminates.

Prime mover in obtaining the stay of the sale was New Jersey Gov. Robert S. Meyner, who wants to keep the station as New Jersey's only assigned tv outlet. It was his appeal that resulted in the stay lifted only last Monday.

Unless either ETMA or NTA changes its position on manner of payment before today, portions of the $6.2 million raised to purchase the station will be returned to those New York network stations and independents who made contributions for this purpose.

It's known that WNTA-TV has been negotiating for new programing, including the new baseball team, the New York Mets, tv rights of which were purchased recently by Rheingold beer.

DuMont alumni to hold meeting

Alumni of the DuMont Television Network, its successor, WABD, New York, and present station WNEW-TV, will hold a sixth annual reunion on 4 December in New York.

DuMont alumni with important posts at present include these: Don McGannon, president, WBC; Jim O'Grady, executive v.p., Adam Young; Halsey Barrett, Katz; Ted Bergmann, Revlon; Werner Michel, v.p., Reach, McClinton; Ed Kletter, Parkson; Ed Koehler, BBDO; George Barenbregg, Rollin Broadcasting; Bob Bernstein, Mel Goldberg, and Jerry McKenna, WBC; Bob Coe, v.p., ABC; Joe Cox, ABC; Larry Israel, national sales manager, TvAR; Bill Walters, PGW; Bill Vernon, Blair; Frank Martin, Blair; Bob Jones, Petry; Jim Graham; Reach McClinton; June Glover, Revlon; Bill Overmeyer, C. J. LaRoche; Dick Hamburger, Ziv-UA, and Don Softness, Softness Group.

BREDOUW TO HEAD ABC AIR PROMOTION

A former professional springboard diver who was also at one time a free lance music arranger, conductor, and trumpet player has been appointed director of on-the-air promotion for ABC TV.

He is Jerome Bredouw, coming to ABC TV from 20th Century Fox, where he was director of special projects for the past year.


Jerome Bredouw

Besides all this, Bredouw has an agency background, too. He was with Y&R in San Francisco for three years, writing and producing radio/tv commercials.

Nor is print omitted from Bredouw's record. He was a member of the art department of the Kansas City Star.

A native of Kansas City and a graduate of the Conservator of Music there, Bredouw will now make his home in Manhattan.

NBC not interested in P. M. East for late night

NBC has emphatically denied that it's interested in WBC's P.M. East & P.M. West as a replacement for Jack Paar when he exits in the spring.

An NBC spokesman asserted that while the network was open to suggestions on the late night programing switch its people have not yet had even a single outside meeting on this program proposal.

Local radio's strengths

Local-interest programing and local-selling personalities are the two great strengths of radio, noted Paul Blakemore, advertising director of John Blair in an address last week before the Des Moines Advertising Club.

More SPONSOR-WEEK continued on page 62

555/5th

FCC vs. vhf

I am enclosing a carbon copy of a letter from Governor David L. Lawrence of Pennsylvania to Mr. Minow, Chairman of the FCC and to all other members of the commission, regarding his stand on the deintermixture of the Erie market.

Feel free to use all or any part of this letter.

Robert Lunquist
commercial manager
WICU
Erie, Pa.

● Gov. Lawrence's letter to Chairman Minow, submitted by Lunquist for SPONSOR readers, is printed below in its entirety.

Hon. Newton N. Minow
Chairman, FCC

Dear Mr. Minow:

I am writing to you and to the other members of the Federal Communications Commission to urge that the only vhf channel, channel 12 of Erie, be preserved for this city and for the very important area which it serves for the following reasons:

1. This is the only vhf channel within 100 miles of Erie, the closest being assigned to Buffalo, Cleveland, and Pittsburgh.

2. Deletion of channel 12 would deny the only Grade B service to: (1) all of Crawford County; (2) at least 75% of Warren County; (3) over 50% of Venango County; (4) about 30% of Mercer County.

3. The terrain to the south and east of Erie is highly unfavorable for the propagation of uhf signals.

The detailed engineering reasons for maintaining channel 12 at Erie were placed before the Commission in 1957 and are part of Docket No. 12076. The Commission ruled against deintermixture at that time and the facts leading to this decision have not changed as of this date.

In view of the fact that deintermixture would eliminate direct service to many residents of Pennsylvania, I am stating my most serious objection to the removal of the vhf channel from Erie at this time and until such time as the Commssion has fully attested the possibilities of a countrywide uhf system.

David L. Lawrence
Governor
Commonwealth of Pennsylvania
Harrisburg

Demographic research has value

It was with great interest that I read "Radio research: What next?" in the 9 October issue of SPONSOR. I'm happy to see that many of the major agencies have become aware that average ratings are not the whole story. Demographic breakdowns are essential to understanding the type of potential customer available to a client when he has a schedule on a radio station.

Recognition of this fact particularly heartens us here at WCBS for we have long been proponents of the value of demographic research which can fill out the bare skeleton of statistical data with the true flesh and blood characteristics of a listening audience. In the beginning of the year, we had Pulse prepare for us a demographic breakdown of the audience characteristics of the listening audiences of nine major New York stations including WCBS.

The final results of this Pulse profile report proved to be an invaluable sales tool. Enclosed is a copy of the presentation which was prepared on the basis of this special Pulse study. We are currently preparing questions and exploring areas which we would like to have included in a second Pulse profile study.

Sam J. Slate
v.p. and general mgr.
WCBS
New York, N. Y.

● Copies of the brochure based on the Pulse study can be obtained by advertisers by writing WCBS, 485 Madison Avenue, New York 22.



WITH WBT RADIO YOU FOCUS ON THE ONE WHO PAYS THE BILLS

"Is this the one you want me to try, Mom?" Her mother in the background is one of the nation's adults, who receive and control 98% of the U. S. income. In the WBT 48-county basic area, adults receive and control most of the $2,690,786,000 worth of spending money ... and WBT radio has the highest percentage of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more of the adult listeners.

WBT RADIO CHARLOTTE

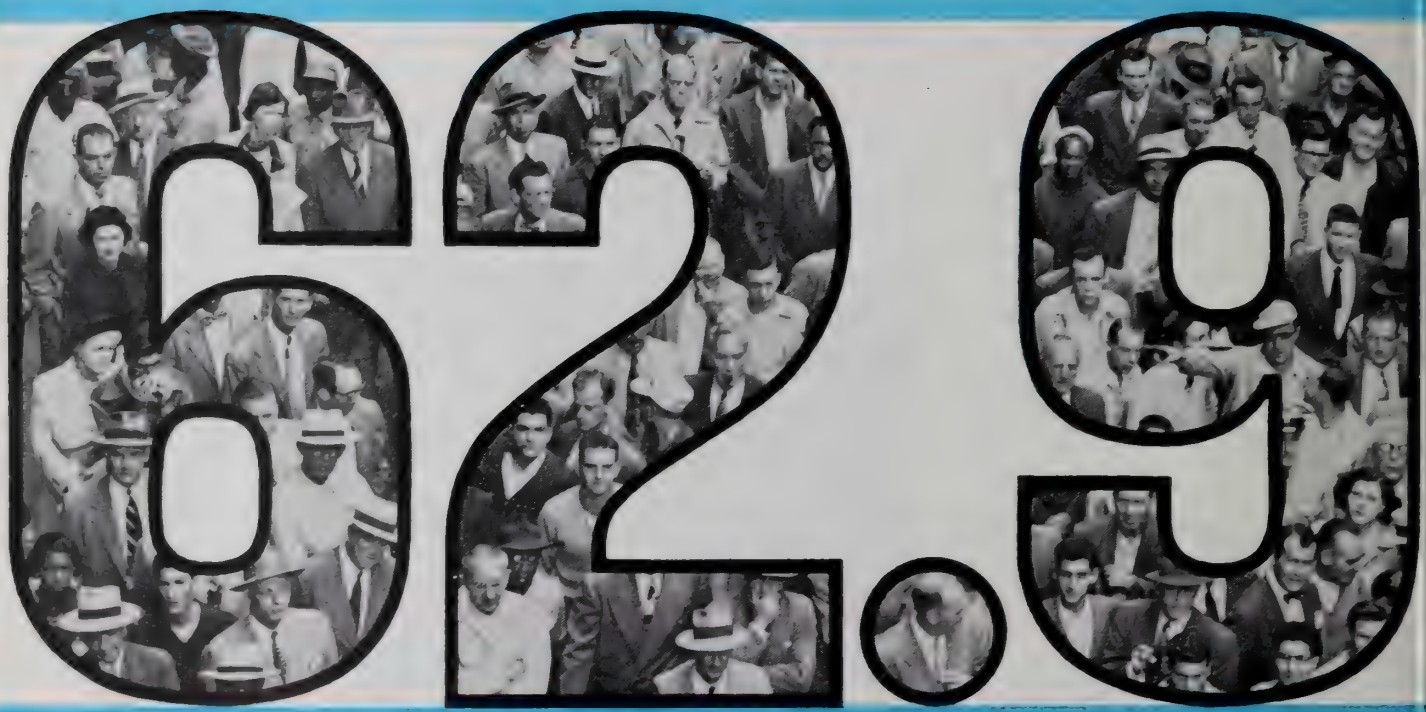
Jefferson Standard Broadcasting Company
Represented Nationally by CBS Radio Spot Sales

Sources: U S Dept. of Commerce, Nielsen Coverage Service, NumberTwo and Sales Management's Survey of Buying Power, 1960

only on WCCO Radio
one of the great stations of the nation...

TOP ACCEPTANCE

for top share of market



Source: Nielsen Station Index, July-Aug., 1961/6:00 AM-Midnight, 7-day week.



WCCO RADIO HELPS YOU DO BIGGER BIG

Whatever share of market goal you have set for your product, WCCO Radio helps you achieve it by delivering:

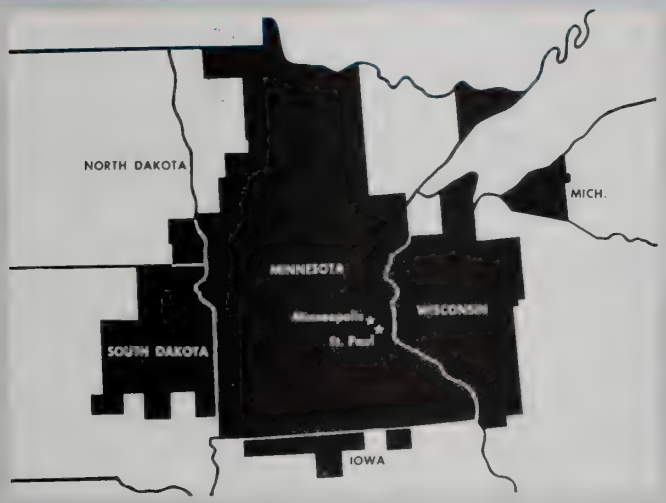
■ **Biggest Audience** . . . Far more listeners than all other Minneapolis-St. Paul stations combined! Now, 62.9% share of audience.

■ **Lowest Cost** . . . Easily the lowest cost-per-thousand in its market; less than one-fourth the average of all other Twin Cities stations!

■ **The Big Market** . . . 1,142,900 homes in a giant 124-county area, according to new NCS '61 data!

WCCO Radio, one of the great stations of the nation, provides a setting of top acceptance for your sales story. It's the powerful way for you to get the top share of your market.

GIANT 124-COUNTY COVERAGE



%
%

share of audience

WCCO

RADIO Minneapolis • St. Paul

NORTHWEST'S ONLY 50,000-WATT 1-A CLEAR CHANNEL STATION

Represented by CBS RADIO SPOT SALES



Take TAE and see

how to score more sales in **PITTSBURGH, PA.** ... at lower cost

If we wanted to reach for football language, we would use terms like power, precision, drive. Instead, we'd like to talk your language . . . sales for your clients. There is a difference, though, between the large national firms and local ones. National advertisers usually watch overall sales pictures, financial reports, net year-end statements. Local advertisers watch the cash register daily. That's why 46 major local firms have switched from other Pittsburgh TV stations to WTAE in the past year.

A rather solid indication that you get more sales for your client on WTAE-TV, and at lower cost. See your Katz representative for the facts on the ever increasing move of local and national advertisers to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

by John E. McMillin

Commercial commentary

Hollywood Hegira



Tomorrow morning (5 December) if the winds and gods are willing, I am taking off from Idlewild for an old, old playground, the headache-haunted hills of Hollywood.

For me it will be an entirely new kind of safari, not merely my first cross-country jet ride but almost the only time I have ever been in the Entertainment Capital of the World, except as a nervous, harassed, brow-beaten, confused and generally ineffective agency man.

The occasion is NBC's 35th Birthday Party and Affiliates Meeting at the Beverly Hilton, and I expect to enjoy myself thoroughly.

But somehow the prospect of this visit has summoned up memories of other Hollywood trips, including one which provided the most astonishing and humbling experience I've ever had in my life.

Back in those years when I was a virtual commuter between Rockefeller Center and Sunset Strip, most of my problems concerned talent—their care, training, temperaments and tiresomeness.

But on this particular trip my problem was the client, the most awesome client of them all, the tough-minded terror of the Ohio Valley, Procter & Gamble. And here's how it happened.

Shhh, we got a woman

That year we had bought for P&G a new half-hour radio show with Ransom Sherman, and the program was laying an egg.

So much of an egg that in a stern session in Cincinnati, I was ordered summarily to get out to the Coast fast and "fix it" and because of the extreme gravity of the situation both the Compton account executive and the Ivory Soap brand man were ordered to go along, too.

These were, respectively, Bob Holbrook, now Compton board chairman, and Jake Lingle, now a P&G executive vice president, and while both are nice guys (though in those days somewhat serious-minded) I was less than enchanted at the prospect of their company.

Frankly, I didn't know how to fix the Sherman show and I didn't want anyone to know it. I certainly didn't want two high-powered executives breathing down my neck—worrying and worrying while I tried to do the work. I didn't want them in Hollywood.

But anyhow, we agreed to meet in Chicago and it turned out to be one of those bleak, bitter Chicago days with dirty snow in the streets and doom and gloom in the air.

By the time Bob and I boarded the Union Pacific's City of Los Angeles, I was full of foreboding and the atmosphere of the streamliner's famed Little Nugget Club Car didn't help much either.

This is (or was) a faithful reproduction of Denver brothel decor of about 1890—red walls, marble-topped tables, pictures of busty

(*Please turn to page* 59)



Wassail!

IT'S A GREAT SEASON

The goose hangs high at WWJ-TV.

We're delighted with our feast of NBC hits, pleased as punch by local audience-winners like Groucho Marx, Wyatt Earp, George Pierrot, Two Faces West, Ripcord, M Squad. And, we point with pride to our blue ribbon roster of sponsors and agencies.

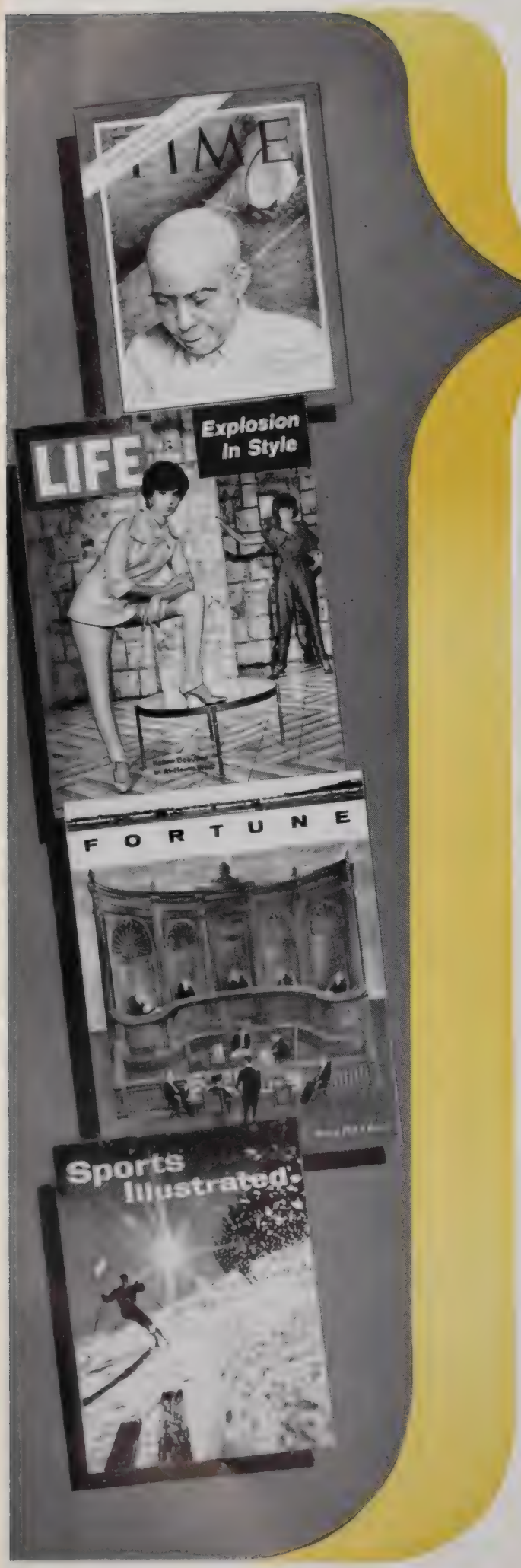
Yes, it's a great season. Cheers!

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • ASSOCIATE AM-FM STATION WWJ • OWNED AND OPERATED BY THE DETROIT NEWS



The experi
back up a new

CAPSULE

A library of 100 one-minute background newsbriefs.

Concise, incisive word portraits of the movers and shapers of our times, and of the trends, topics, facts and fallacies your listeners will want. To be used at your programming convenience.

Topic A and Capsule are available for subscription on an exclusive basis in your market area.

ıews-gathering staffs of 4 great magazines
ınd different kind of radio news service

TOPIC A

News features that get to the meaning and the heart of the news. Six 5-minute feature programs per day, five days a week. They're subtitled "At Large," "Business," "Sport," "Hollywood," "Washington" and "Europe."

They're handled by experienced editor-broadcasters RON COCHRAN, JOHN DAY, DICK McCUTCHEN, JIM McKAY, PETE MILLER, NICK THIMMESCH—under the supervision of Sig Mickelson.

They're backed by the 29 full-time newsbureaus of TIME Inc., as well as the 300 special correspondents around the world.

For complete information on this

TIME-LIFE BROADCAST NEWS SERVICE

Address: Ole G. Morby, Time-Life Broadcast, Time & Life Building, Rockefeller Center, New York, Phone LL 6-3355





Pick any 1/4 hr. between 8:30 and 11 PM, as averaged Monday thru Friday*, and ABC-TV is your #1 network.

The latest Nielsen, to which we owe this nice bit of clockwatching, might well be subtitled "TV Time-Buying Made Easy."

For this Nielsen reports us out front with the largest audience, as checked every average quarter hour, over five most important nights of the week.

The reason, of course, is programming —both new and old.

Specifically, out of the top 10 shows† registering a 40% audience share or better, 5 are ABC shows. And in this select 40% bracket, just 2 new shows made it. *Ben Casey* and *Target: The Corruptors.* ABC shows, that is.

Chances are very good you, too, can have a good time on ABC.

ABC Television

*Source: Nielsen 24 Market TV Report, Average audience, week ending Nov. 19, 1961. †Mon. thru Sun. 7:30-11 PM.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

4 DECEMBER 1961
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With Lestoil Products the latest trophy, the tv networks have stepped up their raiding efforts among some of spot tv's most loyal users.

To put the extent of this push into immediate focus: for the year 1962 Lestoil will be spending **half** of its $7 million tv budget for day and night network tv, probably **spreading the $3.5 million** among the three networks.

As for the developing intensity at snagging heretofore spot-oriented accounts, the current pursuit is aimed particularly at **Fels,** which recently switched to Manoff; **Babbitt,** now at Cole Fischer & Rogow, and **Sunsweet Growers,** agented by Long in San Jose. (Last week it looked like Sunsweet would turn over its annual February promotion money to NBC TV for a scattering of minutes.)

A meaningful sidelight as far as selective spot is concerned: **the networks are making it easy for such accounts by shortening the station lineups** so that they won't have to go into areas where they lack distribution—or, by offering a **lower end price.**

Sackel-Jackson, Lestoil's agency, **worked under steam all last week** to get the network propositions all wrapped because the company's annual sales meeting was scheduled to open today (4) in Bermuda. All network buys are for **five months,** from 1 January through 31 May.

The Lestoil agency will be talking to sellers of spot **in a week or two** about 1962 schedules. (Last year Lestoil spent $9 million in spot.)

P&G's transfer of Tide from Benton & Bowles to Compton (the account is worth about $10 to 11 million) takes the spotlight if for only this reason: no grocery brand anywhere near Tide's size has undergone an agency switch in years.

When Tide moves into Compton the first of the year **premium Duz, which has been with that agency from the brand's inception will have Grey as the successor shop.** Duz bills around $2.5 million. Tide's gross is $60 to 70 million a year.

The break accorded Compton ranks in scope with the one that the losing agency, B&B, garnered when it acquired the Texaco account this year. So that the thing works out as even Steven. For Compton the Tide assignment comes as quite a coup.

With Shell's consumer division (OBM) due back shortly in the tv fold, it looks as though tv's gross time revenue from the petroleum industry in 1962 will go well over the $45 million mark.

NBC TV is talking with OBM about a nighttime setup for Shell.

TvB estimates that the medium's take from the gasoline business for 1961 should hit around $42 million. Its newspaper estimate, which includes the huge Shell plum, is close to $30 million.

Comparative figures for 1960: Tv, $40 million; newspapers, $22.8 million. For 1959: tv, $32.8 million; newspapers, $26 million.

The **big item** among tv-petroleum alliances for 1961 was, of course, **Mobil** (B&B) and its **intense concentration of dollars in network nighttime participations.** The expenditure will be even greater from this source in 1962. (ABC TV has the edge.)

On the spot side of the petrol field, note the number of markets being used by some of the major brands.

With the emphasis on news and sports, the market lists shape up like this: **Phillips,** 100 markets; **Sinclair,** 60 markets; **Conoco,** 50 markets; **Atlantic,** 40 markets; **Amoco,** 38 markets; **Sunoco,** 22 markets. (Sunoco also sponsors ABC TV news.)

Indications are national spot tv will wind up 1961 with billings 2-3% over 1960. Using the 1960 FCC figures as a base the 1961 tally should run over $470 million.

At the 1961 three-quarters mark, according to TvB estimates, spot billings are even with 1960. The first quarter had shown a minus 4% and the second quarter was down a fraction of 1%.

Salada Tea (Cunningham & Walsh) is going along exclusively with spot radio for another year.

The plan: 50 spots a week in 12 markets and 25 spots a week in 14 markets.

P.S.: the agency has indicated that it's interested in contributions of **merchandising support** from the designated stations.

Chesebrough-Pond's, which will shortly include Esty in its stable of agencies, is apparently doing its network buying on a short-term basis.

It's **lined up with CBS TV** for the first 1962 quarter, after entertaining pitches from all three networks.

The expenditure for both night and day participations runs somewhere between **$800,000 and $1 million.**

If agencies should be asked by clients what sort of a tv season this one shapes up as, they might, among other things, point out:

- It certainly can't be a dull one, because the tv columnists are finding **a lot of provocative things** to write about—and not only about a unusual assortment of news and cultural documentaries.
- The emphasis of violence for the sake of violence has been well replaced by a **different type of dramatic intensity,** as exemplified by such series as Dr. Kildare, Ben Casey, and The Defenders. This channelizing is going down well with the critics.
- In the area of situation comedy a couple of cop characters (Car 54) and a pair of female characters on extreme ends of the stylistic spectrum (Hazel and Margie) have **caught the fancy of chuckle addicts.**

For those whose fancy turns to correlations between audience composition available and program-type popularity there's a bit of interesting information just available from the Nielsen Tv Index.

It's a comparison of daytime ratings garnered by program type during the last two weeks of summer vacation (ending 3 September) vs. the ratings scored by these same types during the subsequent two weeks (ending 17 September).

The differences in average audience as they stacked up this year:

CATEGORY	SUMMER VACATION	POST VACATION	% CHANGE
Serials	8.1%	7.7%	— 5
General drama	7.4%	6.1%	—18
Situation comedy	6.4%	3.9%	—39
Quiz-Aud. Partic.	6.1%	5.1%	—16

What could take on a lot of excitement for the fashion cosmetic industry in 1962 is the introduction of elaborate cosmetic kits.

Along with the kit would come an instruction booklet telling what constitutes the right makeup for day vs. night, etc.

Incidentally, **P&G's next major promotion** will be a cosmetic kit premium.

With all their day-to-day problems, the tv networks will, come the turn of the year, resume their efforts to find something to keep U.S. Steel in the family.

They're pretty much convinced that this is the **last season for Steel's link with the Theatre Guild,** and, if only for the prestige that the account lends to the medium, the networks will be bent on finding what they hope will be the right substitute.

Each spring, in recent years at least, NBC TV has approached Steel with program ideas which might give **new directions** to the corporation's participation in tv.

Five pieces of daytime business were wrapped up by ABC TV last week, most of them with post-January starting dates.

The one-shot among them: General Mills, pre-Orange Bowl.

The four scatter plan buyers: International Latex's **Iodine** (Reach McClinton); **Scott Paper** (JWT); Bristol-Myers' **Clairol** (DDB); **American Red Ball** (Ruben, Indianapolis).

The pressure is on at all tv networks to unload their inventories of unsold nighttime commercial minutes for the first quarter of 1962.

These inventories for the full quarter shaped up as of last week in this approximate fashion: ABC TV, 150 minutes; CBS TV, 180 minutes; NBC TV, 110 minutes.

It's been a bright picture for football on the tv networks so far this fall from the average audience point of view.

The National Football League broadcasts haven't been doing as well as the other league and the reason is a logical one: **there have been too many blackouts.** The final AFL games are expected to go well over the five-million-homes mark.

Latest average audiences for each of the football series: NCAA, 4,700,000; American Football League, 4,300,000; National Football League, 3,650,000.

CBS TV is making a stiff bid to wean away the $3 million or so that Colgate is spending with NBC TV on daytime.

ABC TV is also in there pitching. The decision will take effect 1 January.

Comment picked up by SPONSOR-SCOPE last week from sundry Madison Avenue agencies would indicate that the tv networks are regarded as having trapped themselves into putting too much accent on the negative in their competitive selling of daytime.

Cited as lending hard substance to this impression: the tendency of network sales promotion communiques of not being content to rest on comparative ratings but embellishing the material **repeatedly with references to a competitor's sub-adult audience.**

Noted a daytime tv specialist in one of the top four tv agencies: "It's about time the networks cut out their brawling and started **giving more attention to telling what a great medium daytime is** in terms of flexibility, highest audience ever, and price."

A comparison of the tv program standings of the three soap giants so far this season indicates that, as far as average ratings are concerned, Colgate stacks up quite well alongside P&G and Lever.

Colgate has **distributed the risk**—some of the buys being short term—among 10 nighttime series, while Lever has limited itself to seven shows and P&G, to eight.

The problem spots are to be found in the P&G and Lever roster. For the **last two seasons** the advantage of the generally strong lineup was **Lever's.**

Even though the idea sputtered out in board discussion at TvB's recent mee in Detroit, don't expect the SRA to stop plumping for ouster of the networks fron the TvB's membership rolls.

Some SRA members have an alternate plan: induce their stations to bring pressure o affiliate advisory committees to **insist that the networks come to an understanding with their stations** on a limitation of the ways that networking will be sold.

These reps feel that, unless such an agreement is arrived at, the potential sales precincts of selective spot will become **so constricted as to imperil the economic foundation o** station management.

Footnote: it's no secret in the trade that stations, particularly in the lesser markets, have been **bitterly complaining** about the mounting toll that network methods of selling has been taking on their spot revenue, not to say profits.

A cheering note for spot: the management at Simonize (D-F-S) is, it seems, having its way for another year. It's sticking to spot tv as against network tv.

Reps last week were asked to submit availabilities **for 52-week schedules, effective 1** January, on packages involving **50 rating points** a week in night minutes and **20 rating points** a week for day minutes.

D-F-S recently suggested to the networks that they submit presentations showing among other things, the advantages they offer **over a selective market operation,** which the Simonize management prefers for that product's type of distribution.

Simonize has been spending around **$3 million** on tv.

Gallup-Robinson will be using Philadelphia tv audiences as a test point for a national setup which would chart recall and reactions to specific commercials in nighttime tv network programs.

The sample envisioned in the Philadelphia market is in the neighborhood of 1,800, with the stress on women.

The research organization implies that it's got a couple of **top rank agencies** interested in supporting the commercial probing.

CBS TV apparently has hopes that, if the other networks go along with it in a proposed change for computing nighttime billings, it'll again be the No. One network in gross sales.

The proposal: LNA-BAR treat **contiguous half-hours sponsored by the same advertiser as representing the hourly rate** and not ascribe 60% of the hourly rate to each of such contiguous half-hours, as the LNA-BAR reporting now does.

It is also CBS TV's hope that this method of calculation will be applied retroactively by the billings reporting service to the first of 1961.

NBC TV has been first on LNA-BAR's billings parade for a row of months.

Never since the inception of network tv has there been such crowing as can be heard around NBC TV these days, even though it's relatively subdued.

A key phrase in the gentle tub-thumping: we got a lot of "firsts." Ask for enumeration and **they run the gamut:** average nighttime audience, percentage Nielsen top 10, gross billings, news prestige, amount of sold nighttime.

Trade commentary to some of these factors: it's obvious that network program status has become a new ball game each successive season, and, even though the industry as a whole is marked by stability, **you can't sit back anymore** on your past performance sheet.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 76; and Film-Scope, page 68.

eek in, week out, year 'round...

it happens on



The best balanced schedule in television is seen on the NBC Television Network

Week in, week out, year 'round—the most successful schedule in television provides a full measure of diversified, popular entertainment, the most comprehensive news coverage, and the widest range of informational programming—a fully balanced lineup designed to meet the varied preferences of the total television audience.



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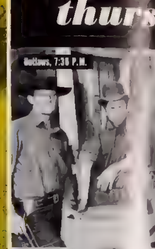








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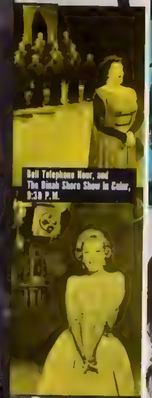




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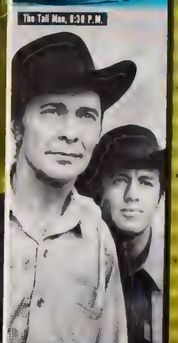






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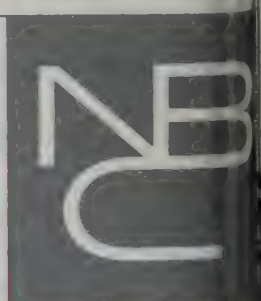
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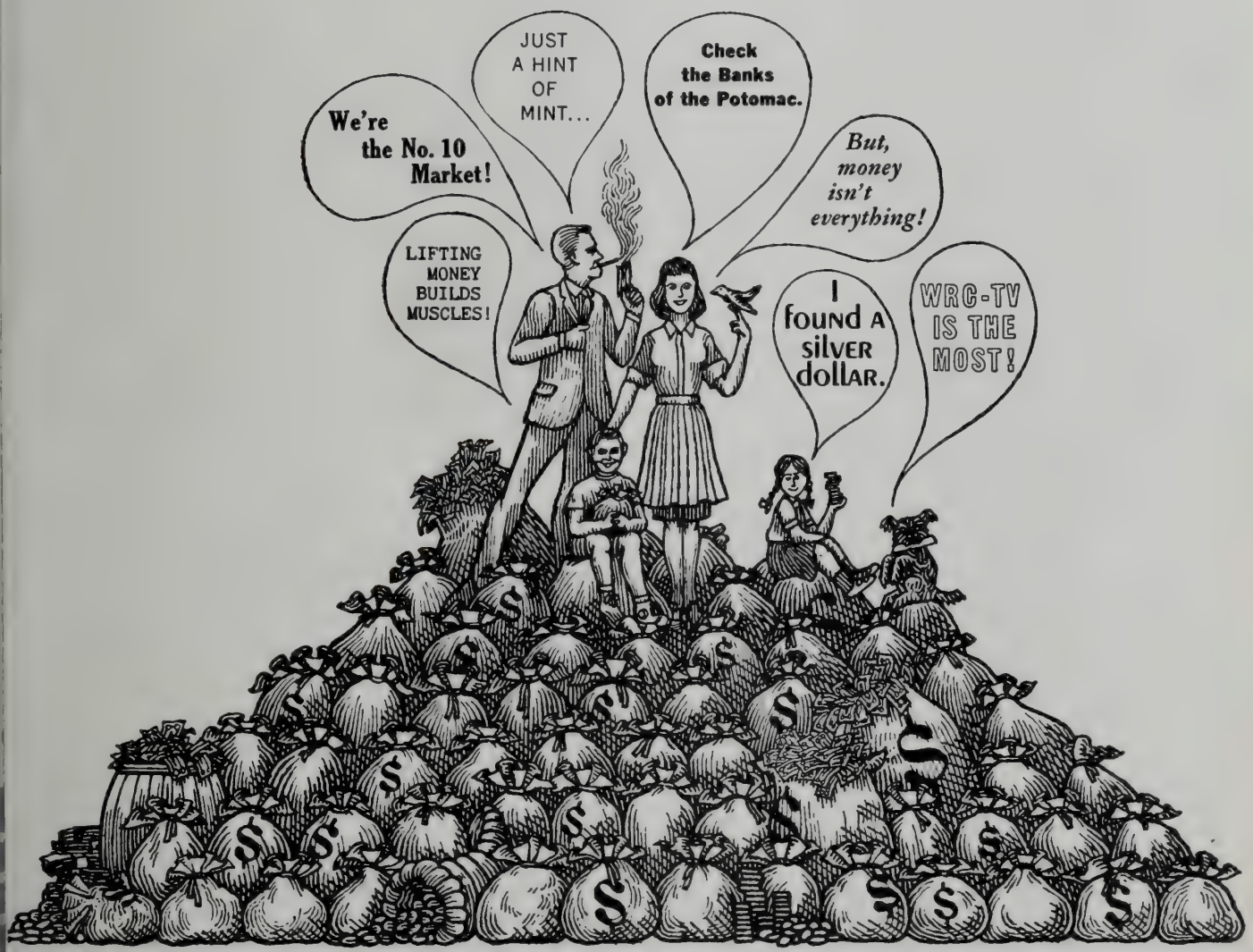
Angola: Journey to a War
JFK Report
The Spiral Staircase
Sound of the Sixties
The Nation's Fortum
What's Wrong With Men?
Macbeth
The World of Bob Hope
The Many Faces of Spain
The Grammar Trap
Vincent Van Gogh: A Self Portrait
The Nation's Future
Intermezzo
Thanksgiving Day Parade
Home for the Holidays
U. S. Grant: An Ingot Tempered in War
Crossing the Threshold
The Good Ship Hope
The Wind of Bill Graham
Hollywood: The Golden Years
Kokoro Region
Highways to Melody
Japan: East to West
Family Album
Nutcracker
Bob Hope Show
The Peace Corps in Tanganyika
Christmas
The Coming of Christ
Amish: And the Night Visitor
Rachmaninoff Meindyn
New Year's Eve Show
Tournament of Roses Parade
Beyond the Threshold
Projection 62
Sports
Baseball
All-Star Games
World Series
Football
Baltimore Colts & Pittsburgh
Blue Grey
East-West Shrine
NFL Championship Game
Rose Bowl
Sugar Bowl
Senior Bowl Game
Pro Bowl Game
Basketball
NBA Pro Basketball Series
Tennis
National Singles Championship
Golf
Tournament of Champions
National Open
All Star Golf

All times listed are New York Time

week in, week out, year 'round...

it happens on





uch of the nation's capital is in Washington! When it comes to income, families served by RC-TV earn more per household than those of any other area in the country! Washington is e only metropolitan area in the United States in which all counties (5) rank in the "top ten" r Effective Buying Income per-household. And two of those counties top the list!* All of which eans that on WRC-TV you reach the most able-to-buy families in the country. If you want to ach and sell those families, bear in mind that ARB for Oct. '61 reports WRC-TV as first in are of audience and number of homes delivered all week long, from 6:00 P.M. to midnight. hat better way to make your advertising most productive? Get your message to the Washing- n market on WRC-TV...leadership station in the nation's capital.

les Management Survey of Buying Power May 10, 1961

WRC-TV NBC
IN WASHINGTON CHANNEL 4 NBC OWNED
REPRESENTED BY NBC SPOT SALES

CAPITAL TYPES #12

THE ZEALOT

Leaps like a gazelle
when he spots a soap box.
Denounces everything from
fluoridation to women
in slacks. A formidable
adversary at a cocktail party.
Among few soft spots in
his heart: Motherhood . . .
and WTOP Radio,
the station *important to people*
in the Greater
Washington area.



WTOP RADIO

Washington, D.C.

Represented by CBS Radio Spot Sales

POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

NBC CELEBRATES ITS 35TH

Hollywood ceremonies to commemorate 1926 start of America's first broadcast network and milestone in history of national advertising

HOLLYWOOD

More than 400 broadcast executives and their wives are gathering here this week for the annual NBC Radio and Tv Affiliates convention which opens Wednesday at the Beverly-Hilton.

They will hear a major policy speech by NBC Board Chairman Robert W. Sarnoff which, according to grapevine reports, will be both "controversial" and "fighting."

They will watch an elaborate Cel-O-Matic presentation on the "State of the Network" by Don Durgin, v.p. for tv network sales.

They will visit Disneyland, MGM and Revue Productions. They will be entertained at a gala dinner on Thursday night by top Hollywood talent.

They will attend both open and closed business meetings, and discuss station-network problems in both group sessions and corridor conversations.

But by all odds the most important feature of this year's NBC gathering is the fact that it celebrates the 35th Anniversary of the opening up of U.S. network broadcasting, an event which, it is becoming increasingly apparent, was of the most profound significance both to American communications, and to American business and marketing.

This ad opened up a new ad era

Announcing the

National Broadcasting Company, Inc.

***National radio broadcasting* with better programs permanently assured by this important action of the *Radio Corporation of America* in the interest of the listening public**

THE RADIO CORPORATION OF AMERICA is the largest distributor of radio receiving sets in the world. It handles the entire output in this field of the Westinghouse and General Electric factories.

It does not say this boastfully. It does not say it with apology. It says it for the purpose of making clear the fact that it is more largely interested, more selfishly interested, if you please, in the best possible broadcasting in the United States than anyone else.

Radio for 26,000,000 Homes

The market for receiving sets in the future will be determined largely by the quantity and quality of the programs broadcast.

We say quantity because they must be diversified enough so that some of them will appeal to all possible listeners.

We say quality because each program must be the best of its kind. If that ideal were to be reached, no home in the United States could afford to be without a radio receiving set.

Today the best available statistics indicate that 5,000,000 homes are equipped, and 21,000,000 homes remain to be supplied.

Radio receiving sets of the best reproductive quality should be made available for all, and we hope to make them cheap enough so that all may buy.

The day has gone by when the radio receiving set is a plaything. It must now be an instrument of service.

WEAF Purchased for $1,000,000

The Radio Corporation of America, therefore, is interested, just as the public is, in having the most adequate programs broadcast. It is interested, as the public is, in having them comprehensive and free from discrimination.

Any use of radio transmission which causes the public to feel that the quality of the programs is not the highest, that the use of radio is not the broadest and best use to the public interest, that it is used for political advantage or selfish power, will be detrimental to the public interest in radio, and therefore to the Radio Corporation of America.

To insure, therefore, the development of this great service, the Radio Corporation of America has purchased for one million dollars station WEAF from the American Telephone and Telegraph Company, that company having decided to retire from the broadcasting business.

The Radio Corporation of America will assume active control of that station on November 15.

National Broadcasting Company Organized

The Radio Corporation of America has decided to incorporate that station, which has achieved such a deservedly high reputation for the quality and character of its programs, under the name of the National Broadcasting Company, Inc.

The Purpose of the New Company

The purpose of that company will be to provide the best program available for broadcasting in the United States.

The National Broadcasting Company will not only broadcast these programs through station WEAF, but it will make them available to other broadcasting stations throughout the country so far as it may be practicable to do so, and they may desire to take them.

It is hoped that arrangements may be made so that every event of national importance may be broadcast widely throughout the United States.

No Monopoly of the Air

The Radio Corporation of America is not in any sense seeking a monopoly of the air. That would be a liability rather than an asset. It is seeking, however, to provide machinery which will insure a national distribution of programs of the highest quality.

If stores will engage in this business the Radio Corporation of America will welcome their action, whether it be cooperative or competitive.

If other radio manufacturing companies, competitors of the Radio Corporation of America, wish to use the facilities of the National Broadcasting Company for the purpose of making known to the public their receiving sets, they may do so on the same terms as accorded to other clients.

The necessity of providing adequate broadcasting is apparent. The problem of finding the best means of doing it is yet experimental. The Radio Corporation of America is making this experiment in the interest of the art and the furtherance of the industry.

A Public Advisory Council

In order that the National Broadcasting Company may be advised as to the best type of program, that discrimination may be avoided, that the public may be assured that the broadcasting is being done in the fairest and best way, always allowing for human frailties and human performance, it has created an Advisory Council, composed of twelve members, to be chosen as representatives of various shades of public opinion, which will from time to time give it the benefit of their judgment and suggestions. The members of this Council will be announced as soon as their acceptance shall have been obtained.

M. H. Aylesworth to be President

The President of the new National Broadcasting Company will be M. H. Aylesworth, for many years Managing Director of the National Electric Light Association. He will perform the executive and administrative duties of the corporation.

Mr. Aylesworth, while not hitherto identified with the radio industry or broadcasting, has had public experience as Chairman of the Colorado Public Utilities Commission, and, through his work with the association which represents the electrical industry, has a broad understanding of the technical problems which measure the pace of broadcasting.

One of his major responsibilities will be to see that the operations of the National Broadcasting Company reflect enlightened public opinion, which expresses itself so promptly the morning after any error of taste or judgment or departure from fair play.

We have no hesitation in recommending the National Broadcasting Company to the people of the United States.

It will need the help of all listeners. It will make mistakes. If its past it will make known its intent to the officials of the company from time to time, we are confident that the new broadcasting company will be an instrument of great public service.

RADIO CORPORATION OF AMERICA

OWEN D. YOUNG, *Chairman of the Board* — JAMES G. HARBORD, *President*

Announcement of the formation of NBC appeared in newspapers in fall of 1926. First NBC network broadcast was 15 Nov., 1926

Old-Timers at the Beverly-Hilton, (and there will be some who date back to the days when M. H. (Deke) Aylesworth functioned as NBC's first president) will have a vast lexicon of names to draw on for sentimental reminiscences — Ben Bernie, and B. A. Rolfe, and Will Rogers, and the 1927 Dempsey-Tunney fight, and Amos 'n' Andy, and those old ultra-modern studios at 711 5th Avenue.

NBC itself, in a newly published history of the company which is proudly titled "35 Years of Broadcasting Leadership," says that its stride "can be spelled out in terms of people" and mentions dozens of them —Eddie Cantor, Al Jolson, Rudy Vallee, Walter Winchell, Jack Benny, Jack Pearl, Ed Wynn; as well as Jimmy Durante and Bob Hope who were both "new stars" when they appeared on NBC in 1933.

The network reviews with pride its accomplishments in news (from the Hoover-Al Smith campaign of 1928 to the Great Debates of 1960), in sports (the first Rose Bowl broadcast in 1927, the first telecast of a major league baseball game in 1941), in serious music (Damrosch, Toscanini, the Metropolitan Opera).

NBC also traces in detail its technical contributions to the science of broadcasting from General David Sarnoff's pioneer work down through the first short wave broadcast from England (1929), the world's first commercial tv station (WNBT in 1941), and the development of color tv.

In treating the subject of advertising, however, the NBC 35-year history contents itself with saying that the network is today, "the world's largest single national advertising medium"—a statement which may satisfy the general, non-professional reader, but hardly does justice to the impact which network radio and tv broadcasting have had on the world of marketing.

This week, as a service to agencies and advertisers, SPONSOR editors offer a brief analysis of the business significance of 35 years of network broadcasting and of NBC's first network program from the old Waldorf-Astoria in New York on 15 November 1926.

1. *Advertising since 1926.* Though accurate records of media billings do not exist for the years prior to 1935, it is generally believed that total U.S. advertising expenditures in 1926 were well under $3 billion (compared to approximately $12 billion in 1960).

Ten years later, following a major depression, they had only reached $1,904,000,000; so it seems reasonable to suppose that the 35 years of network broadcasting have seen a quadrupling or even quintupling of the U.S. advertising industry.

But such calculations, however impressive, do not begin to tell the story of the successes of individual corporations which, since 1926, have been steady users of network radio and tv.

The list of long-time NBC advertisers (page 40) is conclusive evidence that those companies which are today's marketing giants—Colgate, Bristol-Myers, R. J. Reynolds, Lever, General Foods, General Mills, General Motors and the rest—have been hitching their wagons to the star of network broadcasting for more than a 30-year span, and that their successes have paralleled the success of broadcasting.

In this connection there is no more striking example than the case of Procter & Gamble, considered by many America's smartest, most potent advertiser.

In 1927, the year following the formation of NBC, the Cincinnati corporation had gross sales of $162 million and profits of $15 million.

Thirty-three years later, after consistently investing the bulk of its advertising expenditures in radio and television, P&G sales for 1960 totaled $1.54 *billion* and its earnings



1939 ceremonies marked start of tv

When, in April 1939, NBC's tv camera focused on General David Sarnoff at the dedication of the RCA Building at the New York World's Fair, American television hit its mass-attention stride. Though World War II curtailed programing, and set production, the wide public interest generated on the Flushing Meadows 22 years ago provided the impetus which catapulted television into first place in post-war years

for the year topped $106 million.

Interestingly enough, P&G's advertising expenditures for 1960 approached its total sales volume for 1927 ($108 million vs. $162 million).

If, as most analysts believe, American business has gone through a vast "marketing revolution" in the past three-and-a-half decades, then broadcast advertising has been a prime factor in the revolution itself.

2. *Madison Avenue 35 years ago.* On 15 November 1926, when NBC assembled a network of 25 stations (21 charter affiliates) for its first broadcast—a four-hour and 25-minute "spectacular" (8 p.m.-12:25 a.m. NYT)—the country was in the midst of the ill-fated Coolidge Boom.

The New York Times of that date was reporting "EDISON PREDICTS END OF SKYSCRAPER ERA—TRAFFIC DOOMS IT, HE BELIEVES" and "HELP OF BANKERS OFFERED TO FRANCE IF ON FIRM BASIS," as well as the Hall-Mills murder trial.

Its advertising columns carried ads for the original *Ben Hur* (prices: 50¢-$1.00) at the Embassy and the original *Beau Geste* with Ronald Colman at the Criterion.

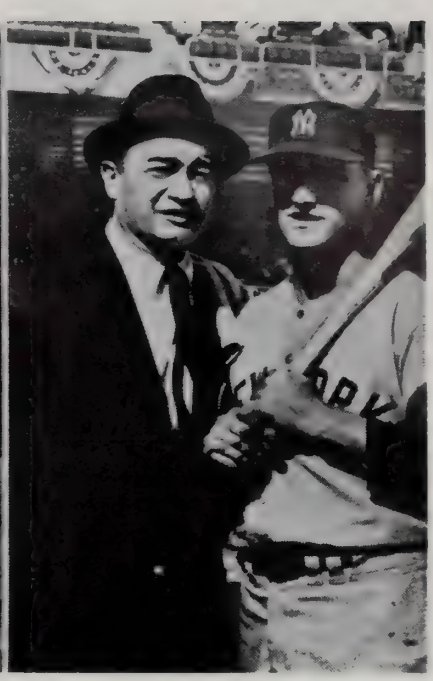
The Times, incidentally, in 1926 boasted a daily circulation of 361,000 or better than half its present total of 680,000.

By far the mass media leader 35 years ago was the *Saturday Evening Post* with a circulation of 2.699 million (compared with 6.531 million as of 30 June 1961). It was averaging over 200 pages an issue. (Its issue of 25 November 1961 contained 100 pages.)

Radio as a communication medium was just getting started. NBC's announcement ad claimed, hopefully, that 5 million out of 26 million U.S. homes were radio equipped. (Compare with this better than 41 out of 43 million radio-equipped homes in the nation today.)

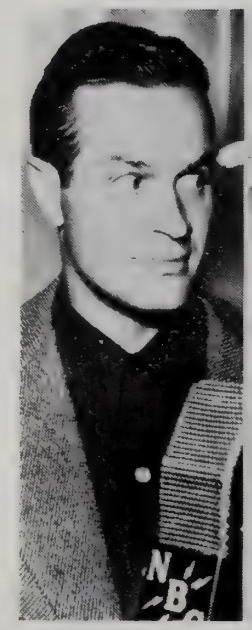
In 1926 the advertising agency business was not yet known as Madison Ave. (the appellation didn't become popular until nearly 20 years later following World War II) and many of today's powerhouse agencies (Bates, Burnett, Y&R, Esty, Compton, SSC&B, D-F-S, etc.) were not then more than faint hopeful



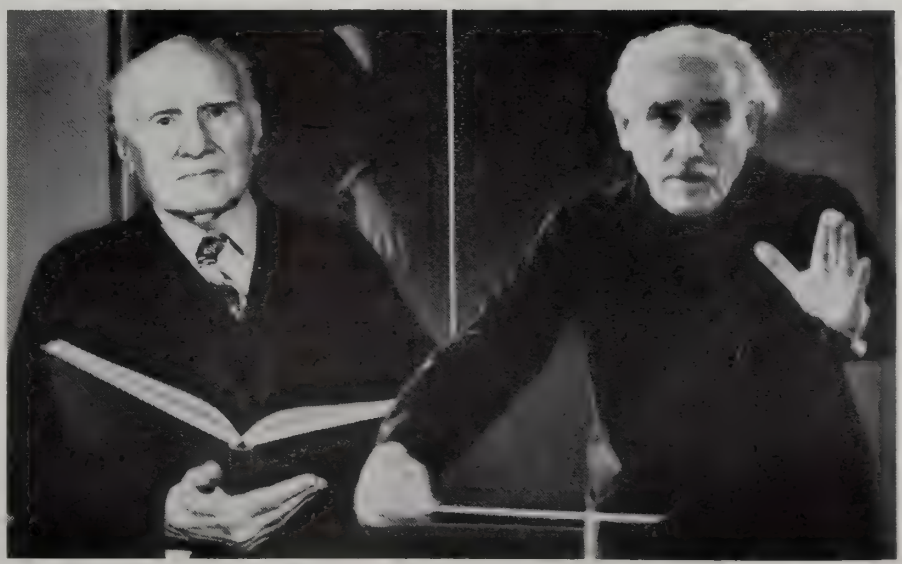


Ruth to Maris—top names spark NBC's 35-year rise

Historic sports broadcasts (above) show NBC pioneer Graham McNamee interviewing Babe Ruth in 1927 (when Ruth hit 60) and Mel Allen with Roger Maris in the World Series of 1961 (when Maris hit 61). At right, Bob Hope as he appeared on an early NBC radio show and Bob today. Below, Walter Damrosch who conducted on NBC's first network broadcast in 1926, and Arturo Toscanini







WITH NBC 30 YEARS OR MORE (ADVERTISERS)

- Colgate
- American Tobacco
- RCA
- Goodrich
- Procter & Gamble
- Bristol-Myers
- General Mills
- Cities Service
- Ford Motor
- General Foods
- General Electric
- Sterling Drug
- P. Lorillard
- General Motors
- Chrysler
- Standard Brands
- Texaco
- Whitehall
- Quaker Oats
- Kraft
- du Pont
- Gillette
- Lever Bros.
- R. J. Reynolds
- Brown & Williamson

gleams in their founders' eyes.

Dominating the agency scene were such long established shops as J. Walter Thompson and N. W. Ayer and such vigorous operations as Lord & Thomas (later to become FC&B) where the fabulous Albert D. Lasker held sway.

Advertising, as a profession, was going through a period of highly self-conscious respectability. The annual Bok Awards given at the Harvard Business School for outstanding ads almost invariably stressed fine art and fine writing. And admen were making solemn statements about their craft which seem almost unbelievably naive today.

A 1926 N. W. Ayer house ad, for example, contained this gem: "Shrewd advertisers realize that the behavior of the electric iron is as absorbing as the escapades of the neighborhood children, that a really good tooth paste is welcomed as cordially as a relative, that a new motor car on the street is as thrilling as an elopement."

3. *The impact of network radio.* The opening up of the nation's first radio network in 1926 (CBS was formed in 1927 and Mutual soon after) had fully as shattering an impact on the agency business as it did on the broadcasting industry and the listening audience.

Radio, of course, had been around since 1920 when KDKA began broadcasting regularly, and it had had a turbulent infancy. According to Robert W. Sarnoff in a recent speech, "Stations sprang up on all sides; there were 600 by the end of 1922 and 1400 by the end of 1924. Then the novelty of hearing from a distant location seemed to wear off. Listeners defected for lack of programs worth hearing and stations had no regular source of income. They began folding as swiftly as they had sprung up. By 1926 more than half of them had gone dead and the whole new enterprise seemed headed for collapse."

The formation of NBC, which began with the purchase of WEAF, New York, for $1 million in 1926, revolutionized both radio programing concepts and national advertising thinking.

NBC's opening show from the old Waldorf-Astoria presented Will Rogers, Weber and Fields, Mary Garden, Walter Damrosch conducting the New York Symphony Orchestra, Albert Stoessel conducting the New York Oratorio Society, Tita Ruffo of the Metropolitan Opera, the Goldman Band, and the dance orchestras of George Olsen, Ben Bernie, B. A. Rolfe, and Vincent Lopez, and used a number of remote pickups—from Chicago, Independence, Kansas, and from various New York night spots.

The implications of such programming were not lost on such shrewd advertising thinkers as Albert Lasker. Here is how John Gunther describes Lord & Thomas' first network radio ventures in his biography of Lasker, "Taken at the Flood."

"He (Lasker) was close to Sarnoff and much influenced by the fact that Bernard Gimbel seemed to be getting good results out of pioneer radio advertising. Lasker thought he would experiment with a show or two. He said to Lou Hartman, in the Lord & Thomas office in New York, "You know what's going on on Broadway —build up some kind of show for Palmolive." Hartman became a kind of one-man radio department and, working closely with NBC, created an hour's musical entertainment for Palmolive, and then set up similar shows for RCA and Cities Service. Lasker was astounded by the response and Lord and Thomas, having put itself in the field first, placed nearly *half* of all national radio advertising on NBC in 1927-28."

Lasker followed these early efforts with such history-making programs as Amos 'n' Andy, Bob Hope, The Lucky Strike Hit Parade and many others.

Meanwhile, some of the older agencies who had been cautious experimenters with radio in the pre-network days soon found themselves forced to open up radio departments.

The following passage from Ralph M. Hower's book on N. W. Ayer, "The History of an Advertising Agency" illustrates a conservative viewpoint. "The application of radio to national advertising spread very slowly until after 1926 when the first great national network (NBC) was formed. For very good reasons

Birth of network broadcasting sparked rise of many new agencies including Y&R, Bates, Compton, Esty, D-F-S, SSC&B

everyone connected with advertising was doubtful about using the new medium for sales promotion. Almost from the start restrictions had been imposed against any direct advertising in broadcast programs, and this meant in effect that radio could do little for sponsors beyond the creation of good will and publicity. Even when, about 1927, the broadcasting stations began to relax their rules against direct advertising, no one had more than a vague idea of the limits of radio's utility in relation to the older advertising media."

By 1928, however, despite such questioning, N. W. Ayer had opened up a completely separate radio department which, within a few years, grew to one of the largest in the business. Among the radio "firsts" claimed by Ayer are (1926) the first commercial adaptation of a full length novel (*Show Boat*), the introduction of Eddie Cantor, George Gershwin and the Revellers Quartette to the radio audience, (1927) the first orchestra using special scores for radio (Nat Shilkret's) and (1930) the first "big" variety show program.

But if the introduction of network radio forced major shifts in the strategies and operations of old established agencies, perhaps its most dramatic consequence was the opportunities it offered for young, aggressive newcomers.

Benton & Bowles, for instance, really hit its stride when it presented the *Maxwell House Showboat* on network radio. The surging growth of Young & Rubicam billings in the '30s was as much a tribute to its top-flight radio operations, especially Jack Benny for Jello, as to the excellence of its copy and marketing plans.

Compton laid the foundations for its later growth with a long string of high-rated daytime serials for P&G. Glen Sample, Hill Blackett and Frank Hummert put together an agency that specialized, with huge success, in the radio promotion of drug and other packaged goods and served as the predecessor of today's Dancer-Fitz-

(*Please turn to page* 58)

WITH NBC 30 YEARS OR MORE (AFFILIATES)

WSB Atlanta, Ga.	*WTIC Hartford	WRCV Philadelphia
WBAL Baltimore	KGU Honolulu	KTAR Phoenix
KGHL Billings	KPRC Houston	*WCSH Portland, Me.
KFYR Bismarck	WJDX Jackson	*WJAR Providence
KXLF Butte	WJAX Jacksonville	WPTF Raleigh
WMAQ Chicago	*WDAF Kansas City	*KSD St. Louis
WLW Cincinnati	KFI Los Angeles	KSTP St. Paul
WIS Columbia	WIBA Madison	WOAI San Antonio
WFAA Dallas	WMC Memphis	KOGO San Diego
KOA Denver	WCKR Miami	KNBC San Francisco
WHO Des Moines	WTMJ Milwaukee	WGY Schenectady
*WWJ Detroit	WSM Nashville	KHQ Spokane
WDAY Fargo	*WNBC (WEAF) New York	WFLA Tampa
WBAP Fort Worth		*WRC Washington

*Carried first NBC Network broadcast 15 November, 1926.



U.P.I.

CAR RADIOS and inclement weather (in this case, Kansas City) are happily matched for such one-season advertisers as Zerone, Zerex anti-freeze

LET IT SNOW, SAYS RADIO

Seasonal advertisers, spurred by the Cream of Wheat weather-buying plan, make use of radio's flexibility

Modus operandi ranges from copy changes for fixed announcement schedules to bad-weather saturation

Long before the frost re-discovers the pumpkin, ad managers and agencies for cold remedies, anti-freezes, hot cereals, and the like are studying media at a furious pace, pinpointing those all-important weeks and months when their weather-geared products either make it or break it. And high on the priority list in this seasonal concentration is radio spot, chiefly because of its scheduling flexibility.

Wherever bad weather and radio are mentioned together, the precedential example most influencing the planners is Cream of Wheat, if only because Cream of Wheat's successful weather tie-in is the most exploited in recent years. The hot breakfast cereal's case history, briefly, is this:

Faced with retaining its share of the market in view of new-brand competition, Cream of Wheat's agency, BBDO, decided in 1958 to test spot radio with the weather approach they had been using in magazines and tv. This approach was based on a 1955 agency study which showed that a mother's protective urge was strongest in bad weather.

The first radio trial was scheduled in the fall of '58, with breakfast-time radio spots in 20 eastern markets designed to "back up" the nighttime tv I.D.'s already running. On the heels of this, BBDO, bought both I.D.'s and 20-second announcements on WCCO, Minneapolis, airing the spots five times a week (during the early morning hours) through the coldest months of the Minnesota winter. The results of these campaigns, augmented by a 30-market expansion in the spring of 1959, were so spectacular that in September of '59, Cream of Wheat spent a whopping $1 million on 190 radio stations across the country, selected for a potential 70% of all U.S. radio homes.

Almost immediately, other weather-inspired products took notice. The Cream of Wheat placement procedure was studied in minute detail, particularly three combinative forces:

1. The purchase of both bulk and fixed spots, the latter to be aired between 6:30 and 8 a.m., the bulk announcements at the discretion of the station, according to prevailing weather conditions in the market.

2. Adjacencies to weathercasts wherever possible, especially when forecasts presaged both low temperature and inclemency.

3. The lead-in to an announcement, at the end of such a forecast: "This is real Cream of Wheat weather."

Today a number of national advertisers are hitching their wagons to

the weather star, exploring considerable variations on a theme. Among the most active, of course, are the anti-freezes, of which Union Carbide's Prestone and du Pont's Zerone and Zerex are the most affluent.

Prestone, through William Esty, generally begins its pre-determined schedule of one-minute announcements on radio about four weeks prior to the first freeze in each market, approximating the date of that freeze by its date in the year Prestone initially advertised in the market. The Prestone announcements are part live, part e.t., the stations themselves leading in with a particularly choice Almanac item, e.g. " . . . the coldest November 16 in this city was in 1914 when the temperature was 11 below zero, and the hottest day ever recorded here was July 17, 1897. And now it's cold again. . . ." The agency, in addition, supplies various copy for various temperatures, which the station uses as the weather decrees.

Du Pont, on the other hand, keys its campaigns to the anticipated first freeze in each market by 30-year temperature averages, computed from official weather bureau tables. In Colorado and Montana, for example, the first heavy frost or hard freeze is expected in late September, while the south varies from an early freeze in high altitudes to successively later freezes in low altitudes. In parts of northern Florida and southern California, the freeze isn't expected until well into December, often January. But continuing re-appraisal is vital to schedules, as this year's late averages all over the country are making decidedly clear. Du Pont's weather-alert system, so to speak, keeps a finger in the sky.

Too, du Pont takes into consideration the two distinct types of anti-freeze customers in today's market: the do-it-yourselfer and the traditional service station adherent. Company surveys show that the first of these is inclined to buy early, often long before needed, while the second is motivated only by cold weather. Schedules are arranged, therefore, to cover both.

This "safety factor" planning compounds the intricacy of weather buying, but radio's elasticity, a du Pont spokesman told SPONSOR this week,

(*Please turn to page* 60)

Weather-keyed advertisers using radio—how they use it

Advertiser & type of schedule

CREAM OF WHEAT
Fixed schedule plus bulk seasonal spots, preferably adjacent to weathercasts. Station is authorized to step up schedule at sign of cold weather

PRESTONE
Bulk schedule, approximately four weeks prior to first freeze in each market

DU PONT ZERONE & ZEREX
Using 30-year temperature averages, this account anticipates first freezes, arranges announcement schedules to cover both do-it-yourself and service station customers

ESSO PERMA-GARD
Copy conversion in anti-freeze season on regularly scheduled Esso newscasts, etc.

BAYER ASPIRIN
Fixed fall schedule to cover usual cold season

VICKS PRODUCTS
Flu season fixed buy

Advertiser & type of schedule

MENTHOLATUM NASAL MIST
Winter season fixed schedule

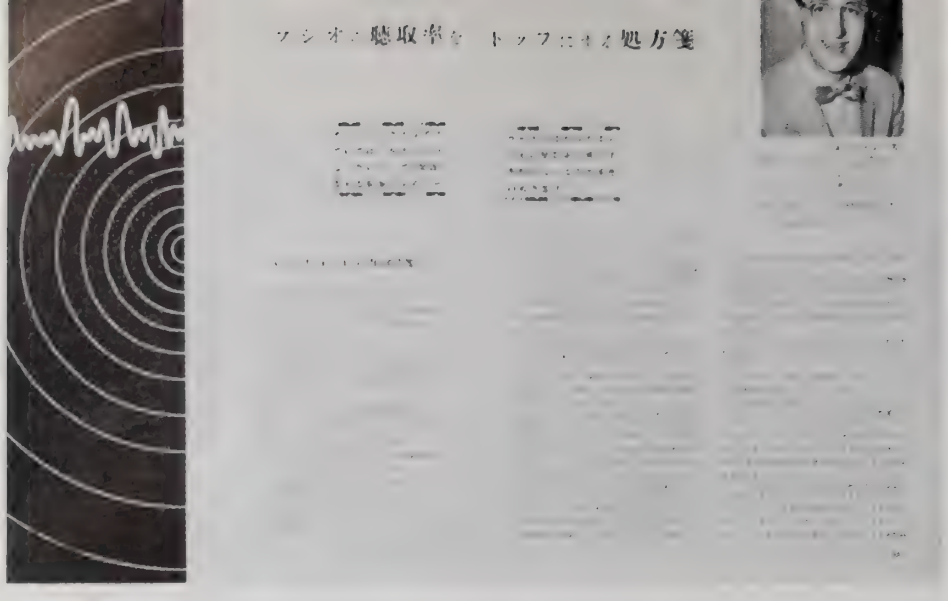
REM COUGH SYRUP
Winter season fixed schedule.

DRISTAN
Weather emphasis in year-around schedule, e.g., pollen, hay fever, sinus, colds copy

CANDETTES
This anti-biotic throat lozenge watches for epidemics of colds in particular areas, rushes in with saturation schedule

ABEL TIRE CO.
"Snow watch" buying, with saturation flight at first sign of snow in particular markets

MISHAWAKA RUBBER CO.
Saturation schedules for Red Ball Stormy Weather boots in two-day period when bad weather is forecast, another when bad weather hits. This arrangement is "suggested" to company salesmen, who actually give scheduling go-ahead to stations



HONORABLE ELMO ELLIS REALLY GETS AROUND

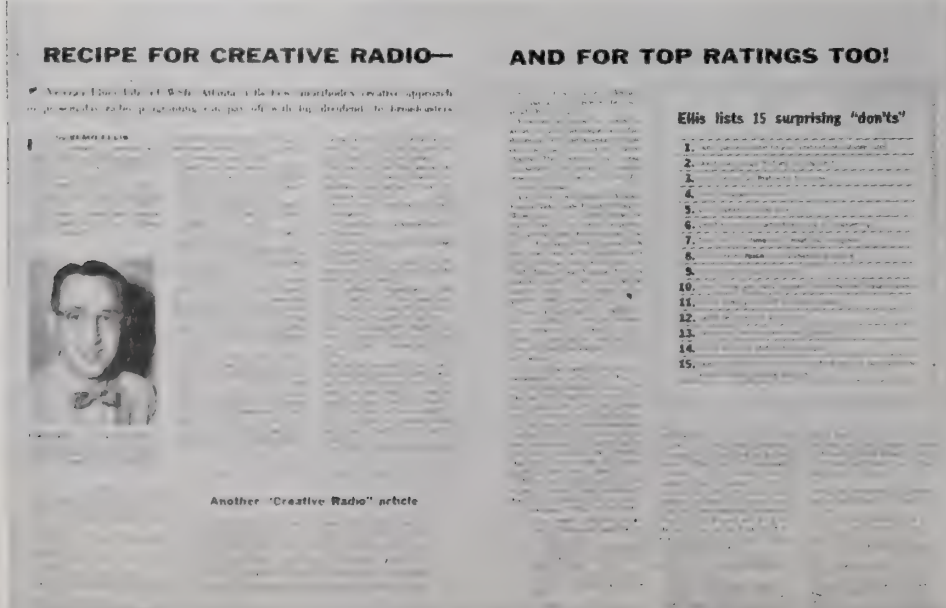
The Japanese have never been embarrassed about cribbing from the West and, recently, their inquiring minds have reached out into radio and tv advertising.

One of the latest devices to funnel the wisdom of Madison Avenue to admen across the Pacific is a neat little Japanese broadcast reprint journal called *brain* (sic).

While some of the material is produced in Japan, much of it comes from trade journals on this side of the ocean. An American thumbing through the magazine will find pictures of obviously Occidental types like Robert Kintner and Frank Stanton as well as familiar looking bar graphs with Arabic numerals, which (for all we know) might be cumulative homes reached in Wichita during last winter's big snowstorm.

The long gray columns of Japanese characters, however, are a depressing reminder to admen that they can never be sure what their inscrutable colleagues in Japan are saying about them.

To the credit of *brain*, one of their recent reprints (it was in Vol. 1, No. 5 and that's all we know) came from the 17 and 24 July issues of SPONSOR. The articles were a two-part series, quite hep and idiomatic, written by Elmo Ellis, program manager of WSB, Atlanta. In them, Ellis gives a recipe for creative radio: C + S = L + R + M-I-B, which means: "Creativity and Service will produce Listeners and Response, plus Money in the Bank." *Brain* didn't leave that out, either.



HOW TO

A U.S.C. professor thinks he has some answers. They're based on a study of 15 West Coast commercials that sold

There is nothing more calculated to set an adman's teeth on edge than a college professor coming up with formulas for better advertising.

Edward W. Borgers is such a professor but, having been an adman himself, imputations of ivory towerism don't bother him. Moreover, he's found that isolating the elements of good radio/tv copywriting can be a big help in turning a class of raw recruits into better (if not polished) craftsmen.

Borgers is not looking for a Rosetta Stone with a key to creative copy. An assistant professor of telecommunications at the University of Southern California, he teaches, among others, a class on "Small Station Copywriting," which deals with ad copy as well as news and d.j. continuity. Hence, his targets here tend to be earth-bound and practical.

Several months ago, Borgers wrote to a number of Hollywood agencies asking each one to send him a one-minute radio and a one-minute tv commercial which, in the opinion of the agency, had done the best job of selling for them during the previous 12 months.

Here are some of the generalizaprised him by its smallness (Borgers found that about half of the Hollywood agencies had no radio/tv business). He analyzed the commercials, picked out those elements that were most common and passed them along to students. "Our results should be taken with caution," said Borgers, "but, even so, certain trends seem clear enough to be worth passing on to our students as probably safe observations and advice." Borgers also found that this advice resulted in a definite improvement in his students' commercials.

Here are some of the generalizations Borgers came up with:

WRITE A 'GOOD' COMMERCIAL

• *Most of the copywriter's day is spent proving the client's product or service is better than others nearly or totally identical.* Only one out of the 15 "announced" something and none were reminder copy.

• *The successful commercial can always be reduced to a single-sentence argument for buying.* This was true in every one of the commercials examined, said Borgers.

• *There is a general pattern of developing the sales argument used by successful copywriters.* It starts with a "target signal" such as "Ladies!" or "Sport fans." This is followed by a pinpointing of the problem or "suffering point" ("Now you can relieve tormenting coughs from colds"). Next, comes the reason-why copy ("Rexall Cough Center tablet . . . a completely new anti-cough tablet you *swallow*"). After this is a performance claim ("Relief is fast . . . sure . . . and lasts up to six hours"). Finally, there is a command to stimulate action ("Get it at your Rexall drug store today").

Only two of the commercials departed altogether from this classic form, Borgers found. Three followed it through to the letter; four omitted the "suffering point"; one omitted the demonstration step; in two cases the product or service was offered as a benefit in place of a "suffering point"; three had special novelty gimmicks that "obviously dictate a form of their own."

• *Most successful commercials are straightforward and use a single voice.* This was true of 11. The other four used dialogue, jingles, special devices, dramatizations, or gags.

• *Successful commercials often include "special style features."* Examples: (1) There is the "pseudo-news device" such as the imitation news scoop or "Here's big news," or a weather forecast. (2) The you-you-you emphasis is universal. (3) Specific statistics are common: "14 flights a week," or "28.35 miles a gallon." (4) The fresh figure of speech: "sun break" as a description of a winter vacation evokes the phrase "coffee break." Also, "gas-gulping." (5) The selling pun: "Bonanza Airlines *jets* you there faster." (6) "The uncompared comparison": "Adds extra nutrition." (7) The rhythmic phrase: "A real go-ahead bread for people on the go." (8) The blanket word or phrase to capsule a lengthy and complex idea: "Performability."

• *The less powerful a "basic proposition" the greater the tendency to use novelty and complexity in production.* Here, Borgers falls back on a list of 30 "basic propositions" put together by one Edward Buxton (otherwise unidentified). These are broken down into 10 of "high interest" power and the same number of average and low interest power.

Among the high interest propositions: (1) an uncommon solution to a common problem, (2) important price news, (3) important style or

(*Please turn to page* 60)



FORMER ADMAN, Edward W. Borgers (in jacket), asst. professor at U.S.C., trains his students in 'Small Station Copywriting,' a course on ad copy, news, and d.j. continuity. Borgers spent five years with the Bruce B. Brewer agency in Kansas City, Mo., wrote both print, radio/tv copy

SAME OLD OFFER PULLS 'EM IN

Publisher plugs finance book series day after day, month after month via spot radio; he's sold 2,000,000 copies over last three years and is still going strong

A radio advertiser can make the same offer day after day, week after week, month after month, year after year—and keep pulling.

And if the advertiser is in the publishing business, he can pull over and over again via radio without changing the format or titles of his publications. a rare. if not unheard of, accomplishment among publishers of "how to" books.

These are inescapable conclusions from SPONSOR's second look at Profit Research, Mineola, N. Y., publisher of a seven-volume paperback series on how to earn, save, and invest money.

Nearly two years ago PR's mail-order sales were off to a flying start via spot radio. (These advertising techniques were spelled out in "Radio markets 400,000 books," 30 January 1960.) At that point it was clear those techniques could work; now it is clear they can keep working—and on a considerably more grandiose scale.

That 400,000 figure in the earlier story, which referred to the number of books sold during PR's initial 18 months, now is vintage Stone Age. The outfit currently runs off, and sells, more than half that amount (280,000) every two months, PR says. Total book sales reportedly number in the neighborhood of 2,000,000.

Annual dollar volume, at the $200,000 level when the previous story was written, hit $700,000 for the fiscal year ending last June, the company reports. As for this year, sales are triple what they were the year before, so there's talk of a $2,000,000 gross around the PR shop.

In keeping with this upsurge in sales, PR buys radio at a reported rate of more than $600,000 annually, more than twice the 1959 expenditure. Radio continues as the major medium for PR, though its share of the enlarged budget is down from 80% to somewhat over 50% to make room for additional media, primarily direct mail. The company says that of the approximately $1,300,000 ad budget (it was $300,000 two years ago), direct mail will account for about $400,000, with the remainder divided between newspapers and magazines.

Though the radio campaign is on a much larger scale (over 100 stations compared to 60 two years ago), PR for the most part maintains the same basic techniques. The well-cultivated voice of PR chief Sidney Walton provides the nucleus. Long prominent in radio and motion picture newsreel soundtracks, Walton applies those deep, sonorous tones to programs, usually 15 minutes in length, in which he surrounds his commercial message with commentary relevant to the books' subject matter, e.g., real estate, taxation, investment, etc. Five fresh tapes per week are distributed among the stations in PR's 50-state lineup.

The prime target for PR's programs consists of established business and professional men looking for



PUBLISHER Sidney Walton launched his seven-volume series with spot radio, and maintains a 100-plus station lineup today. Shown with him is v.p.-business manager Terry Marks

ways to enhance their financial position. The most coveted position is adjacent to adult programing, "not too early in the morning, not too late at night, and not in the dead of the afternoon," as Walton phrases it. He notes that adult programing is not easy to find, but can be located with less difficulty since the payola scandals created complaints about programing imbalance.

PR initially buys a station on a two-week trial basis, and, if a satisfactory flow of orders results, makes a longer-term agreement, though the advertiser usually negotiates a short-notice cancellation clause in case orders fall off too sharply subsequently.

When orders are too few and far between, rather than immediately pull out of the station in question, PR experiments with various combinations of time slot and copy in an effort to get the orders rolling again.

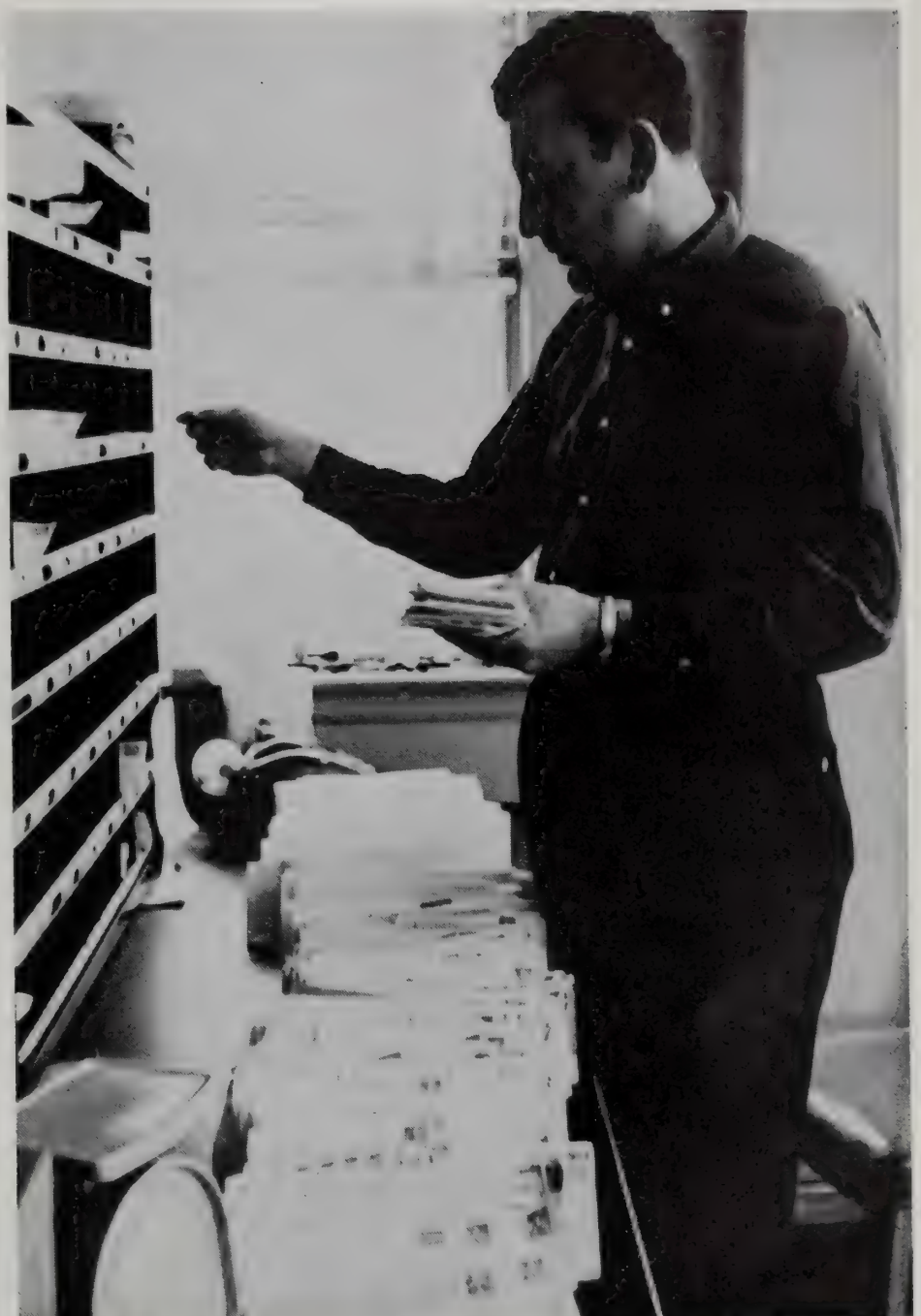
PR virtually is a year-round advertiser, though the business has seasonal aspects and spot weight varies. During peak seasons, such as the fall and spring, as much as $15,000 per week goes into the radio drive, plus another $2,000 for producing and shipping tapes, according to Walton.

There is a hiatus for a week or two before Christmas, because PR has found that the post office jam at that time often prevents its books from reaching their destination in time for Christmas, thereby spreading ill will. PR gets back on the air a few days after New Year's Day.

There's another slowdown on the radio campaign during the summer, especially in the southern half of the nation. Walton explains that, though radio's summertime audience holds up, the hot weather interferes with listener concentration on discussion of so weighty a subject as business books.

In comparing radio with newspapers, from a publisher's point of view, Walton asserts that most publishers have found that *The New York Times* is the only paper for book advertisements. From what he's seen and heard, other newspapers "fall flat."

There is no such limitation with radio stations, according to Walton. Given good copy and the right adjacencies, there are a number of radio stations which can sell books.



LIFE'S BLOOD of Profit Research's business is the mail which brings in the orders. Shown sorting that voluminous mail at the firm's new Mineola, N. Y., editorial office is Daniel Reiss

Another advantage of radio over newspapers Walton cites is its ability to reach areas off the beaten track. He says if you want to reach Wyoming, for instance, there are no newspapers in Wyoming. He recommends buying radio stations in nearby cities, the signals of which reach Wyoming. Or, use direct mail. Walton equates direct mail with radio in terms of allowing repetition of an offer.

Walton relates that he's been approached by underwriters on the subject of going public.

Further evidence of forward strides is to be seen in the company's physical plant as compared with two years ago. The 800 square feet at 18 E. 50th St. in Manhattan, which used to house both editorial and timebuying activities, now is devoted strictly to the latter. Editorial offices encompassing 2,000 square feet in Mineola, New York, have been added.

Personnel includes Terry Marks, v.p.-business manager, and timebuyers Bill Eynon and Nell Frazer.

'RECEIVED YOUR PEN AND . . .'

Letters received by Nielsen on the heels of NCS sampling operations prove rating point is human being

In mixed reactions covering gamut of human feelings they tell exactly what they think about the whole thing

At A. C. Nielsen, where even at this moment tabulating gadgets are working at high pitch readying delivery of the NCS '61 radio and tv data, life isn't all weekly audience and homes-reached. There's more to this business of "nose counting" than mere mechanics. As a matter of fact, since each and every "nose" tallied on the Nielsen computers is part and parcel of a real, live human being, the human touch is bound to poke through the reckoning machinations.

Each time an information soliciting ballot is dispatched to a sample home, the fact that they're dealing with people and not numbers only comes home to roost at Nielsen. And it comes in the form of letters. For the simple reason that people react just like people, every sampling operation seems to trigger a barrage of letters. And the letters prove that people everywhere are similarly endowed with human reactions which run the gamut of greed, warmth, hostility, suspicion, intelligence, in-

Here are some of the things people write about to Nielsen

From Beeville, Tex.:

"My mother was so well pleased with her Stratford pen you sent her as a gift for sending in the radio-tv survey, that I would so much like to have one like it. I am enclosing a signed check to be filled out for the price of one as our radio and tv survey is the same."

From Chicago:

"I don't know why anyone would answer these questions without knowing what was behind all of it. If this were Russia we might have to answer, but this is the U.S.A. There may be some folk answer you, but what we have and when or how we got it is none of your business. Send the pencil to someone else. We don't want it. What is a Nielsen panel? What good are you doing snooping around in other people's business?"

From Butte, Neb.:

"I received my fountain pen and am very pleased with it. Thank you for such a nice gift, also for the pencil. Say, there is a Martin Nielson I know of in Bone Steel, S. Dakota, thought he might be some relation of yours. Thanks for everything."

From Chicago:

"I don't know what this is all about and I sure don't sign anything I don't know what I'm signing."

From Homar, N.M.:

"I am one of the fortunates who received your pencils. Please excuse for not answering sooner. I was in Norway. Is there anything I can do for you now. Please let me know. P.S. I feel guilty in keeping the splendid pencil unless I can do something for it. I could tell you about radio and tv in Norway if you care to."

From Fremont, Neb.:

"The pen point came off. I am surely disappointed. Could you put another on it? Do the points come off often? I was just wiping off extra ink and cannot find the point."

From Waverly, Ia.:

"I received my pen and pencil from you and it was ever so lovely and this was certainly a nice way of receiving a new pen. I just cannot believe—no coupons—no jingle to answer—no box tops."

From Gettysburg, Pa.:

"Many thanks for the nice gift. I am thinking of buying aa wash machine. I would like to know the best on the market, that don't have plastic agitator. I don't want an automatic just another washer with aluminum agitator."

terest, and just plain confusion.

These candid penned offerings which descend regularly upon Nielsen are unsolicited. In the case of NCS '61, the ballots asked no opinions but only the record of the tv and radio stations the home had used in the past week or day, etc. The media themselves seem to provoke comment while the premiums which Nielsen sends along as payment, so to speak, for their "trouble," is fodder for a bulk of the commentary. Some of it is in the form of criticism for the gift which, some say, falls short of expectations while others come from people hankering after a similar gift.

For example: on several occasions, Nielsen dispatched, along with a ballot, a pen and pencil set. Here is some of the back-talk from Nielsen files over the years. From Flaxton, N. D.: "I received the pen you sent me. Thank you for sending it. But I am sorry to say the pen is cracked. The plastic above the pen is cracked and my finger and thumb gets all inked from using it. Therefore I am not going to use it. Just thought I ought to let you know."

And from Fremont, Neb.: "The pen point came off. I am surely disappointed. Could you put another on it? Do the points come off often? I was just wiping off extra ink and cannot find the point. Would be very grateful if you could replace it. I am sending the pen. Thank you."

On a much happier note are these words from Waverly, Ia.: "I received my pen and pencil from you and it was ever so lovely and this was certainly a nice way of receiving a new pen. I just cannot believe—no coupons—no jingle to answer—no box tops. This is a real pleasure. First time I ever had any one so nice to me. But I thank you ever again for it."

Envy over the bounty Nielsen had heaped on a friend brought out this note from Patose, Mo.: "Please send me a questionnaire blank and also one of your free pencils so I can answer the questions in it. A friend of mine received one today and also the free pencil in which they were very much pleased. Yours Truly."

(*Please turn to page* 61)



The real 'Mona Lisa'



The WEWS version



The real 'Blue Boy'



The WEWS version

WORLD-FAMOUS ARTISTS NEVER HAD IT SO GOOD

The billboard artist, that whimsical unknown whose fleeting claim to fame is a crayoned mustache here, or a pair of eyeglasses there, has nothing on Bob Doerr, promotion director of the Scripps-Howard television station, WEWS, Cleveland.

With one difference, however: Doerr isn't bothering with anything less than the works of the masters right now. And although his efforts, undoubtedly, have patrons of the arts chewing their aesthetic fingernails in chagrin, the retouch artistry he wields is paying big dividends in viewer interest for the station.

Doerr selected five famous paintings—James Whistler's "Mother"; Leonardo da Vinci's "Mona Lisa"; Franz Hals' "Laughing Cavalier"; and Gainsborough's "Blue Boy" and "Pinkie"—and put them to work as station identification slides. After, that is, a few minor changes.

To tie in with the theme that all kinds of people look to channel 5, the eyes of the world-famous art subjects were given the full retouch treatment. The result: instead of gazing out at the world with bland disinterest, the well-known orbs now sparkle with a renewed and anticipatory gleam, and are focused, seemingly, in the direction of WEWS.

(For some before and after samples, see photos above.)

As I.D. slides, the *avant-garde* versions of the famous paintings are creating quite a bit of comment in and around the Cleveland area. They're 10-seconds in length with music and announcer copy declaring indeed, "All kinds of people are looking to Channel 5—WEWS, Cleveland."



A TIME OF RENEWAL

Broadcast House, new four-story home of WTIC TV-AM-FM is the first unit to be completed and occupied in Constitution Plaza, an area of urban renewal which boldly foretells of Hartford's bright future. The challenging opportunity to serve the vigorous, enterprising mind and spirit of the people of Southern New England has been ours for 37 years.





"THE BROADCASTER"
An original bronze by Frances Wadsworth, was commissioned for the lobby of Broadcast House and symbolizes the act of broadcasting which sows the seeds of service.

"The Broadcaster Suite," an original musical work by Robert Maxwell, was commissioned for the dedication of Broadcast House. Its premiere performance under the baton of the composer took place on November 27, 1961, following the unveiling of the bronze by Governor John N. Dempsey of Connecticut.

A TIME OF REDEDICATION

With a deep awareness of our history-filled past, we now dedicate ourselves anew to the fulfillment of that greater service which Broadcast House and its facilities make possible.

Paul W. Morency

President

WTIC • TV3 • AM • FM

Broadcast House 3 Constitution Plaza Hartford, Connecticut

WPEN
HAS
THE
STAR
PERSONALITIES

★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN
PHILADELPHIA
THE STATION OF THE STARS
CALL GILL-PERNA, INC.



with the
"BIG CHEESE" in Wisconsin
Not only ¾ million people
but 2 million cows.
WEAU-TV
EAU CLAIRE, WISCONSIN

Media people: what they are doing and saying

TIMEBUYER'S CORNER

NEW YORK: Two McCanners were walking up Lexington Ave. near 59th, where the city has been tearing up the streets for the last two years.

"Wonder what they're doing here," said one of them.

"Marion Harper's kid lost his ball," remarked the other.

At presstime, the biggest rumor of the week was that NBC TV had quietly bought Steve Allen's contract from ABC TV and that Allen, not Johnny Carson, would replace Paar.

Ellen Grauer of Grey, with reps at the Pen & Pencil, commented about Henry Miller's lurid novel, *Tropic of Cancer:* "I'm reading it the hard way—without pictures." . . . The Bud Sawyers (he's with D-F-S) named her Elspeth . . . Hal Veltman of JWT is planning to spend the holidays with his family in Pasadena.



AT KENNY'S Pub: (l to r) George Thorpe of WVCG, Miami, discusses his station's fm stereo multiplexing with Ted Bates' buyers Jack Sinnott and John McCormack

The party FR,C&H gave in behalf of all the reps in the business was the most spectacular affair this season. At one point, a wag told the head waiter: "Put a place card at a table for President Kennedy. We can always say he couldn't make it."

Rep Stan Gillman, lunching at the Envoy, remarked to a trade paper reporter: "I won't say your magazine is cheap, but why do they print on butcher paper?" . . . Reps say Margo Teleki of Reach, McClinton has discoverd the real King of Roumania. He's a disk jockey in a Chinese restaurant.

Len Soglio and Mort Reiner have been made media sups. at Hicks & Greist . . . Bill Willis is now buyer on P&G's White Cloud and Puffs at D-F-S, with Dick Kroeger assisting . . . Dick Macaluso of JWT vacationing in Europe in May.

At the Grinzing Restaurant, a recently made vice president

(*Please turn to page* 54)



NORTH CAROLINA'S GRADE A WORLD

In the rich 33 county Piedmont world of more than 300,000 TV homes reached by WSJS Television's A Coverage, retail sales exceed a billion dollars and consumer income is more than a billion and a half dollars.

Call Peters, Griffin, Woodward, Inc.

WSJS TELEVISION

NBC MST

CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

enter your personal subscription to SPONSOR

$8 for 1 year

$12 for 2 years

BEST by TEST

1st in Sales—in Audience

USE A "JOE" RAHALL STATION



N. Joe Rahall

WLCY—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall Manager

WKAP—ALLENTOWN, PENNA.
soon 5000 watts
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Sam Newey, Manager

RAHALL RADIO GROUP—Represented by ADAM YOUNG

TIMEBUYER'S CORNER

(*Continued from page 52*)

told a buyer he used to work with at another agency: "I'm now in a position to help you. So if there's anything I can do for you, don't hesitate to come to me on your hands and knees."

Nita Nagler of Del Wood was given a surprise party by her friends for her birthday. The surprise was—they didn't invite her . . . Pierre Bennerup's been made a buyer at Compton, moving over from research. He'll work on premium Duz and El Producto . . . Ed Sulky, who bought on Coty, has left D-F-S . . . Annette Pazzani's now buying on Air France at BBDO.

A top media man, dining at a well known restaurant last week, was heard to say when the liqueur was served: "With these cordial glasses I never know whether to drink it or dab it behind my ears." . . . Brendan Broderick, who was with Ted Bates, is now at F-C-B . . . Olga Kandel is the new buyer at Swan & Mason.



KTTV, Los Angeles, hosted a party for about 90 Chicago buyers at the Sheraton-Chicago, to introduce Frank Browne, its new mid-western sales & marketing dir. Standing: (l to r) Sam Wilson, Leo Burnett; John Vrba, KTTV v.p. in charge of sales; Mary Lou Ruxton and Bruce Curtis, Burnett; and Frank Browne, guest of honor

A radio buyer's father, a farmer in Indiana, passed away last month and bequeathed him an appropriate estate: 1000 carefully-trimmed Wheaties' boxtops . . . Dick Boege, formerly with D-F-S, became media director of McCann-Erickson, Portland . . . Joyce Lane joined Chock Full 'O Nuts' house agency, Peerless, leaving Atwood-Richards . . . Marty Daniels at JWT is going to SSC&B.

Sam Scott, assoc. media director at JWT, is a firm believer in Spartan living and a daily early morning sprint to keep in shape, and recommends it to reps. Said one rep: "Look, Sam. I have an agreement with the birds. If they don't come into my room and wake me up, I don't go into the park and wake them up."

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

General Foods has scheduled prime breaks for Instant Maxwell House. The three-week flight in selected markets begins today, 4 December. Agency: Benton & Bowles. Buyer: Grace Porterfield. Company has also requested prime breaks or fringe minutes for Yuban in a 3-week flight which got underway 27 November. Agency: Benton & Bowles. Buyer: Ron Siletto.

Corn Products, New York, will promote Bosco with live minutes in kids' shows for 13 weeks. Campaign starts 8 January in selected markets. Agency: Donahue & Coe. Buyer: Stu Kaufman.

Bristol-Myers, New York, is going into six markets with schedules for Sal Hepatica. Placements are for four weeks, using day, early and late evening minutes. Agency: Young & Rubicam. Buyer: Bill Dollard.

Readers' Digest, Pleasantville, N. Y., has selected day and night breaks and I.D.'s for a 13-market campaign which begins 31 December. Agency: Schwab, Beatty & Porter. Buyer: George Perkins.

RADIO BUYS

Salada Tea, Woburn, Mass., is putting almost its entire 1962 advertising budget into spot radio. Beginning 1 January for 52 weeks, Salada will use 50 spots a week in 12 markets and 25 a week in 14 markets. Time segments: minutes. Agency: Cunningham & Walsh.

Loft Candy, New York, is using minutes and 30's in six markets for a short-term flight which began 27 November. Agency: Al Paul Lefton. Buyer: Ken Allen.

Block Drug, Jersey City, will promote Rem cough medicine in a seven-week campaign in selected markets. Time segments: minutes. Agency: Lawrence C. Gumbinner. Buyer: Paul Fitzgerald.

Readers' Digest has also selected schedules of minutes in 10 radio markets for a flight which begins 31 December. Agency: Schwab, Beatty & Porter. Buyer: Rae Elbrock.

Magnavox, Ft. Wayne, has gone into 21 fm markets for a three-week campaign. Time segments: minutes. Agency: McCann-Erickson. Buyer: Helen Burget.

Now's the time to get growing

Take advantage of the many ways in which your business can grow.
In the lucrative export markets.
In new U.S. markets.
In creating new products and services.
In developing your community.
For expert help, just write or phone any U.S. Department of Commerce field office or write Commerce, Washington 25, D. C.
They'll help you grow with America!

ADVERTISING COUNCIL PUBLIC SERVICE

U.S. Dept. of Commerce Field Offices:
Albuquerque, N. Mex., U. S. Courthouse. CHapel 7-0311. **Atlanta 3, Ga.,** Volunteer Bldg. JAckson 2-4121. **Boston 10, Mass.,** 80 Federal St. CApitol 3-2312. **Buffalo 3, N. Y.,** Federal Bldg. TL 3-4216. **Charleston 4, S. C.,** Sergeant Jasper Bldg. RAymond 2-7771. **Cheyenne, Wyo.,** Majestic Bldg. Phone 634-2731. **Chicago 6, Ill.,** 226 W. Jackson Blvd. ANdover 3-3600. **Cincinnati 2, Ohio,** 36 E. Fourth St. DUnbar 1-2200. **Cleveland 1, Ohio,** Federal Reserve Bank Bldg. CHerry 1-7900. **Dallas 1, Tex.,** Merchandise Mart. RIverside 8-5611. **Denver 2, Colo.,** New Customhouse. KEystone 4-4151. **Detroit 26, Mich.,** Federal Bldg. WOodward 3-9330. **Greensboro, N. C.,** U.S. Post Office Bldg. BRoadway 3-8234. **Houston 2, Tex.,** 405 Main St. CApitol 2-7201. **Jacksonville 1, Fla.,** Federal Bldg. ELgin 4-7111. **Kansas City 6, Mo.,** 911 Walnut St. BAltimore 1-7000. **Los Angeles 15, Calif.,** 1031 S. Broadway. RIchmond 9-4711. **Memphis 3, Tenn.,** Falls Bldg. JAckson 6-3426. **Miami 32, Fla.,** Ainsley Bldg. FRanklin 7-2581. **Minneapolis 1, Minn.,** Federal Bldg. FEderal 2-3211. **New Orleans 12, La.,** 333 St. Charles Ave. Phone: 529-2411. **New York 1, N. Y.,** Empire State Bldg. LOngacre 3-3377. **Philadelphia 7, Pa.,** 1015 Chestnut St. WAlnut 3-2400. **Phoenix, Ariz.,** Federal Bldg. ALpine 8-5851. **Pittsburgh 22, Pa.,** 107 Sixth St. GRant 1-5370. **Portland 4, Oreg.,** Old U. S. Courthouse Bldg. CApitol 6-3361. **Reno, Nev.,** 1479 Wells Ave. Phone: 2-7133. **Richmond 19, Va.,** Parcel Post Bldg. MIlton 4-9471. **St. Louis 1, Mo.,** New Federal Bldg. MAin 1-8100. **Salt Lake City 1, Utah,** 222 S.W. Temple St. DAvis 8-2911. **San Francisco 11, Calif.,** Customhouse. YUkon 6-3111. **Savannah, Ga.,** U.S. Courthouse and P. O. Bldg. ADams 2-4755. **Seattle 4, Wash.,** Federal Office Bldg. MUtual 2-3300.

SPONSOR ASKS:

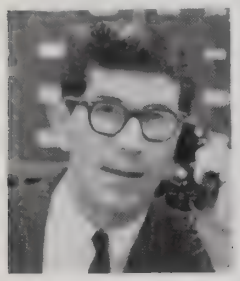
WHAT TRENDS IN RADIO PROGRAMING DO YOU ANTICIPATE FOR 1962?

Those replying to this week's question are:

- **Jack Gold,** WEBR, Buffalo
- **Ray Reisinger,** WISH, Indianapolis
- **Richard E. Shireman,** KBTR, Denver
- **John Comas,** WSJS, Winston-Salem

Jack Gold, *program supervisor, WEBR, Buffalo*

Trying to "crystal ball" this subject on a nationwde scale is at best a nerve-wracking chore . . . you have to project what three thousand-odd



Crystal ball: tough nut to crack

programers have up their sleeves. So let's instead take a hypothetical, but representative 10-station, 2-million population market.

We probably have a remarkably successful, tight-format "top-40" station comfortably on top of the rating heap. His programing won't change noticeably, aside from a rash of well-produced, 15- and 30-second public service inserts in prime time, and some truly good, tough, spotty public service programing outside the rating hours.

Our second station, let's say, offers quality, though somewhat unimaginative programing . . . unoffensive music . . . dry but informative news, lots of complete public service programs. He won't change a thing.

From there on, we have eight stations scrambling more or less for what's left . . . a couple of rock and rollers, a few "adult" formats, perhaps a "good music" station, and the inevitable national or racially-slanted outlets.

Now, if any real trend is to develop, it will come, I feel, from one of the eight "left-overs" in the market . . . two or three may try . . . one may succeed. I think it will depend on which takes a tip from the successful top 40 operation . . . excitement. Adults as well as children can be excited by radio . . . turned into a large and faithful audience. The trick is developing the right combination.

Now back to reality:

At WEBR, we've adopted the "Sing Along" format. This immediately separated us from the rest of the pack . . . we had an image to work with. The results were a little surprising.

We've been able to break into double figures in the rating books, something previously pretty illusive. Whether "Sing Along" is the answer may prove out in 1962. In any event, it gives us a place to jump off from if the real trend is going to start here.

Ray Reisinger, *director of promotion, WISH, Indianapolis*

One thing which is a primary fact to be considered in any discussion of radio programing is that the radio dial, in a very real sense, was never better as a source of information and entertainment for people of every educational, social and economic level. In most areas, a quick trip across the am dial will find something to suit literally every taste at any hour of any day.

To a considerable extent, trends in programing for 1962 for many stations will depend greatly on the



"Total information" to increase in 1962

trends in popular music for 1962. This is, of course, in a constant state of gradual change, and there seems to be no indication that there will be any great change in basic type from the popular music we have at present. Stations such as our own, which are finding considerable popularity with most of the younger, and not a few of the older, segments of the audience, will continue to base their programing on one of the many variations of the "top 40" format.

In other programing areas, the concept of "total information" will see even greater growth than it has to date. Deeper and broader coverage in the news and information area than ever before will be the order of the day. Radio used to talk about "tomorrow's news today." This is no longer talk, but an honest reality which will continue to be broadened and improved. With facilities such as the CBS Net Alert system making reporting from anywhere in the world literally instantaneous, and the facilities for local coverage being constantly up-graded, the immediacy, quality and value to the audience of radio news will move far beyond its present status. Radio can and should outperform all other media in this field.

While most stations are now a respected and valued member of their community, programing in 1962 will show a broadening and deepening of the stations' involvement in the daily life of the community. This is closely tied to, and inherent in the evolution of, the "total informtion" concept. Here lies radio's greatest value and opportunity.

Richard E. Shireman, *general manager, KBTR, Denver*

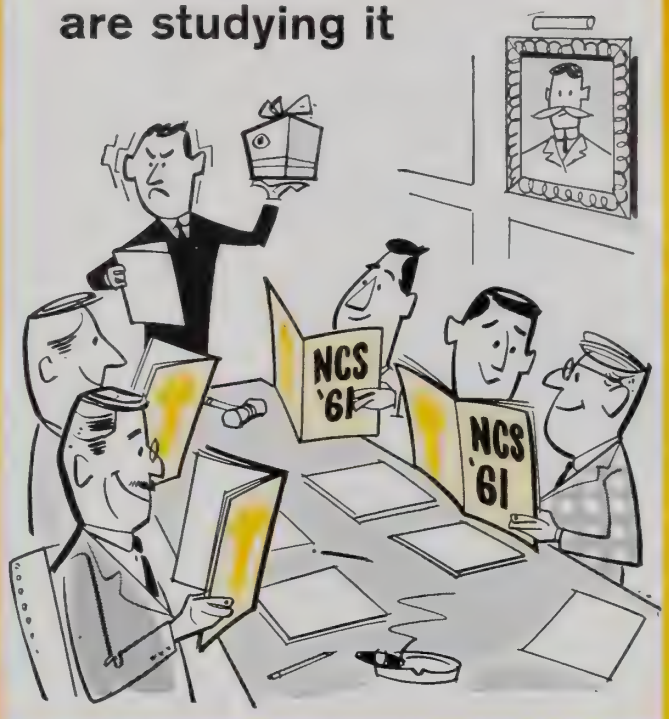
It has been just four short, busy months since we made a most drastic change in our programing. Our frequency formerly rang from dawn 'til dusk with the rhythmic beat of modern popular music. After taking a long look at the then current programing in the Denver market, we decided that the best way we could serve most listeners would be to develop a

(*Please turn to page* 58)

Major ad agencies are studying it



Leading advertisers are studying it



There are no secrets any more

(about radio or tv station coverage)

Nielsen Coverage Service '61, now available to all time buyers and sellers alike, provides the circulation facts for each radio and television station in the U.S. (including Alaska and Hawaii) showing:

. . . intensity of home coverage
. . . county by county (no clustering)
. . . day, night; daily, weekly

Your radio and tv schedules can now be checked for maximum coverage and for matching with your marketing areas. You (or others) can know just how efficiently your broadcast dollars are being spent.

Never before has such a wealth of reliable station coverage data—*radio and tv*—been available to all. Over 375,000 detailed questionnaires helped to ferret out current information on listenership in all 3000-plus counties.

Subscribers already know what a powerful marketing tool NCS '61 is . . . and are using it effectively . . . To know what they know . . .

Call . . . wire . . . or write today for immediate delivery of the NCS '61 facts you need . . . on any or all stations, radio or tv, in any or all 50 states.

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NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700

HOLLYWOOD 28, CALIFORNIA
1680 N. Vine St., HOllywood 6-4391

1454



Nielsen Coverage Service

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400

SPONSOR ASKS

(Continued from page 56)

format reflecting the activities and life of the community . . . a station Denver listeners could count on for pleasing music, more complete news coverage, and the flavor of Denver, with emphasis on conscientious community service programing.



KBTR: the cosmopolitan sound of music

This, of course, was a decision of utmost importance in the life of the station, and we weighed it most carefully. Since our changeover, we have found that this programing approach in the KBTR area is building ratings. The latest Hooper shows audience increases, and listener acceptance and response is most satisfying. We believe our station now has a general family appeal, and that we are definitely on the right track. We're glad we made the change.

Aside from this drastic change in over-all programing, and even though we believe our listeners like our present cosmopolitan sound, we are altering and will continue to alter our programing. We feel that a radio station must change with the times in order to give maximum service to the community and continued pleasure to its listeners. Therefore, we will go on building and improving the phases of our programing that we know are important and successful. For example, our news department is of tremendous importance to us, and we are proud of the job our newsmen are doing. We don't feel we can ever be smug and satisfied, but that we must go on developing and improving our news coverage, and that applies as well to all other aspects of our total service.

John Comas, *program manager, WSJS, Winston-Salem*

For the past several years, the pendulum on radio programing has swung from formula "Top 40" music, to rock 'n' roll, to "good" music and now everyone is looking for the newest "trend."

Here at WSJS radio, we have felt that we have continually developed our programing along lines that should create a trend in its own way. Other stations have "followed the leaders" on other trends with a resultant mish-mash of programing that was constantly changing.

A long time ago WSJS decided that if radio was ever to regain its position of importance as a communications medium it must develop its image to reflect the community it serves. We went back to the basics of radio broadcasting; the use of radio as a community service instrument, a source of entertainment and a means of civic identification.

To do this WSJS radio eschewed all fad and formula program hypos and set up a programing schedule which would give WSJS a distinctive sound identification unmistakable to our listening audience. We stayed with this format while other stations changed as the whims of various groups dictated. This gave us a solid and substantial audience that knew what WSJS would offer them on a continual basis.



Giant step forward to past glory

This consists of a combination of good music, up-to-the-minute news, man-on-the-street discussions on topics of great community interest, featurettes on the newsworthy activities of Winston-Salem's citizens, top-notch sports events on the local high school and college level, expert information on farm and agricultural problems for the huge farm market in the area, and other services equally important to the community.

This, we feel, will be the trend of the future: that radio will shake off much of the trivial on which it has spent so much time and begin to devote its powerful voice to the fundamentals which make it so important a medium.

Too many stations have tried too many formats too often, neglecting in the process the people who make their existence possible; the community as a whole.

NBC CELEBRATES 35TH

(Continued from page 41)

gerald-Sample. Ted Bates, breaking away from Benton and Bowles, used radio as a prime selling tool for Colgate, and put together what is now the world's fifth largest agency.

By the time NBC celebrated its 10th anniversary in 1936 radio had become a potent factor in all major advertising circles, and was well on its way to the No. 1 position among national advertising media.

The impetus provided by the formation of NBC, and later CBS and Mutual had shoved advertising expenditures on radio from a few million in 1926 to over $130 million in 1936, of which the networks received $108 million. Weekly magazines in 1936 got $67 million in national advertising, and newspapers $171 million. (Radio passed newspapers as a national advertising medium in 1940.)

It is probably fair to say that no single event in the history of American advertising—even the introduction of tv—so profoundly affected the conduct of the business, as did the introduction of network broadcasting.

In his book *"It Floats"—The Story of Procter & Gamble*, Alfred Lief credits P&G president R. R. Dupree with using three major weapons in fighting the general business depression in the early 1930s—market research in probing for consumer preferences, the "brand man" concept which was germinating in Neil McElroy's mind, and "intensive exploration of the further use of radio."

Says Lief, "Radio networks had captured the family attention with dramatic and musical presentations in the evening but went begging for daytime sponsors at half nighttime rates." It took P&G nearly eight years to find the right daytime program formulas but once Ma Perkins was established on the NBC Red, the soap giant began to roll.

In one sense of course, the rise of network radio broadcasting was merely a prelude for the more spectacular spurt of network tv. When in 1947 NBC launched the first tv network there were only six stations in operation and only 14,000 tv sets in use in the entire nation. Seven years later in 1954, there were 357 stations on the air, 27 million U.S. homes

(Please turn to page 60)

damsels in tights—none of which I could appreciate.

Holbrook and I sat having a melancholy Scotch when suddenly the door opened and in strode our client, his hat cocked over one eye, and his forefinger laid roguishly on his lips.

"Shhh," said Lingle mysteriously, "we got a woman with us."

He was followed by a burst of laughter and, unexpectedly, by Buzz Drake, another P&G adman, and by a girl of about 23 who might have been pretty, except that she was deathly pale, slightly crocked, and weeping copiously.

When we were introduced, she looked at me with extreme contempt. "Well," she sniffed, "when are you going to start affecting me?"

Holbrook and I were too astonished at the sight of our client in such a jovial mood to take this in immediately. We ordered a round of drinks and begged for an explanation.

Home to North Platte

It seemed that Lingle and Drake, coming up on the day train from Cincinnati, had noticed the girl sobbing in the club car and, after a cautious can of beer, had asked her what was the trouble.

She said she lived in Cincinnati, had been married for six months, had quarreled with her husband the night before, and was going back to her family in North Platte, Nebraska.

"How sad," murmured the P&G Galahads, "let's have some beer." They did, and thereupon hatched a Great Idea.

"You're taking the City of Denver," they said, "and it runs 10 minutes behind our train for 1,000 miles. Why don't you get on our train and have dinner with us? You can get off at say 8:30 or so and pick up yours."

When she was tearfully reluctant they used low tactics. "Look," they said, "we're just a couple of dull soap men. But when we get to Chicago, we're meeting a couple of really glamorous guys. One (Holbrook) is very western—he'll probably be wearing chaps and a six-gun. The other will affect you just like Spencer Tracy."

"Spencer Tracy!" she said to me contemptuously over her third Scotch. "You don't have any effect on me whatsoever."

It was a blockbuster of an evening aboard the City of Los Angeles. We ordered caviar, huge sirloins, more drinks. And at every interval I got the needle. "When are you going to start affecting me? Spencer Tracy—pooh!"

I stood it until about 10:30, then went to bed, leaving the girl still weeping and Buzz Drake proclaiming that "we're going through the world for the last time."

When I awoke next morning the train was clanking across Wyoming at 75 miles an hour and my head was clanking with it.

I looked at my grey-green face in the mirror (you don't affect me at all!) and decided I needed food—and fast.

I lurched back along the train, stumbling through the morning horror of the Little Nugget Club Car, and sank into a seat in the diner. And what do you think I saw?

The girl? No, friends, she got off at 11:30 the night before. But sitting across from me, looking tanned, healthy and twenty times as handsome as he ever did in pictures, was Spencer Tracy himself.

How would you like to face that with a hangover?

WHAT ARE YOUR PHOTO REQUIREMENTS?

QUALITY–

Do you get top quality? yes ☐ no ☐
(Our excellence is "known by the companies we keep.")

SERVICE–

Do you get the service to meet newspaper and magazine deadlines? yes ☐ no ☐
(Our ordinary delivery is 24 to 36 hours—one hour on request.)

DEPENDABILITY–

Do you have photo coverage at a moment's notice whenever the occasion arises? yes ☐ no ☐
(We have a staff that is large enough to cover simultaneous assignments—and in a hurry.)

RATES–

Do you pay a reasonable fee for your photographs? yes ☐ no ☐
(Our rate is $22.50 for a minimum assignment of three negatives.)

COLOR–

Do you pay as little as $2.00 for quality 8x10 Ektacolor (Type C) prints? yes ☐ no ☐

If ALL "yes" boxes are checked, chances are 100 to 1 you are using

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NBC CELEBRATES 35TH

(*Continued from page* 58)

were tv equipped, and the nation's advertisers were investing over $809 million yearly in tv advertising.

But from an advertising agency viewpoint the burgeoning of tv represented no such revolutionary change in tactics, no such radical revisions of thinking as did the 1926 radio explosion.

By 1947, the theory of broadcast marketing was accepted, understood, and proved. Television provided merely another type of broadcast medium for which the basic laws and operations had already been worked out. And despite the many technical headaches involved in program and commercial production, the advertising approach to the medium had already been defined.

But when, on 15 November 1926, famed NBC Chief Engineer O. B. Hanson gave the signal which sent NBC's first program out over 3500 circuit miles of special telephone wires to 25 network affiliates ranging from Portland, Maine, to Washington, D. C., and as far west as Kansas City, he was pulling the switch on an advertising revolution.

NBC Chairman Robert W. Sarnoff, in discussing the role of broadcast networks in American society, has said "The network is the keystone of the whole complex of the broadcasting enterprise. Its programing and facilities have created and maintained a nation-wide audience which underlies the development of stations, production organizations, talent, and the various forms of broadcast advertising. The network, as a uniquely efficient advertising medium in itself, contributes enormously to the effective mass marketing which is essential to a constantly expanding, free-enterprise economy. It is only through such an economy, which consumes its way to prosperity, that our society can meet its obligations and preserve its freedom."

There are today hundreds of broadcasters, advertisers, and agency men who will agree with these statements as a precise definition of a network's role.

But, as the advertising director of one of America's 10 top advertisers said recently to SPONSOR, "How strange that this has all happened in only 35 years! How strange that it has come within our lifetime!"

LET IT SNOW: RADIO

(*Continued from page* 43)

not only lends itself to such painstaking scheduling, but it reaches people driving cars, an ideal listening position for the anti-freeze message. "Timing is essential," the Zerone-Zerex man summed up. "Any advertising coming after a freeze is merely entertaining, not selling."

Another anti-freeze taking advantage of radio's copy flexibility is Esso Perma-gard, although Esso's year-round schedules (newscast sponsorships, etc.) simply mean copy conversion rather than special spot buys.

Second only to anti-freezes in inclement weather buying on radio are the cold remedies. Veterans such as Bayer and Vicks rarely vary their copy from one market to another, generally buying fall schedules more or less guaranteeing coverage of the cold and flu seasons. In similar fashion, Mentholatum Nasal Mist and Rem cough syrup buy radio schedules simply to coincide with the winter season. A newcomer like Candettes (a sore throat lozenge), on the other hand, watches closely to see if epidemics of colds break out in any given area, then rushes in with a saturation schedule.

Still in the experimental stage is the Dristan radio campaign. Here, a weather emphasis all through the year is effected through four specific e.t.'s: one for pollen, one for hay fever, one for sinus, one for colds. Here, too, station discretion is relied on, the station fitting a cut to its particular weather condition.

Another bad weather category is automobile tires, with many established names gearing their copy to safety driving during hazardous road seasons. But more than one agency eye is being trained on the Abel Tire Co., through Gresch & Kramer, Philadelphia, which schedules radio spot campaigns on a "snow watch" basis (i.e., at the first sign of snow in a particular area, Abel comes in with a saturation flight).

Newest national advertiser in the Cream of Wheat tradition is the Mishawaka Rubber Co., through Campbell-Mithun, Chicago. Mishawaka, for its Red Ball stormy weather boots, a protective footwear, is testing radio spot in 18 markets this winter, with most of the responsibility for actual scheduling placed in the hands of its local salesmen.

Stations, in turn, are instructed to keep in touch with these salesmen to avoid the slip-ups and errors that market variance is too often such an heir to. The Red Ball arrangement is planned along these lines: if, say, 20 or 30 spots are bought on a particular station with pre-arranged open scheduling, the company suggests to its salesman that the first 10 or 15 announcements be run in a two-day period when inclement weather is forecast. This leaves the remaining 10 or 15 announcements to be run when bad weather hits.

As of this writing, several reps with whom SPONSOR has spoken during the preparation of this report are huddled enthusiastically with agencies over similar radio-weather campaigns. Plans for several well-known cold remedies and anti-freezes are in the works. Next fall, one rep avers, should see a healthy increase in this kind of specialized buying, competition among seasonal items mounting so fast. Or, as one station manager grins out loud, let it snow, let it snow, let it snow!

'GOOD' COMMERCIALS

(*Continued from page* 45)

fashion news, (4) convincing proof that a new ingredient gives the product a unique advantage, (5) announcement of a new kind of product that meets a widely recognized need, (6) a new kind of premium offer of a widely-desired nature.

Among the average interest propositions: (1) benefit in a specified period of time, (2) a new and specific twist on an ordinary product benefit, (3) a new and greatly appreciated service in conjunction with the product sales message, (4) dramatic demonstration of important and specific product benefits, (5) new, specific and valid comparisons, (6) new type of scientific proof of superiority, (7) genuine enhancement of quality through valid association.

Among the low interest propositions: (1) multiple benefits or reasons why, (2) far-fetched analogy, (3) size, age, stature, etc., of the maker, (4) propositions which question existing beliefs, (5) general, over-used, vague terms, (6) unconvincing testimonials, (7) benefits similar to others in field, (8) uninteresting price news.

NIELSEN

(*Continued from page* 49)

And then of course there is the folksy conversational type like this letter writer from Butte, Neb.: "I received my fountain pen and am very very pleased with it. Thank you for such a nice gift, also for the pencil. Say, there is a Martin Nielson I know of in Bone Steel. South Dakota. Thought he perhaps might be some relation of yours. Thanks, for everything."

Way over on the other side of the fence are the suspicious-minded who let Nielsen know in no uncertain terms—like this one from Chicago—that they want no part of whatever the researcher is trying to peddle: "I don't know what this is all about and I sure don't sign anything I don't know what I'm signing. My husband told me not to sign. I'm sorry but I'm sending it back to you."

And the down-right hostile like this one, also from Chicago: "I don't know why anyone would answer these questions without knowing what was behind all of it. If this were Russia we might have to answer, but this is the U.S.A. There may be some folk answer you, but what we have and when or how we got it is none of your business. Send the pencil to someone else. We don't want it. What is a Nielsen panel? What good are you doing snooping around in other people's business?"

Then of course, there are those who are just genuinely baffled by the whole thing. From Kirkwood, Mo.: "A few days ago my employee received one of your survey ballots. I would appreciate very much if you would send your introductory offer. The whole crew where I work were discussing your survey and noticed how very accurate and right to the point it was, but we couldn't figure what the object of this project is. Would you mind telling me its object so I could tell my crew?"

But most rewarding of course, are the trusting souls who express complete faith in Nielsen's *modus operandi*. From Red Star, Ark.: "I checked closer and here are stations that need to be checked. I wrote you before about the Springfield, Missouri, station and it is working better. Keep it up in good shape."

IN ROCHESTER, N.Y.
WHEC RADIO
Delivers Adults
at the lowest cost* per thousand Listeners

**PULSE Special Audience Composition Age Breakdown Rochester Metropolitan Area March 1961*



COST PER THOUSAND-LISTENERS OVER 25

7 AM TO 7 PM MEN AND WOMEN

WHEC	STATION A	STATION B
$2.14	$3.70	$3.26

AND IN "DRIVE TIME" (7 AM to 9 AM and 4 PM to 6 PM)

MEN AND WOMEN

WHEC	STATION A	STATION B
$1.72	$2.98	$3.00

AND DURING "THE HOUSEWIVES' HOURS" (9 AM to 1 PM)

WOMEN ONLY

WHEC	STATION A	STATION B
$2.54	$4.90	$4.07

WHEC *BASIC CBS ROCHESTER*

National Representative EVERETT McKINNEY, Inc.

SPONSOR WEEK WRAP-UP

SCREEN GEMS

(Continued from page 8, col. 2)

directors: A Schneider, Leo Jaffe, Jerome Hyams, William Dozier, A. Montague, Samuel J. Briskin, Alfred Hart, Louis J. Barbano, Donald S. Stralem, Leo M. Blancke, and John H. Mitchell.

In a stockholder's question period, it was learned that Screen Gems spends only $300-350 thousand a year for advertising, that it has a staff of 200-250 on the East Coast, and that $1.65 million was the price paid for its Puerto Rican tv interests.

Advertisers

The ultimate in personal endorsement and product tie-in advertising will mark the Chock Full O' Nuts campaign which gets started 1 January.

Owner of the world's most famous nose—Jimmy Durante—will deliver the message that "the coffee that smells best tastes bests," and who's a better judge than the man who gave meaning to the word "schnozzola?"

Saturation campaign will cover the company's 17-state marketing area. Peerless Advertising is the agency.



ON THE TOWN—Lucky winners of the WMCA, New York, "Night on the Town" promotion for client Thom McAn are treated to an evening at the chic Copacabana. Jack Pearl and Phyliss Dural (extreme left) were wined and dined for their 50-word entries on why they'd like to go out with a famous WMCA star in their Thom McAn shoes. The star in question is Jack Spector (r). Also on hand for the festivities were Edyie Gorme and Steve Lawrence



HELPFUL HINTS on fm are given to Shin'-Ichi Hasegawa, editor of 'The Japan Times' by William Caskey (l), executive v.p. of WPEN (AM & FM). Samuel Daroff (r), U.S.O. chairman, hosted the Philadelphia visit

PATRIOTISM REWARDED—President and general manager of the WTAR Radio-TV Corp., Robert M. Lambe (l), accepts a plaque from U. S. Army Major Lawrence H. Owens for Norfolk station's assistance in Army recruiting. Local star Warren Hull looks on with pride





DEPUTY DAWG looks on as Donn Colee, v.p. and general mgr. of WTTG-TV, Washington, D.C., congratulates Brenda Goldblatt, winner of Lay's potato chips coloring contest

New v.p.'s: John R. Powers, Jr. at Daisy Manufacturing Co., Arkansas . . . **Dr. Carl H. Krieger** for product research and **Dr. Stuart G. Younkin** for agricultural research at Campbell Soup Co. . . . **George A. Callard,** national manager of the fountain sales department, at Coca-Cola.

PEOPLE ON THE MOVE:
Edward P. Gunther to new products director at Warner-Lambert Products division . . . **Norman Shirey** to advertising manager at General Chemical division of Allied Chemical Corp. . . . **Richard Lockman** to director of advertising at Helena Rubinstein from senior v.p., general manager and director of Mogul Williams & Saylor.

Agencies

Affiliation of Lawrence Fertig & Co. with Lennen & Newell involves the shift of some $8 million in National Distillers and Chemical Corp. billings.

Fertig needed the resources of a big agency to serve National Distillers, an account which it's handled since 1933. New wine and spirits division will be set up at L&N to handle the business, with Philip Lukin, Fertig president, becoming general manager and senior v.p. of L&N. All top executives will also switch over, but the Fertig agency will continue to exist. Henry Bretzfield and Robert E. Wolfe, account executives at Fertig, will become L&N v.p.'s.

Agency appointments: All-Jersey Sales Corp., National All-Jersey, and The American Jersey Cattle Club to **Byer & Bowman,** Columbus . . . Carlton Lingerie to **Moss Associates** . . . Teknika, Hartford, to **Robert E. Rolnick Associates** . . . Louie's Frozen Foods, Waukegan, Ill. to **R. Jack Scott,** Chicago . . . The Singapore

(Continued on page 72, col. 1)



KEYS to new car won by Barry D. Powers in KFRC, San Francisco, United Crusade Slogan contest presented by prom. mgr. Bill Sweeney



BIRTHDAY PARTY for Yogi Bear at WSOC-TV, Charlotte. There were gifts, prizes and plenty of cake for 40 youngsters, invited by Joey the Clown (r) and his sidekick 'Toothy'

NEW JINGLE for Seaside Oil is presented to advertising manager G. B. Tucker (l) by agencyman Bob Sande, Sande and Green (c), and Herb Brown, The McCarty Co. (r)

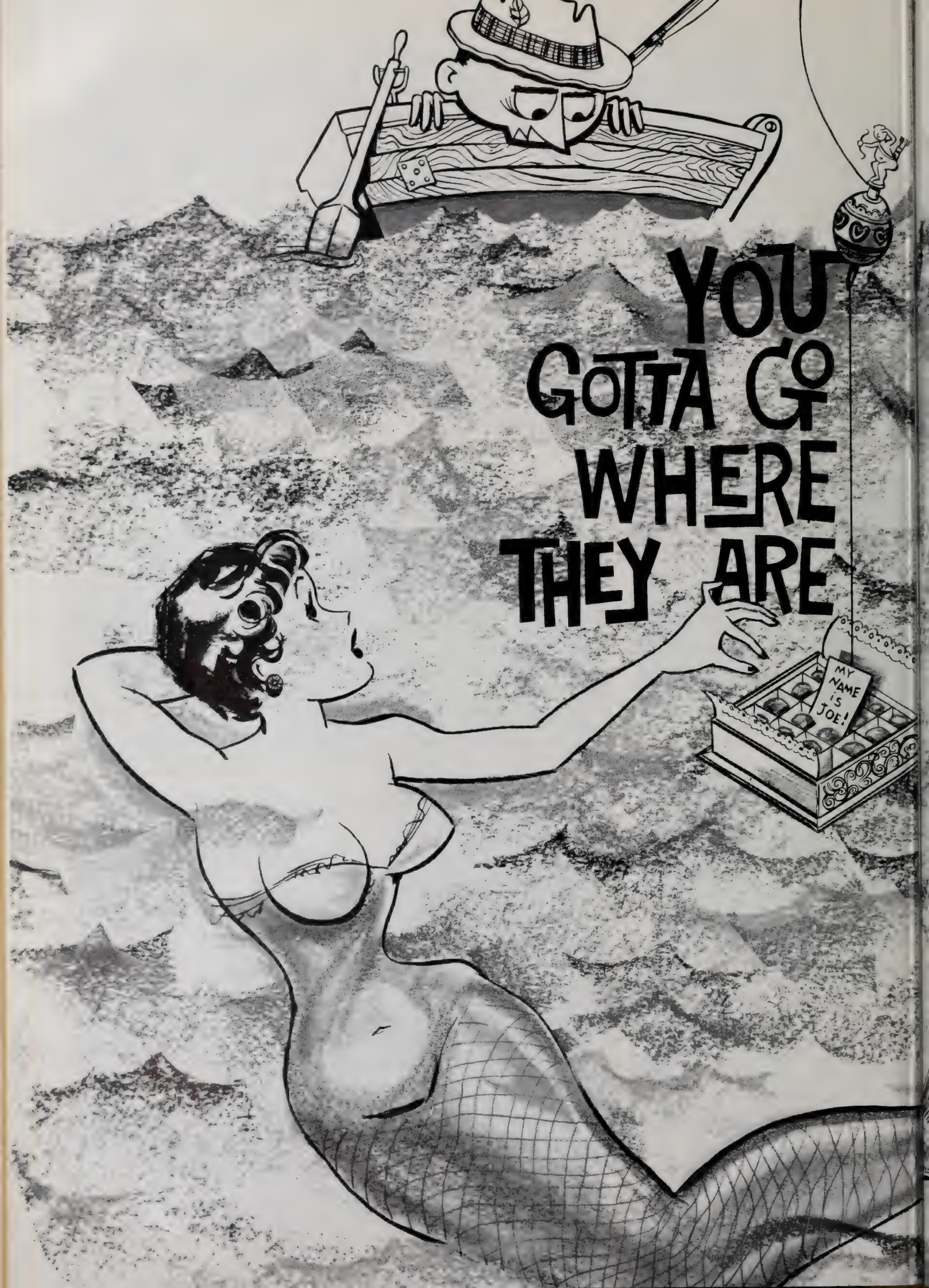


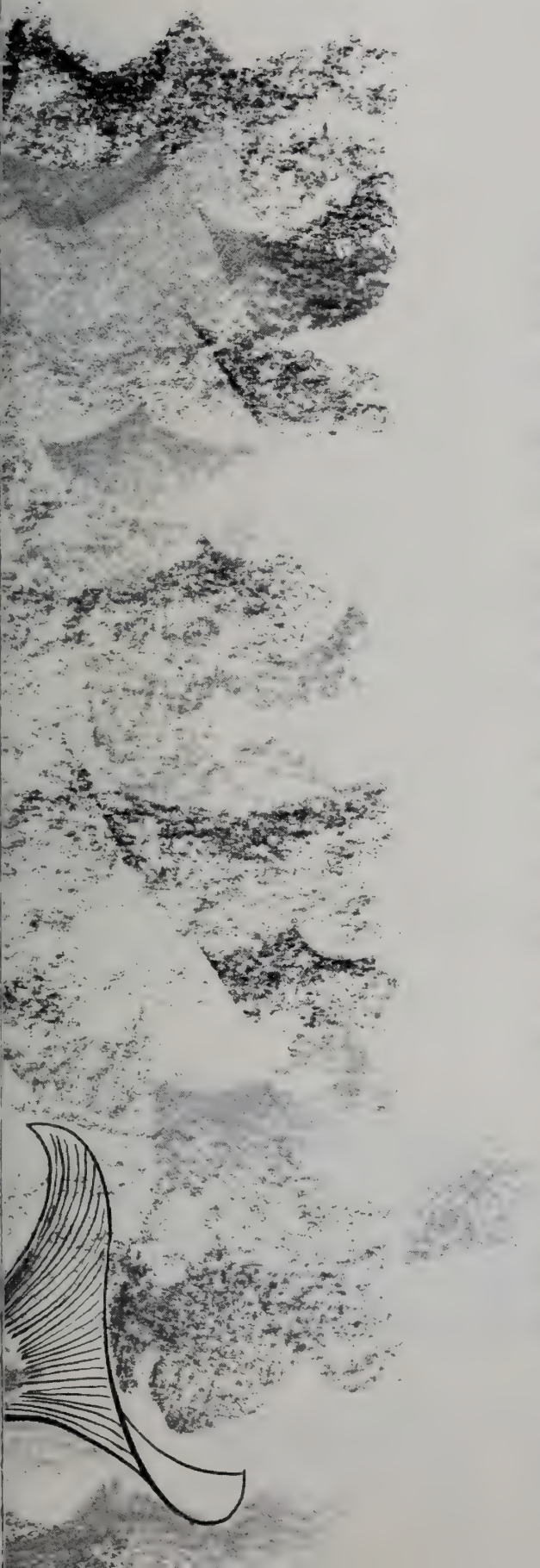
SALES SEMINAR presentation is given by Don Leonard, v.p. and media director of Fuller & Smith & Ross (r) to staffers of CBS Radio Spot Sales. CBS v.p. and general manager of the rep group Maurie Webster (l) presided at the spot radio conference in New York





CROWNED, Texas style, is John Box, Jr., managing director of the Balaban stations, one of 20 outstanding business leaders honored on 'Corporation President's Day' in Dallas. He gets a Stetson from 'Miss Dallas' as Avery Mays, Chamber of Commerce president looks on


YOU GOTTA GO WHERE THEY ARE
MY NAME IS JOE!



If you want to reach the people who buy time . . . you gotta go where they are. You also have to give them what they want as well.

SPONSOR does both.

We admit you won't find much "candy" in the book. That's dandy for mermaids but few of our readers fall into this category.

What SPONSOR does supply is the bread and butter information needed by every decision-maker involved in the purchase of time. This information is delivered fresh every week to the desk or home of practically everyone you need to help you finalize a sale.

SPONSOR's kind of "bread" builds marketing brains at least 12 ways better (as the ads say) and its "butter" is far better than the "expensive spread".

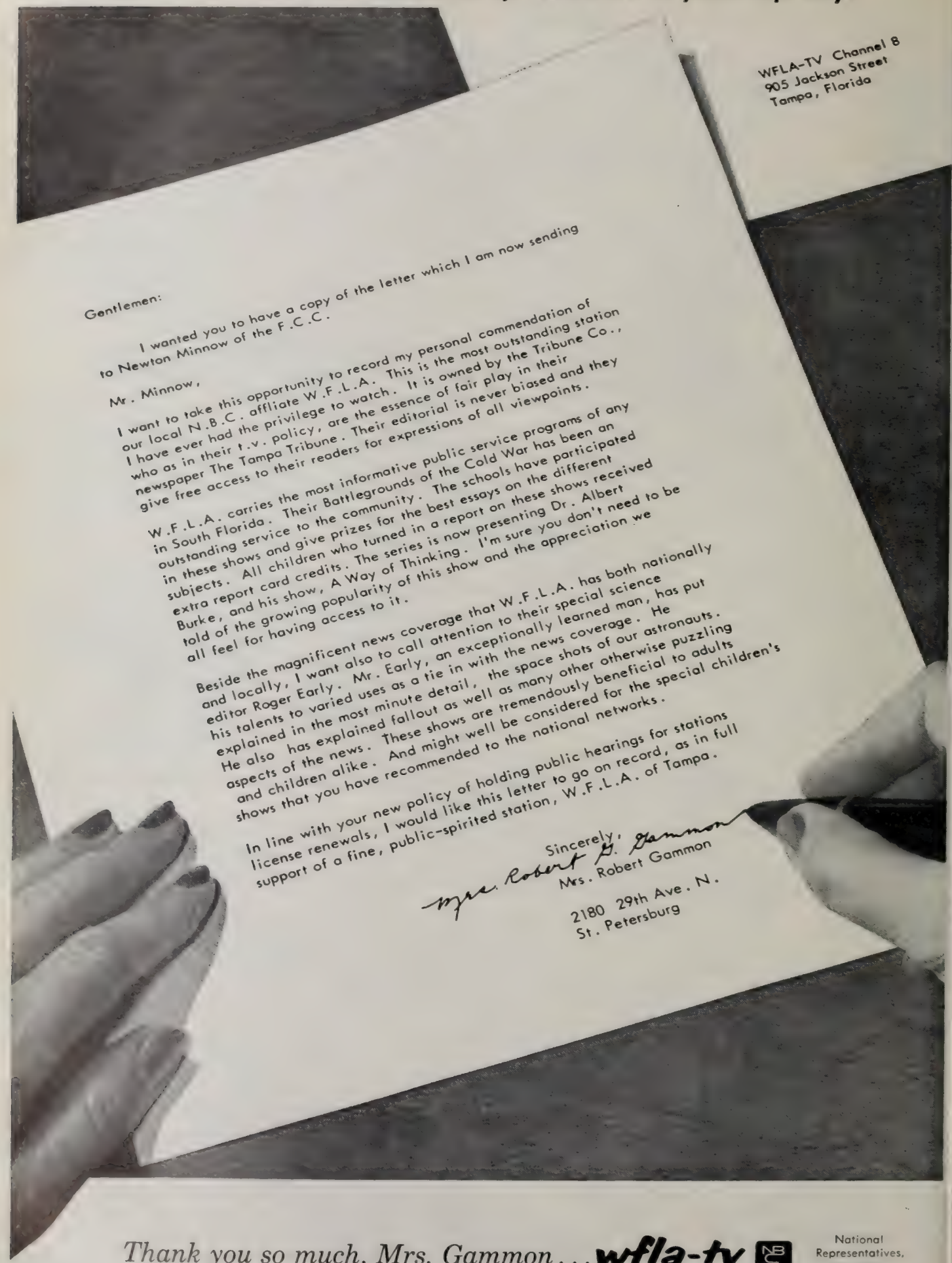
That's why it's the number 1 book in the field with these same decision-makers in almost every independent survey made — year after year after year.

That's why an advertising schedule in SPONSOR will pay out for you. You reach more who mean more in SPONSOR.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17 • MURRAY HILL 7-8080

Read this unsolicited comment from a viewer and see the reasons why WFLA-TV is your top buy!



Thank you so much, Mrs. Gammon . . . **wfla-tv** NBC
TAMPA - ST PETERSBURG

National Representatives, Blair-TV

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

4 DECEMBER 1961
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If Governor Meyner wonders what hit him, it was the "expert agency" doctrine.

The New Jersey Governor came to Washington to argue personally that the Appeals Court should refuse to lift its stay against FCC approval of sale of WNTA-TV, Newark, to educational interests. What actually happened was that the **court took the rare step of reversing its own decision.**

The current legal battle was merely over whether or not the actual transfer of the station should be held up until the Court has a chance to hear arguments on whether the FCC should be overruled. New Jersey's argument was to the effect that the **State should retain its only channel pending proof by the FCC that its decision was correct.**

The Appeals Court decided in the first instance that it would be logical to hold up the transfer pending a decision on the merits of the case. However, the FCC asked the Court to reconsider on the grounds that the sales contract had a 27 November expiration date. The commission said the stay would, in effect, therefore settle the case. It added that this would amount to reversing the FCC.

There is no doubt that the Court, with all judges sitting, took this argument about overruling very seriously. That is the heart of the "expert agency" doctrine which **constantly protects the FCC from reversal in the courts.** Cases are remanded for consideration of additional issues, after which the Commission usually reaches the same decision once again. But the FCC is not easily overruled or reversed.

This same doctrine which likely caused the Court to decide on the unusual self-reversal, thus clearing the way for physical transfer of the station by National Telefilm to the New York area educational interests, shows how **difficult a job New Jersey will face when the actual case is tried.**

James O. Juntilla, FCC broadcast bureau assistant chief, told the Florida broadcasters seminar that the FCC is looking hard and long at sales of money-losing radio stations: he also made it clear this is just the first step along the line of solving the overpopulation of these outlets.

The Commission has long been worried about a situation in which stations continue to multiply, and the number of **red-ink operations continues to hold at about one-third of those on the air.** The Commissioners don't quite know what to do about it, since protection of existing stations from the competition of new ones **would place the industry perilously near the public utilities concept.**

This would mean a possibility that the FCC might have to inquire into rates charged, programing practices, and perhaps even into the wisdom of business practices. **The Commissioners shudder at that prospect.**

With all of the problems waiting solution and with its limited manpower, the FCC is still devoting many man-hours of work to this complex problem. Staffers are looking into various suggestions for ways to **stop the rapid expansion of station numbers without running the risk of getting the Commission deeper into regulation.**

It must be stated, as of the present moment, that nobody at the FCC has any great optimism about a solution which will be of genuine value.

Storz is the second broadcaster to be slapped with a $10,000 fine by the FCC for "willful and repeated" violation of technical rules.

(*Please turn to page* 69)

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

4 DECEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

ITC will finance and distribute (world-wide) a new cartoon series, Kozmo—the Kid From Mars, and Paramount Pictures will produce it.

Ashley-Steiner, on behalf of ITC, will be network sales representative.

The cartoon series will be Paramount's first intended for tv and is also ITC's first tv cartoon investment-distribution.

Meanwhile ITC and Filmaster have reached agreement in principle for the former to **take over syndication of the latter's Beachcomber series,** already reported sold in 119 markets. ITC would also take over international sales rights from Fremantle International, which has been handling it.

The ITC-Filmaster talks would complete Filmaster's exit from syndication sales and **would put the company back in a national role only.** Filmaster has a continuing national spot deal with U. S. Borax for producing Death Valley Days for national spot.

ITC's most recent previous syndication entry is Danger Man, only partly exposed on CBS TV, and containing 15 episodes that are still first-run.

One advertiser and 12 stations are the first week buyers of Keyhole, Ziv-UA's fourth first-run syndication entry of 1961 and its initial offering under its new distribution pattern with autonomous distributors.

Besides Nehi on WFBM-TV, Indianapolis, the others were all stations: KLZ-TV, Denver; WHAS-TV, Louisville; WSB-TV, Atlanta; WLW-D, Dayton; WAST, Albany; KOMO-TV, Seattle; KTVK, Phoenix; WEAR-TV, Mobile; WAVY-TV, Norfolk; WCCB, Montgomery; WCCA, Columbia, S. C., and WTOK-TV, Meridian.

On Everglades latest sales are to Texas State Optical (EWR&R) on KFDM-TV, Beaumont, and five additional stations.

It's the quality rather than the quantity of stations that mean success in off-network re-run selling.

Thus MGM-TV, which has only 7 or 8 stations so far for its Asphalt Jungle and Islanders hours, is nevertheless quite satisfied with their sales progress because the list contains WPIX, New York; KTTV, Los Angeles; KGO-TV, San Francisco; WBAP-TV, Dallas; KMSP-TV, Minneapolis; WTTV, Indianapolis; KPHO-TV, Phoenix, and WNEP-TV, Scranton.

MCA TV is putting down its M-Squad re-runs as something of a ratings success based on the first 20 ARB reports received.

In these eight markets the show made the syndicated "top ten":

CITY	DAY-TIME	RATING	SHARE (%)
Amarillo	Mon., 7 p.m.	17	35
Charlotte	Thurs., 7 p.m.	17	49
Cleveland	Mon., 8 p.m.	13	27
Columbus	Tues., 8 p.m.	17	30
Dayton	Thurs., 9 p.m.	25	42
Milwaukee	Tues., 10:15 p.m.	12	30
San Francisco	Tues., 7 p.m.	15	37
Seattle-Tacoma	Sat., 7 p.m.	15	40

Gone are the days when a syndication sales manager could—without much more than a little rhetorical exaggeration—boast that he ruled a sales staff of 100 men.

While there are still large active staffs in the business, the small staff of around half-a-dozen has become common, and staffs of a dozen or two are the rule at other syndication shops.

The "special staffs" for first-runs, re-runs, regional deals, specialized product, etc., that mushroomed a few seasons back have now tended to disappear. Despite notable exceptions, **today's salesman does more of an all-around job than ever before, and sales machinery and costs have been greatly simplified.**

Screen Gems has picked up several department heads from the now defunct MGM commercials unit in Hollywood.

They are **Elliot W. M. Bennett** in sales and promotion and **Robert C. Bennett** in the creative section.

WASHINGTON WEEK

(*Continued from page* 67)

It was accused of operating with daytime antenna array before the permitted 4 a.m. hour and for exceeding maximum permitted field strength. This happened with KOMA, Oklahoma City. Storz can appeal to the FCC, and, if unsuccessful, can appeal to the Courts, and in this type of case for a trial "de nova."

In the earlier case of KDWB, Minneapolis, Crowell-Collier prevailed on the FCC to reduce the $10,000 fine to $2,500.

This will be another busy week for broadcasting in Washington.

Today (Monday, 4 December) the Commission sits en banc to hear arguments for and against banning network option time.

Wednesday is the deadline for replies by CBS TV and its affiliates to the FCC's attack on the network's proposed **"incentive compensation plan."**

On **Wednesday and Thursday** the Alford (D., Ark.) House Small Business subcommittee holds hearings on whether **tv networks discriminate against small business by taking up local station prime time for large national advertisers.**

In a speech prepared for delivery to the Television and Radio Advertising Club of Philadelphia, FTC food and drug ad monitor chief Charles A. Sweeny seemed to contradict himself.

He said the FTC scans other media just as thoroughly, but in the next breath added:

". . . the inherently intrusive nature of a television commercial, whereby a selling message is delivered to such a large, essentially captive, audience, with its dual impact on eye and ear, **places it in a category apart from other advertising . . .**"

For those who hoped for a flagging attention to tv at the FTC, Sweeny had no words of encouragement. Quite the opposite. He outlined the steps taken thus far by the FTC, spoke of the **need for industry cooperation with the commission,** and promised that the heat would continue to be applied.

The FCC took cognizance of another type of advertising, that by race track tout sheets.

It warned stations that if they broadcast race information too promptly or too thoroughly they will be considered to be aiding illegal gambling.

Their licenses, they were warned, will be in danger at the next renewal time.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

4 DECEMBER 1961
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Advertisers with new half-hour shows scheduled in mid-evening on the tv networks are finding it somewhat tough to get live station clearances in some important markets.

Included on this roster of recalcitrants are markets with **three stations.**

As one network put it: the stations have been **encouraged by Newton Minow's remarks** about local responsibility to exercise more independence than usual.

What some of the resistors are telling their networks: you've expanded from 7:30 to 11 p.m. by putting hour shows at either end of the evening spectrum and the **only way we can now program locally** is optioning for ourselves a mid-evening half-hour.

The concept of sharing the program cost risk appears to be getting a lot of thought in the top management levels at ABC TV.

It's strictly a yearning so far, but the concept would apply in two areas: (1) the **program suppliers** and (2) **station affiliates.**

The concept is based on this thesis: the network shouldn't be expected to eat the **entire loss** when parts of a program must be sold for less than the price paid to the supplier or when portions of it go unsponsored.

Certain reps have come to the conclusion that they have nothing to gain for themselves when they blow the whistle to agencies on competitive stations that are triple-spotting or run spots off schedule.

Why this attempt at the switch-pitch mostly fails: the agency holds that it's committed to the policy of buying the "best" spots and that **irregularities can only be met by forcing the derelict stations** to make good with other spots or rebate the billing.

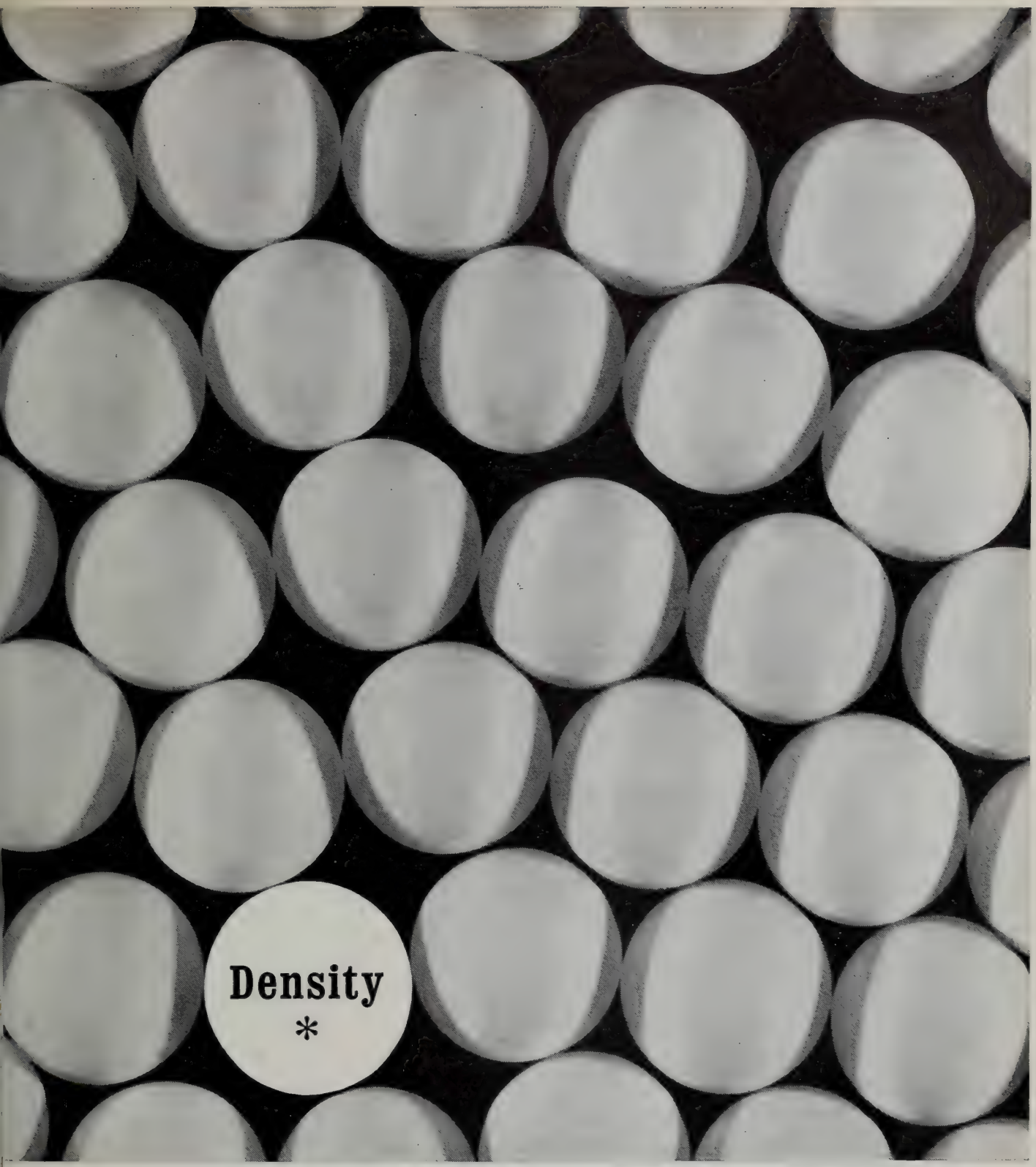
Because of repeated rebuffs he has received on this score, a rep last week memoed his stations: "Go ahead and triple-spot and run spots off schedule but **be prepared to take your medicine** when and if an agency catches up with you."

You've been around the business a very long time, if you can recall when:

- Transcription companies collected a **15% commission** on campaigns placed with stations. (The companies included Scott Howe Bowen, World Broadcasting, Freeman Lang.)
- There was an **Orange Network.** (It consisted of four stations in NBC's Pacific group.)
- Both NBC's and CBS' billings counted up to **$671,732.** (The year was 1927.)
- Murray Carpenter was **head timebuyer at Compton** and his assistants were Frank Kemp and Bill Maillefert.
- People bound for an NAB convention were **met with mikes at railroad station stops** and questioned about their opinions on the prospects of radio.
- Niles Trammell's **snagging of the Gulf account** for NBC was deemed a breakthrough in the realm of the blue chip advertisers of the time.
- The client's booth was a sanctum outside which network sales folks hovered with baited breath and unctuous deference.

Station operation today ranks among big businesses but perhaps no other industry can note as many service organizations and the like that take a bite out of the exchequer.

The roster includes: ASCAP, BMI, SESAC, NAB, TvB, RAB, TIO, Nielsen, ARB, Pulse, etc.



Compact, close, crowded . . . Providence, most crowded television market in the country, where more homes, more people respond most to WJAR-TV. Market conscious advertisers know the WJAR-TV combination of dynamic showmanship and dominant coverage that delivers fresh sales impact from a "Must Buy" audience.

WJAR-TV
AFFILIATED WITH WJAR RADIO

NBC · ABC
Represented by
Edward Petry & Co. Inc.

* ARB 1960 TV Homes

WRAP-UP

(Continued from page 63, col. 3)

Hotel, Miami Beach, to **Miller Advertising,** New York.

New v.p.'s: Ron Krueger for radio and tv at W. Craig Chambers . . . **Kenneth D. Campbell** at Robert Otto & Co. (Puerto Rico) . . . **Hal Griswold** at McCann-Erickson . . . **Dr. Jaye S. Niefeld** for marketing, a new post at John W. Shaw . . . **Arthur L. Smith,** production director, **Gordon Hendry,** media director, and **Hays MacFarland, Jr.,** account executive, at MacFarland, Aveyard & Co.

Divorce: Schenley Industries, Inc. and **Doyle Dane Bernbach** will terminate their affiliation on 31 December.

Associations

Opposition to direct Federal aid for educational radio and tv marked the Nebraska Broadcasters Association meeting.

The group passed a resolution asking congressmen to oppose all such bills. Other resolutions:

- To encourage development of a uhf statewide educational tv network.
- To seek NAB re-evaluation of Conelrad.
- To urge temporary FCC suspension of granting of new AM licenses until a survey determines public's radio needs and economic health of existing stations.

Memorial: In honor of the late Harold E. Fellows, 16th president of the NAB who died in office in March, 1960, the Association for Professional Broadcasting Education will award two scholarships of $1,100 each during the 1962-'63 school term.

Employees or the children of employees of radio or tv stations or networks which belong to NAB are eligible for scholarships to be used at any of 60 colleges and universities that belong to the APBE.

New officers: Elected by the Illinois Broadcasters Association were **Gordon Sherman,** WMAY, Springfield, president; **Robert W. Frudegar,** WIRL, Peoria, v.p. radio; **Clark George,** WBBM-TV, Chicago, v.p. tv; **Milt Stuckwish,** WSOY, Decatur, sec'y-treasurer . . . The annual fall meeting of the Maryland-D.C. Broadcasters Association elected **Robert B. Jones, Jr.,** WFBR, Baltimore, president; **Joseph W. Goodfellow,** WRC, Washington, v.p.; **Thomas S. Carr,** WBAL, Baltimore, secretary-treasurer.

Station Transactions

The U.S. Circuit Court of Appeals in Washington set aside its order staying the sale of WNTA-TV, Newark, to Educational Television for the Metropolitan Area.

Still pending is New Jersey's demand for a hearing on the FCC sale approval, which is set for 10 January. Should this final appeal fail, ETMA will begin its non-commercial schedule ninety days after take-over of the $6.2 million station.

(For commentary on this see WASHINGTON WEEK, page, 67.)

Station sales: KVLG, LaGrange, Tex., was sold by Colorado Valley Broadcasting to Vernon R. Nunn of Streator, Ill. for $49,500. Broker: Patt McDonald Co. . . . **KCJB,** Minot by James Pryor to a new company, Big K, Inc., for $170,000 . . . **WAUB,** Auburn, N. Y. by Jack R. Poppele of South Orange, N. J. to a group of New York businessmen headed by Robert Morgan for $108,000. Broker: Hamilton-Landis.

Tv Stations

Nostalgic Note: Celebrating over one third of a century in broadcasting, WGN, Chicago, has published a pictorial history bound to bring back some long-lost memories of radio's early days and recreate the excitement of the breakthrough of television.

Although the emphasis is on

our clients are our best advertisements

In negotiating for broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. No lists are sent out; each sale is handled individually. Our knowledge of the market protects you from the hazards of negotiating on your own.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

WGN's adventures in communications, the book, in the words of president J. Howard Wood, "is dedicated to the generations who have shared, and who will continue to share, our efforts in serving the public interest through enlightened free enterprise."

PEOPLE ON THE MOVE:

Maggie Wulff to executive director of specialized talents at WJW-TV, Cleveland . . . **A. H. (Chris) Christensen** to account executive at KPIX, San Francisco . . . **Aubrey Holman** to assistant sales manager at KYW-TV, Cleveland . . . **Steve Crowley** and **Chris H. Jensen** to account executives at KTVU, San Francisco.

Radio Stations

What automation can mean to stations was outlined for the Nebraska Broadcaster's Association by Bill McKibben, assistant to the v.p. of the Balaban stations.

He warned against automation for automation's sake alone, but said that tape control equipment, punch card traffic and billing systems, and automatic program equipment greatly increase a station's efficiency and service.

Xmas Bonus: It's the time of the year when stations see visions of extra special promotion packages and WSB, Atlanta is no exception. On 12 December, the station will observe "Radios for Christmas Day." Extensive coverage of the radio sales situation at shopping centers and department stores and interviews with salesmen and customers will be climaxed with the award of a transistor radio to "the most deserving listener." . . . Put this on your turntable and play it—WEJL, Scranton, "adhered to its long standing policy of awaiting the arrival of December before airing Christmas music."

Ideas at Work:

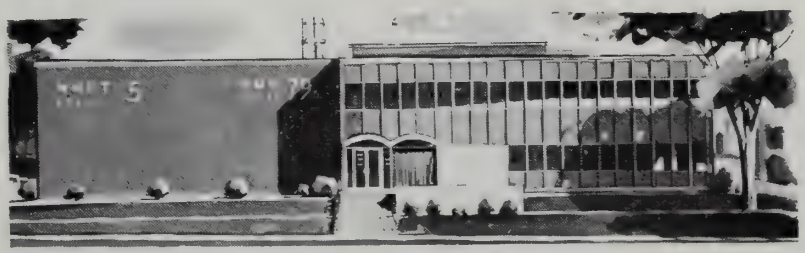
• **WMGM,** New York, is giving away 100,000 trading stamps a week to listeners who can keep track of the shopping-list items errant disk jockeys forgot to buy. D.J.'s make daily announcements on the items they neglected.

• **WPTR,** Albany, is popular with the Troy Policemen's Benevolent Association. Back in October the station started an editorial series urging a $500 across-the-board pay raise for police and firemen, to be included on the ballot in the upcoming election. Though Troy officials were skeptical, the public voted in the full pay raise by a landslide.

• **WLW,** Cincinnati, has a new long range radar system which increases its weather service three-fold and covers a 300-mile radius of Cincinnati.

Programing note: WAAT, Trenton, has a new idea in educational broadcasting in "Conversation" which premiered 26 November. A continuous conversation between Dr. Jack A. Vernon, Princeton University, and news director Phillip H. Roberts on the subject of experimental psychology will be heard on Sunday mornings until the series' conclusion.

Congratulations, NBC
from
Memphis' FIRST radio station,
FIRST FM station, and
FIRST television station!



WMCT
MEMPHIS
CHANNEL 5
NBC Affiliate
since 1948

WMC
MEMPHIS
RADIO 79
NBC Affiliate
since 1923

WMC Broadcasting Company
Pioneers in Broadcasting Since 1923

Kudos: WFIL (AM & TV), Philadelphia, was honored with the Chamber of Commerce's community service award for its editorials on pedestrian safety.

New awards: The board of regents of the **American College of Radio Arts, Crafts and Science** will recognize outstanding contributions of Chicago radio 12 December at the group's first awards banquet. Awards will be for public service, entertainment, news, sports and best written and produced radio commercials.

PEOPLE ON THE MOVE:
Phil Richardson to v.p. of Copper State Broadcasting Co., Tucson . . . **Merrill Lindsay** and **Robert O. Reynolds** to board of directors of Broadcast Music Inc. . . . **Sherwood R. Gordon** to general manager and **Peter Anthony McMahon** to public relations director at KSDO, San Diego . . . **Martin M. Hull** to the sales staff of WJBK, Detroit . . . **James C. Dages** to national sales manager of WWJ, Detroit . . . **Ronald J. Durham** to the sales staff of WBBM, Chicago . . . **Otto A. Goessel** to account executive at WTIX, New Orleans . . . **Phillip W. Trammel** to sales manager at KXOK, St. Louis.

Fm

FM Firsts: The first station built from the ground up specifically for FM stereo broadcasting and the first such station in North America to program on a 24-hour schedule, WTFM, New York just signed on the air.

Owned and operated by Friendly Frost, the station concentrates on European-flavored music and features presented by program hosts with overseas broadcasting and entertainment experience.

Pilot project at KGMJ, Seattle, designed to encourage young musicians, will soon get underway.

Station has made arrangements with six colleges in the vinicity to present half-hour broadcasts each week for 30 weeks. Best of the broadcasts will be included in regular program tapes produced by International Good Music, parent firm of Heritage FM which now includes some 40 stations.

Networks

MBS has established a bureau in Miami to serve as a listening post for news breaks in the Caribbean and augment the activities of the network's bureau in San Juan, Puerto Rico.

Located in the facilities of WINZ, the Rand Broadcasting outlet, the new bureau will be headed by Rand v.p. for programing and news, Dick Doty.

New subscriber: Eastern Nigeria is the latest of 25 countries outside the United States to take on the **CBS Newsfilm** service.

PEOPLE ON THE MOVE:
Mathew Vieracker, general manager of WBKB, Chicago is in Panama on assignment for approximately a year as consultant to Televisora Nacional, the new tv station affiliated with ABC International which will begin operations shortly after the first of the year . . . **John Horn,** CBS publicity manager for news and public affairs, was appointed manager-corporate information.

Representatives

Season's greetings from H-R arrived on the desks of Madison Avenue a bit early this year—but with good reason.

Rep firm is spreading good cheer with live baby Christmas tree seedlings direct from the north woods, with a friendly tip to timebuyers and others to "plant this living sparkle of Christmas."

Rep appointments: KVOS-TV, Bellingham, Wash., to **Peters, Griffin, Woodward** for all U.S. advertising centers with the exception of New York . . . WHOU, Houlton, Maine, and WGET, Gettysburg, Pa. to **Walker-Rawalt** for national representation.

PEOPLE ON THE MOVE:
Alfred C. Westermann to the New York tv sales staff of Katz . . . **Robert L. Stephans** to tv account executive at Peters, Griffin, Woodward, San Francisco . . . **Alan Johnstone** to the San Francisco radio sales staff and **Robert Hinds** to the Los Angeles sales staff of Avery-Knodel.

Film

Viafor Films, Inc. has been formed by H. Jeff Forbes and Irving Viasner, principals of Forbes and Associates, Boston.

Company will produce and distribute to tv and radio, the first property being "Vignettes by Vincent," a series of three-minute radio programs from the CBS "Dimensions" show. Future plans include a series of three-minute sports editorials for tv called "Sports with Bud Collins."

Major Television Productions, Inc., New York, has signed a long-term contract with producer Emerson Yorke for tv syndication of "This is Baseball."

The new five-minute capsule show

Q. Can **BONDED** provide specialized film and tape storage conditions?

A. **BONDED** can provide air conditioned and humidified storage facilities to meet your most exacting film and tape storage requirements.

BONDED TV FILM SERVICE
NEW YORK
CHICAGO
LOS ANGELES
TORONTO
A Division of
NOVO INDUSTRIAL CORP.

has over 100 episodes covering all aspects of the game, both professional and amateur.

PEOPLE ON THE MOVE:
TeleSynd, a division of Wrather Corp., has appointed **Ben Colman,** eastern sales manager, **Larry Stewart,** south-eastern sales manager and **Milton Westerman,** mid-western sales manager.

Public Service

Over 15,500 people attended New York's Madison Square Garden for WABC's "Tommy Seven's Christmas Toy Carnival."

The two-and- half hour circus animal and acrobatic show, which the station sponsored jointly with the N. Y. Fire Department, launched a two-week drive to collect new toys for needy children. Price of admission—a new toy. The fete was hosted by Ed Bakey, star of the Tommy Seven show.

Public service in action: WJW-TV, Cleveland, donated time for 386 minute announcements and 11 program blocks for the 1961 United Appeal drive. Station also devoted two of its regularly scheduled public affairs programs to the campaign . . . In an effort to help United Givers Fund in its lagging drive, **WTTG-TV,** Washington, staged an intensive campaign geared to the slogan "Lets Hit the Top in Operation Mop-Up." In addition to station show plugs, v.p. and general manager Donn Colee instructed the production staff to preempt every possible station break and public service announcement to make more time for the drive. . . The **KMOX,** St. Louis documentary, "Portrait of a Splendid American," has been released by Columbia Records in album form. The program, originally broadcast on 22 January, includes excerpts from Dr. Thomas A. Dooley's weekly Laos-originated broadcasts on the station.

Equipment

Production and factory sales of tv receivers picked up in September, pushing 1961 to date slightly ahead of last year's January-September total, according to figures released by EIA's marketing data department.

September output totaled 694,580, raising year's sales to 4,393,768 or 20,684 ahead of 1960.

Cumulative radio sales through September were below those for the nine-month 1960 period by 6,889 sets. September output stood at 2,048,698, bringing the 1961 total to 12,001,488.

The cumulative sales lag in phonographs factory sales was more marked, with stereo sales through September totaling 1,877,624 (vs. 2,309,875 last year) and monaural sales at 662,946 (against 1960's total of 738,671).

Big boost for uhf tv came from Eitel-McCullough, California-based manufacturer of tv equipment. New brochure praises uhf as "a necessity, in the public interest and in the interest of the community of U.S. broadcasters."

Eimac also announced that they are laying out cash for research and development of new power tube designs for uhf transmitters.

New products: The first **International Sound Fair,** a combination business congress and public exhibit of the newest products of the sound industry, will be held 25-29 July, 1962 in Detroit . . . **Sierra Electronic Enterprises,** Sacramento, has a new stereo cartridge tape playback and record unit . . . **RCA** has introduced a fully transistorized, 65-pound portable audio console, useful for remote originations or as auxiliary studio equipment for advance preparation of taped shows.

Station contracts: General Electric got a $500,000 order from KONO-TV, San Antonio, for its maximum power vhf high-channel transmitting system, which combines a 35 kw amplifier with the new 5 kw driver . . . **Gates Radio Co.,** Quincy, Ill., sold a model BC-50C 50 kw am broadcast transmitter to KGON, Portland, Ore. Contract included phasing equipment and totaled $150,000.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV
Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe

CBS • ABC

A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Southwest-Feazel Gas Processing, Dubach Plant, Dubach, Louisiana.

"Your grandchildren will grow up under Communism!"

—says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag?

★ ★ ★

"Never!" you say. But *are you sure?* What can you do to oppose Communism? There is one sure way. Help *Radio Free Europe!* What does it do? It broadcasts the news of freedom to 79 million captive people behind the Iron Curtain. It helps keep them from turning to Communism. It helps pose a major obstacle to the Russians starting a war. But Radio Free Europe needs help. It depends on individual Americans for its existence. Will you help? Give a dollar? Give 5 dollars . . . or more? Surely your heart tells you to give something—so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . .

RADIO FREE EUROPE

THE AMERICAN PEOPLE'S COUNTER VOICE TO COMMUNISM

Mail your contribution to Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York

ADVERTISING COUNCIL PUBLIC SERVICE

Tv and radio NEWSMAKERS



Charles H. Topmiller, president of the L. B. Wilson company since 1954, has taken over as general manager and president of WLBW-TV after leading a nine-year struggle for a license to operate the Miami channel. The station signed on the air 20 November. Prior to 1954, he was executive v.p. of WCKY, Cincinnati, also owned by L. B. Wilson. Serving with Topmiller on the management side are Thomas A. Welstead, v.p., who will handle sales for the new station along with John S. Allen.



Odin S. Ramsland has been elected an executive vice president of KDAL, Inc., the Duluth-Superior affiliate of WGN, Inc., broadcast division of the Tribune Company. The station was purchased early this year from the Dalton LeMasurier estate. Ramsland, who continues as general manager, has been with KDAL radio and tv since 1937 following a year as a special agent for the Aetna Insurance Co., Minneapolis. He is a 1936 graduate of the University of Minnesota law school.



Jacob A. Evans brings a varied advertising background to his new job as TvB central division director. With NBC for eight years, he directed the advertising, promotion, and sales development departments of the tv and radio networks and the spot sales group. Evans also handled sales for SPONSOR before joining McCann-Erickson as an account executive. For the past four years, he's been with Hearst as sales promotion director and managing editor of "American Weekly."



Jack Powers, recently appointed director of news and public affairs at WABC, New York, began his radio career at KWKH, Shreveport, and WJBO, Baton Rouge as announcer, reporter and news editor. After terms as news director at WSMB and WTIX, New Orleans, he was national news consultant for Capital Cities and news director at Bartell Broadcasting. Powers' most recent assignment was as director of public affairs at WXYZ, Detroit, where he produced over 60 documentaries in the past year.

The seller's viewpoint

A sure-fire way to get yourself into an advertising rut is to fall into the "formula" buying pattern, says Bruce Houston, account executive at the Chicago office of Gill-Perna, Inc. Houston, a former timebuyer at Arthur Meyerhoff, Chicago, for Wm. Wrigley Jr. Co., takes a dim view of buyers who persist in going after only drive times, or only minute announcements, or only jingles, or only the top-rated station, etc. "This is close-minded, short-sighted, strait-jacketed advertising," he says. Houston points out that the only "formula" for spot radio advertising is the one that best suits your product.



Are you a 'formula' buyer?

The surest way to place your advertising in a rut is to buy a "formula," adhere to a pre-conceived pattern of operation because others do.

Some examples of "formula" radio advertising are: only "drive" times; only minute announcements; only a fixed number of spots per market; only the top-rated station; only a minimum cost-per-thousand; only jingles.

According to one "formula" theory, the only worthwhile listening periods are during certain restricted segments of the day and only on the highest-ranked stations; only a one-minute commercial with a catchy tune gets the best response. This is close-minded, short-sighted, strait-jacketed advertising.

Actually, there are vast differences in programing, service, quality of operation, coverage, reputation, acceptance, and overall character among stations. These variables don't show up in the rate card or rating book. But they ultimately reflect in the kind of audience each station attracts, and can be of prime importance to you.

On the other hand some significant factors that do show up in the rate card and rating book are largely ignored by all but the most astute buyers. For instance, some radio stations earn evening ratings that are comparable with their daytime ratings—and at reduced rates—despite tv competition. Formulas also often exclude the leisurely, but attentive and sizeable. weekend audience.

It is very difficult sitting in New York, Chicago or wherever you may be, to actually know all the stations you choose for your campaign. However, when it is possible, visit the stations, listen to the "sound" and meet the management. Read station trade advertising and other station literature. Talk to station managers or their representatives and discuss your problems with them. No one knows more about stations or their audiences than they do.

Learn as much as you can about the type of audience a station attracts. It's just good business to know what you're buying and the people with whom you're spending money.

There is definitely a need today for the "creative buyer." Can you measure creativity in dollars and cents? Yes—in the money you spend to get and keep top creative people in an advertising agency. It's not how much money you spend; it's how much effort, planning and attention you devote to those dollars you do spend.

As station representatives, we stress that radio advertising is worthy of the finest creative talent you can afford. Pay for and use sounds that are exciting, dramatic, attention-getting, memorable. On straight-sell approaches, buy talent that can write and produce inspired commercials that have character and the ring of truth.

Buying radio advertising is very important because radio can build huge audiences quickly, but with frequency and impact; sell hard with persuasion, timeliness, authority and awareness. If you want to make a big splash in a short time, then radio certainly is important to you and your clients. However, to keep that splash from drying up, you need repetition, impact and memorability. These are the important facts in any advertising that sells.

Therefore, I say the only "formula" for spot radio advertising is the one that best suits your product in each market. As one of my professors at Northwestern University used to say, "creative uses of the broadcasting medium are as varied as the imagination."

SPONSOR SPEAKS

35 is only the beginning

The NBC affiliates who, this week, are celebrating in Hollywood the 35th anniversary of the founding of the network (see page 36) have every reason to be proud.

The accomplishments of broadcasting since 1926 form one of the most brilliant chapters of American history, and one of the most astonishing.

Can it really be *only* 35 years ago that the network structure was evolved? For that matter can it be only 15 years ago that tv began its spectacular rise?

It seems hard to believe—even for those of us who have been in the business a long, long time.

Our industry is still so young!

That, we suggest, is the most significant single lesson to be drawn from NBC's 35th.

Thirty-five is only a beginning—for a man, or for a medium. And in both radio and in television, we haven't seen anything yet.

Looking ahead to 1962 and the years beyond, we can say with utter confidence there will be far, far greater broadcasting accomplishments in every phase of radio and tv—programing, public service, technology and advertising—than what we've known so far.

This is a certainty too many of us too often forget when we are assailed by hostile critics and detractors of the air media. Our best is yet to be.

The wonder is that we have done so much in such a short time. And if, as we all admit, there are still flaws, and imperfections, and rough spots to be corrected, they are the mistakes of youth, not the faults of full maturity.

Inevitably, perhaps, at all birthdays and anniversaries there is a natural, human tendency to look back and often, in reliving them, to glorify "the good old days."

But radio and tv men, at least, can be absolutely sure of one thing. Good as the good old days were, the good new days are going to be an awful lot better.

We congratulate the entire NBC family—Robert W. Sarnoff, Robert E. Kintner, and all other NBC executives and NBC affiliates—on a highly meaningful anniversary.

10-SECOND SPOTS

Winner pays: Remember the traditional "25-words-or-less" kind of contest? Well, WRYT, Pittsburgh, came up with a doozy of a parody on that old war horse that went like this:

"Just send us $25,000 in cash and we'll send you 25 words—or less."

You wouldn't think entries would pour in for that one, and they didn't, but there was one, believe it or not. WRYT reports that one of its listeners, a Miss Lane, sent 50 five hundred dollar Confederate bills.

Her prize: 25 words pasted on a sheet of paper, all of them to the point, such as Robert E. Lee, Atlanta and Vicksburg.

One-upmanship: KXXX, San Diego, was on the receiving end of a lusty body blow delivered by Goeff Edwards of KFMB in the same city during a traffic news broadcast.

From 3,000 feet aloft, Edwards issued the following report: "There are no major traffic tie-ups except one. I am hovering over the scene of the accident which is delaying traffic on Highway 94. Included in the accident is KXXX's traffic reporting mobile unit. There'll be no traffic reports from KXXX today. Oh well, if you can't find news—make it!"

They don't pull their punches out in the free-wheeling, two-fisted West.

Clairvoyant: When John Caudle, promotion director of WSOC-TV, Charlotte, N. C., called Mrs. Ralph B. Williams to notify her that she won the station's "Spot the Stars" contest, the telephone connection was bad and conversation garbled. As a result, it took a while for Mrs. Williams to discover who was calling her and for what reason. When at last it was made clear to her who the caller was, and the purpose, she said she had a premonition it would happen. It seems that she and her husband had celebrated their 13th wedding anniversary the previous night at a Charlotte luau restaurant. As usual, the meal included fortune cookies, and Mrs. Williams' prediction read: "Be on the lookout for a mysterious stranger!" She remarked to Caudle, "With that awful phone connection, you were the most mysterious stranger I ever spoke to."



Go First Class with KMJ-TV — and with first class ratings as confirmed by the new Fresno ARB survey of July, 1961.

KMJ-TV has more quarter hour wins throughout the week . . . from sign-on to sign-off . . . than any other Fresno station. This is true both for the Metro Area and for total homes. And KMJ-TV leads consistently in the number of adult viewers.

KMJ-TV movies lead the field. The afternoon movies Monday through Friday are the top rated daytime movies with an average rating of 15.0. The Sunday Cinema Special from 4:00 to 7:00 p.m. has a 22.0 and the Friday night Fabulous Films has a 17.0 rating.

*July 1961 ARB, Fresno.



. . . first TV Station in the Billion-Dollar Valley of the Bees

GO FIRST CLASS with KMJ•TV

FRESNO

CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY



You reach more TV homes

MORE OFTEN MORE OFTEN MORE OFTEN
on WBEN-TV

It takes more than *radiated power* to bring your sales message into the 785,171 television homes of Western New York and Northeastern Pennsylvania.

Audience loyalty, a kind of comfortable feeling people have with an old friend, is a factor, too, and WBEN-TV has generated that feeling among more than 2.5 million people on the Niagara Frontier.

Since 1948, when Buffalo television was first pioneered on Channel 4, station policy of dynamic public service programming, plus top network affiliation, has built for WBEN-TV the largest audience. Loyally, they look to Channel 4 for quality entertainment and authoritative information. In terms of sales impact, your sales message is among good loyal friends on WBEN-TV.

And that means your TV dollars count for more on Channel 4.

Get the facts from Harrington, Righter & Parsons, National Representatives

WBEN-TV

The Buffalo Evening News Station

CH. 4

CBS in Buffalo

11 DECEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Channel 2 "MEANS BUSINESS!"
In the Land of Milk and ~~Honey~~ Money!



In the Land of Milk and ~~Honey~~ Money!
GBAY-TV 2
REEN BAY, WISCONSIN
EVANS, General Manager • Represented by H-R Television, Inc.



TOP 50 AIR AGENCIES: HOW THEY SPENT IT

Radio/tv billings of blue chip ad houses amount to an average 53% of total billings

Page 29

DCS&S' Steers says radio is 'with it'

Page 34

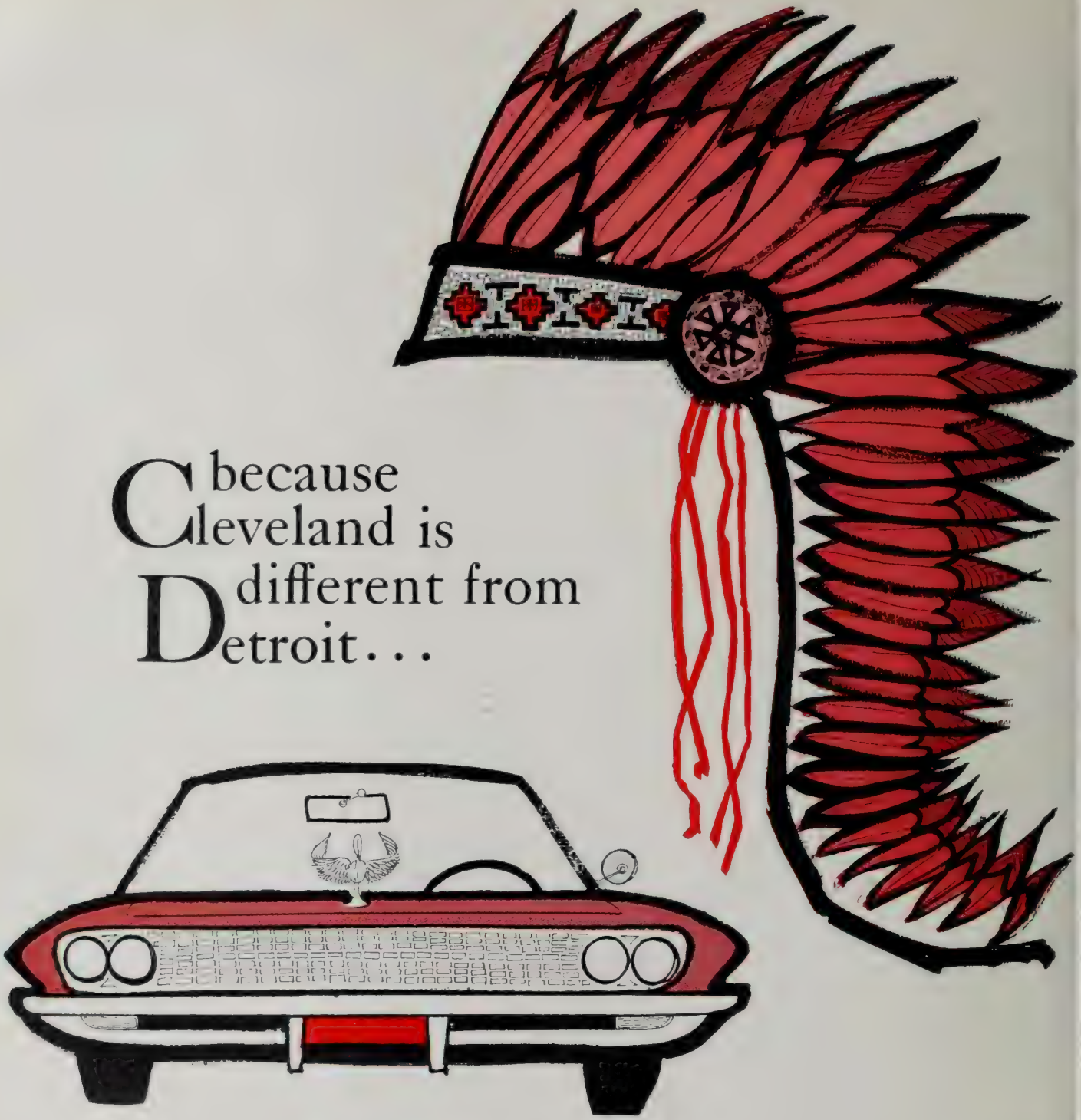
Network tv for a non-mass copier market

Page 36

What are the five 'images' of radio?

Page 38

DIGEST ON PAGE 4



C because Cleveland is different from Detroit...

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community... making it local in every respect. Result? WJBK-TV Detroit, consistently dominates the Nation's fifth market ...WJBK Radio is always your best buy*. Further evidence that Storer quality-controlled, *local* programming is liked, watched and listened to. Storer Representatives have up-to-the-minute availabilities at their fingertips. ***Important Stations in Important Markets.***

*Hooper—Sept.-Oct. 1961

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI [illegible]	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



SCHOOL OF HARD KNOCKS? The school must be built. To accommodate the new (and much needed) campus of the University of Illinois, some fifty acres of dwellings marked for clearance in downtown Chicago must be razed. For many households, the cost in human hardship will be great. Particularly in the case of families being evicted from homes recently renovated, at considerable expense, on specific instructions from the city. WBBM-TV believes that greater coordination in city planning could have spared sacrifice and heartbreak for many people, and said so in a prime-time documentary-editorial, "The Price of Progress"... one more example of crusading, no-holds-barred local television fare that has become a WBBM-TV trademark.

People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, Chicago's top-rated station for 77 straight Nielsens. TELEVISION 2, CHICAGO · CBS OWNED **WBBM-TV**

ALL
are on
WDBO-TV
in
CENTRAL FLORIDA
ARB* reports

WDBO-TV
DELIVERS
35.4% more homes than sta. "B"
65.4% more homes than sta. "C"

from 9am to midnight
in CENTRAL FLORIDA'S
BILLION DOLLAR MARKET!

NIELSEN* reports

HOMES REACHED

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH.6·CBS·ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

© Vol. 15, No. 50 • 11 DECEMBER 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

How the top 50 air agencies spent it
29 J. Walter Thompson emerges No. 1 for the fourth consecutive year with $125.5 million in air billings. Ted Bates is second and BBDO third

Steers: Radio is 'with it'
34 DCS&S head, who says radio now holds top spot as personal companion in American homes, foresees profitable future if medium is sold right

Net tv for non-mass market
36 Unique buy for so specialized a product brings Xerox '914' office copier to decision-maker homes via *CBS Reports* public affairs show

The 5 'images' of radio
38 Don't seek single 'image' of radio; you won't find one. Medium looks different to clients, agencies, government, broadcasters and listening public

Fringe time tv buys get nod
40 TvB report on gross time billings for third quarter 1961 shows share of billings to date, early evening times increased at expense of daytime

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot Buys **49**, Washington Week **59**, Film-Scope **60**, Sponsor Hears **62**, Sponsor-Week Wrap-Up **64**, Tv and Radio Newsmakers **72**

DEPARTMENTS: 555/5th **14**, Sponsor Backstage **15**, Timebuyer's Corner **43**, Sponsor Asks **46**, Radio Results **50**, Seller's Viewpoint **73**, Sponsor Speaks **74**, Ten-Second Spots **74**

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Why WBNS-TV bought Seven Arts' Volumes 1 and 2



John Haldi, Program Director, WBNS-TV, Columbus, Ohio

Says John Haldi:

"We've run movies in late time for years, but when Seven Arts' outstanding properties came along, we decided to program

THESE STRONG MOVIES IN PRIME TIME.

"We think it makes sense to buy properties that give us strength in our double-A time Thursday night 'Eight O'Clock Theatre', and still have good re-run use in 'Armchair Theatre AM/PM'. Prime time audience pullers like Seven Arts 'Films of the 50's' make sense to advertisers, too."

Seven Arts' "Films of the 50's"
Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

By Any Yardstick

THE BIG ONE

Takes the *Measure*



ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager

Latest tv and radio developments of the week, briefed for busy readers

11 December 1961

SPONSOR-WEEK

NETS' 2 BIG WORRIES

Sarnoff lists Government program interference and station-network profit balance as 2 top headaches

(Beverly Hills): Robert S. Sarnoff hit out against any possible Government attempts to intervene in programing in a speech last week before the annual NBC convention.

The board chairman's remarks were part of celebration observing NBC's 35th anniversary.

He branded Government attempts of this type as "dangerous, mistaken, and illibral."

Sarnoff listed Government program interference as one of two major problems facing the networks. The second problem was what he described as a "striking and growing economic imbalance between tv networks and stations." He cited FCC reports which indicated a pre-tax profit drop for networks of 22% in the five years ending 1960, while station profits rose 44%. He also pointed out that a 100% increase in discounts over the same period had offset increases in network gross time sales.

Government authority said Sarnoff, "speaks softly but carries a big hint."

He said that NBC differs in methods, but "shares the goals underlying the pointed proposals issuing steadily from Washington."

A record attendance at the meeting included presents for the first time of officials of affiliated overseas stations.

ABC $1.8 MIL. SALE FOR TENNESSEE ERNIE

ABC TV's Tennessee Ernie Ford daytime show, to start 2 April, already has written an estimated $1.84 mil. worth of business with three advertisers locked in for 26 weeks.

The advertisers are: Bristol-Myers, Lever Bros., and Johnson & Johnson.

Fels, Lestoil into net tv on NBC daytime

In an estimated $500,000 chunk of daytime business involving about 250 ¼-hours for 1962, NBC TV has lured two new advertisers to network tv and has written up renewals or extensions from four others.

Lestoil bought into five daytime shows from February to April. Fels & Co. will go into four daytime shows for 40 weeks. Neither Lestoil nor Fels has used network tv before, and their transition to the list of network users is significant.

In addition, NBC has Brown & Williamson in four daytime shows, O'Cedar renewals in three programs Helena Rubinstein's renewal of Update, and Jergens' addition of one more daytime show.

Not included in the week's tally are other recent daytime deals, such as Jergens' going into six shows.

NIELSEN COUNTY TEST REVEALS LIMITED USE OF RADIO/TV STATIONS

The average home does not use a good deal of the broadcasting service available to it.

According to NCS findings revealed by Nielsen v.p. John K. Churchill, the average home uses 2.8 tv stations a week of the 4.4 available to it. At the same time it uses 2.7 radio stations of the 8.7 counted.

These national figures were based on a study of 175,000 net ballots for radio and 185,000 net ballots for tv. There were 3,376 "reportable" radio stations and 565 tv stations. Stations which were not used by 10% of homes in at least one county were not counted.

Nielsen released figures showing radio and tv set use per home and per county for nine geographical regions and for six population ranges.

People in larger areas had more

(Continued on page 10, col. 1)

Shell (OBM) looking for tv 40's for Jan.

Shell (OBM) is asking for availabilities of 40-second announcements for prime tv time in scores of markets for a 15 January start.

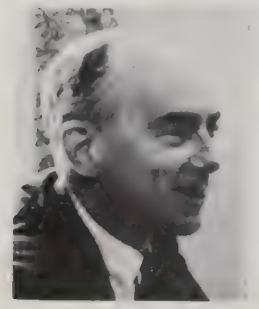
It's known that last May a presentation was made to the agency by Edward Petry's tv department on the use of 40-second announcements to present weather-breaks, but it is not certain whether or not these proposals influenced Shell's final plans.

NL&B's HARPER CHIDES POOR COMMERCIALS

Poorly conceived commercials are flooding tv, said Paul C. Harper, president of Needham, Louis & Brorby, in a luncheon address recently before the Advertising Club of Denver.

Too many commercials are "clumsily written, over produced, loud, and impersonal and unreal," said Harper.

He added, "almost no one responds to a salesman who, through tone of voice, words and gestures exaggerates the importance of his proposition, and underestimates his customer's knowledge of her own needs."



Paul C. Harper, Jr.

Harper offered three standards for the writing of commercials. First, they should be simple and direct, offering "a single, clear and meaningful product presentation." Second, they should speak the prospect's language and "not be remote, stilted or phony." And last, technique should "underline" rather than "embroider" the sales message.

In his address he gave demonstrations of ten commercials he regarded as good "person to person" selling. They were for Bufferin, Ban, Household Finance, Swan Liquid, Frigidaire, Maxwell House, Miracle Margarine, Ipana, Marlboro, Salem, State Farm insurance, Renault, and Country Club ale.

Upgrading and up-pricing for NBC's Update

NBC TV's news show for teenagers, Update, upgrades itself when it moves from midday Saturday to 5:30 p.m. Sunday on 12 January.

Price of participations in the show advances from $3,500 to $5,500 at that time. There are a total of four minutes in the show, including those already sponsored by Helena Rubinstein, which moves with the show.

Replacing Update on Saturday will be Championship Debate, a new program produced by NBC News.

Illinois anti-UHF group

Seventeen additional members have joined the Illinois Maximum Coverage Tv Committee, a group defending present uhf coverage and opposed to FCC plans to make changes.

Co-chairmen are Illinois Secretary of State Charles F. Carpentier and State Auditor Michael J. Howett. They are regarded as among the most powerful men in Illinois politics.

The 17 new members represent farm, religious, governmental, and civic groups.

Six are mayors of Illinois cities.

WNTA-TV goes educational after all

WNTA-TV, New York, will become an educational tv station after all, as a result of a last-minute compromise between New Jersey Governor Robert Meyner and purchasing group ETMA.

The compromise is for the station to provide an hour a day on Jersey affairs.

Full payment of $6.2 million purchase price is expected to change hands Friday, 8 December. The owners, NTA, recently sold WNTA radio (am & fm) to Bergen Broadcasting.

The course of negotiations had been an extremely unsteady one and featured such unusual developments as an appeals court reversing its own stay and, at another time, a deadlock between buyer and seller over manner of payment.

CBS DROPS OPTION ON NAT'L O'NIGHT ARB

It now seems doubtful that the tv industry can support an overnight service like the Arbitron National Overnight report all-year round.

CBS TV, for instance, a principal supporter of this new service, has not picked up its option for a second thirteen weeks. In using the overnight national Arbitron for the last quarter of 1961, trade estimates are that it spent about $90,000.

During the same period ABC TV spent about $30,000 for some reports.

But neither network, apparently has any interest in such a service for the other three-fourths of the year. Obviously, it is at the start of a season with new programing that such a service is most useful.

Ironically, the future of another ARB service, the Multi-City Arbitron has hinged on the National Overnights. The Multi-City report was converted into the National Overnight, it is understood, at the recommendation of one of its principal subscribers.

The Multi-City Reports, initiated in September 1958, ran for three years until they were discontinued by ARB in September 1961.

The overnight national ARB uses meters in certain large cities and also relies on telephone surveys.

Although both CBS TV and ABC TV apparently were not going to be using the national overnight Arbitron in early 1962, trade circles believed they would be willing to use them again next fall when the 1962-63 season started.

Todd elected GMM&B v.p.

William T. Todd has been elected a v.p. of GMM&B. He was recently named creative director for the Chicago and Racine offices.

Before joining the agency early this year, he was copy supervisor of Kudner for over 10 years and had previously been with L&N as copy v.p. and at Y&R.



what has an eye patch to do with you?

Two things.

One—it points out how brilliant a job advertising can really do.
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NIELSEN STUDY

(Continued from page 7, col. 3)

stations and used more. In cities over 500,000, the average home enjoyed weekly use of 4.3 of its 5.4 tv stations and 3.0 of its 10.5 radio stations.

In smaller areas, in descending order, weekly tv home use dropped steadily from 3.5 to 2.7 stations although stations available fell from only 4.8 to 4.3.

Weekly radio use was fairly steady at 2.6 to 2.8 stations for areas under 500,000, while stations available ranged from 9.7 to 8.2. There was actually a slight upturn on the chart in radio use and services in counties of under 10,000 homes.

Geographically the South Atlantic had the highest weekly tv use of the nation, 3.4 stations, apparently because network schedules are not as established as elsewhere and there is more "shopping around" for programing.

Lowest tv use is in the Mountain states, 2.2 out of 3.3 available.

Radio use fluctuated less, between 2.8 and 2.4 stations a week. West North Central and East South Central were tied for first and Pacific was last. Stations available per county varied little, from 9.3 to 7.6.

Less than 1% of U. S. total tv homes use a single "reportable" tv source.

The study was 95% based on mail questionnaires. Three hundred thousand each were mailed, of which 175,000 were used in the radio study and 185,000 were used for tv.

Previous tv studies were made for tv in 1958 and 1956 and for radio in 1956. The tv study in 1958 reported on 505 stations. The average county had 4.5 stations; average weekly use, was 2.7 stations at night and 2.4 in the day. No non-duplication study was made. Back in 1956, 441 stations were reported and the average county had 4.0 tv stations, of which 1.5 were used at night and 1.3 in the day.

In the 1956 radio report, the average county had 10.0 radio stations, of which 2.5 were used in the day and 1.4 at night.

The 1961 analyses used 3,075 counties or both radio and tv reports. Previous studies are not fully comparable because some county clusters were not fully separated.

It must be stressed that the Nielsen report deals in counties, average counties in particular. Since

(Continued on page 64, col. 1)

ARB, McDONALD SIGN RECIPROCAL AGREEMENT

ARB and McDonald Research Limited, a leading Canadian research firm, have entered into a reciprocal distribution arrangement.

ARB will be exclusive distributor of McDonald reports in the U.S. and McDonald will have sole rights to ARB in Canada.

The services of the two research companies are similar in that each relies on the diary method. In addition, each utilizes instantaneous measuring methods.

ARB replaced its Multi-City reports with National Arbitron reports on 24 September. The Multi-City reports had been issued for three years. The National reports this fall have been based on Arbitron meters in New York and Chicago plus telephone coincidentals.

McDonald's instantaneous measurement, SAM (Simultaneous Audience Measurement), operates in Toronto.

McDonald works in conjunction with BBM (Bureau of Broadcast Measurement), an all-industry service which issues full surveys in March and November.

John W. Davies dies

John W. (Jack) Davis, v.p. of Blair Tv, Chicago, died last Wednesday, 6 December. A pioneer in tv representation, he opened the Chicagc office of Blair Tv in 1948.

GULF (Y&R) RENEWS NBC NEWS SPECIALS

The first advertiser to sponsor network tv late-breaking news has renewed for 1962 with options running through 1964.

The advertiser is Gulf Oil (Young & Rubicam) and the shows are NBC Special News Reports with Frank McGee. Gulf also sponsors other types of news and news feature programs on NBC TV.

RKO General to rep Radio & Tele-Luxemburg

RKO General will become sales representative for Radio Luxemburg and Tele-Luxemburg, which together constitute the largest commercial broadcast operation in Europe.

Radio Luxemburg can cover 56 million listeners in all the Common Market Countries except Italy. It broadcasts in five languages.

Tele-Luxemburg can be seen in four countries and can reach 5.5 million viewers.

Tight net ratings race

In one of the tightest ratings races in years the tv networks' research departments are being kept up late with claims and counter-claims.

ABC TV, for instance, reports that for the week ending 3 December it averaged 18.0 compared to 17.1 for CBS and 17.8 for NBC, according to Arbitron Competitive Market rating reports.

Says ABC, it had 19 prime evening half-hour firsts, compared to CBS' and NBC's 14.

Meanwhile, NBC TV, using the MNA for 20-26 November, claims it is the leading network during any average quarter hour, Monday to Friday, between 7:30 and 10 p.m.

NBC also extends the same claims to quarter hours on an all week basis.

NBC's release claims 43 quarter hour wins "verses 5 for the network who is the leading exponent of such claims."

More SPONSOR-WEEK continued on page 64

GREAT INSTITUTIONS

...built on skills



Bronze statues of the Mayo brothers, founders of the Mayo Clinic.

MAYO CLINIC

KWTV
OKLAHOMA CITY

KWTV·OKLAHOMA CITY Represented nationally by Edward Petry & Company, Inc.

Landed Gentry

Some families are much better sales prospects than others.

So says ARB in a startling, first-of-its-kind product study conducted in 1000 Los Angeles homes. One-third of the buying public, ARB found, purchases two-thirds or more of most food and drug products (78.0% of all soft drinks and 72.6% of all aluminum foil, to mention just two examples).

Furthermore, ARB reports that KNXT, the Los Angeles station which year after year ranks first in total audiences, ranks first with these free spenders. In a single week (in adult time), KNXT reaches 95% of "heavy purchasers" of soft drinks...94% of "heavy purchasers" of aluminum foil. The competing stations? Their coverage of these customers ranges down to as low as 25%!

(And audiences trust KNXT. When the Institute for Motivational Research asked Southern Californians to name the station "most likely" to broadcast commercials for an honest, reliable firm, more than half named KNXT!)

KNXT can help you "land" your prime prospects... a market as big as all outdoors! Get the facts from CBS Television Stations National Sales or...

CBS Owned **KNXT**
Television 2, Los Angeles





555/5th

A million dollar story

Thanks a million for your excellent handling of the story on our Fifth Annual Petry Promotion Seminar held in conjunction with the BPA convention.

The stories which you wrote on this event were very well done, the treatment in *SPONSOR-WEEK* was great. We are extremely grateful.

Robert L. Hutton, Jr.
vice president
Edward Petry & Co.
New York

Buying time in no time at all

In your 16 October issue the article "New facts pierce spot paper jungle" discussed quite thoroughly the feasibility of computers handling the billing work involved in spot buying.

In one of the charts, your story indicates that selecting availabilities and station confirmations cannot be handled with data processing equipment. As your article points out, these two problems take some 47% of a timebuyer's time.

Since both selecting availabilities and station confirmations consume so much time, we have devoted our research to these very aspects of timebuying. We have a feasible plan which will work and which we plan to present to the broadcasting industry very shortly.

Hugh P. Donaghue
president
Datatrol Corp.
Silver Spring, Md.



WAVE-TV gives you 28.8% more SMOKERS

—and they puff literally 28.8% more cigarettes, cigars and pipe tobaccos!

WAVE TV

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

Homes per $100: Too soon or late?

It makes me feel pleased and a little old to find renewed interest in substituting for cost-per-thousand the inverse concept of homes per $100 (SPONSOR, 6 November 1961). One or two additional points might clarify the subject still further. All are aimed at the practical application of the homes per dollar concept.

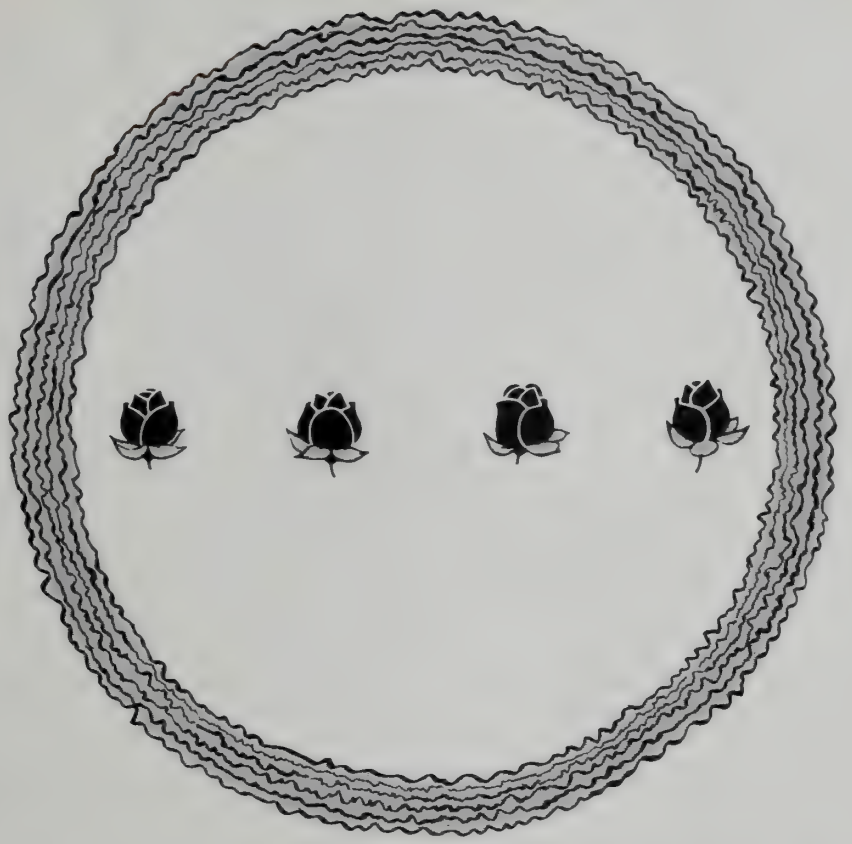
First, while it is true that the proposed homes per $100 concept has better "statistical properties," this is in the realm of "how do you tell the sex of a turtle?" Answer, "Who cares but another turtle"! The important practical consideration is the obvious one that the rank order of any series of findings will be the same by both methods of calculation. (True, it's actually the inverse rank order, but the "first shall be first and the last shall be last" as a gauge of value in these figures.)

Second, the concept of homes per $100 seems needlessly cumbersome. Why not homes per dollar? True, there is less accuracy because of "rounding off" but the figures remain useful when expressed as no more than a 3-digit number (as most c-p-m's now are). None of the audience data we have currently are really sufficiently accurate to warrant carrying these homes figures beyond 3 places.

Third, I think the point of the saving in calculating time was unduly minimized. As a case in point, we tested these two methods of expressing value by computing both c-p-m and h-p-$100 using all the scheduled station break availabilities of a client station. The h-p-$100 calculations were made in 24% *less* time than the more cumbersome c-p-m data.

Historically, broadcasting inherited the c-p-m concept from the print media (milline rate, for example). But newspapers had usually only a single calculation to make—the line rate against total circulation. By contrast, every one of the upwards of 300 spot availabilities of a single station is subjected to a c-p-m scrutiny. Broadcasting, then, has its own unique reason for h-p-$100 represented in time saving.

Charles H. Smith
president
Charles Harriman Smith Assocs.
Minneapolis



A ROSE FOR EMILY

Emily Tickletyper worked in a small wing of H-R with three other distaffers. For her birthday, her officemates bought a beautiful cake* embellished with four tempting candy roses.

Emily, a stickler for fair play, wanted to cut three friends in on equal shares of cake. She also wanted each piece to have an unmutilated candy rose. Using an ordinary cake knife (which cannot cut curves), how can she divide the cake into four equal pieces, each containing a flower? (No fair transplanting roses.)

Send in the correct answer and win a memento of your gastronomical thinking. Several are available so tell us what you've already won.

Puzzle adapted from Dudeney's "Amusements in Mathematics," reprinted courtesy of Dover Publications, Inc., N. Y. 14, N. Y.

** To get your just desserts, sweeten your dough on WMAL-TV late-night feature films. You'll get the lowest cost per 1000 homes in the Washington, D. C. market. (ARB, Oct. '60 thru Apr. '61.)*

wmal-tv abc

Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

filiated with **WMAL** and **WMAL-FM,** Washington, D. C.; **WSVA-TV** and **WSVA,** Harrisonburg, Va.



THE PGW

COLONEL'S MAJORITY

The TV and Radio stations represented by **PGW** bring welcome relief from the routine of the work-a-day world to a majority of the nation's women. Homemakers and career gals; wives and mothers; single girls;—all are women who manage the budget and make the buying decisions.

The **PGW** Colonels in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach these millions of women with spot radio on these outstanding radio stations. Won't you give us a call?

FOR SPOT RADIO

EAST–SOUTHEAST		FREQUENCY	WATTS
☆WCBM	Baltimore	680	10,000
☆WWJ	Detroit	950	5,000
☆WLOS	Asheville, N. C.	1380	5,000
☆WCSC	Charleston, S. C.	1390	5,000
☆WSOC	Charlotte	930	5,000
WIS	Columbia, S. C.	560	5,000
☆WSIX	Nashville	980	5,000
☆WPTF	Raleigh-Durham	680	50,000
☆WRVA	Richmond	1140	50,000
☆WDBJ	Roanoke	960	5,000
☆WSJS	Winston-Salem	600	5,000

MIDWEST–SOUTHWEST		FREQUENCY	WATTS
☆WHO	Des Moines	1040	50,000
☆WOC	Davenport	1420	5,000
WDZ	Decatur	1050	1,000
WDSM	Duluth—Superior	710	5,000
WDAY	Fargo	970	5,000
WIRE	Indianapolis	1430	5,000
KMBC	Kansas City	980	5,000
☆WMBD	Peoria	1470	5,000
KFDM	Beaumont	560	5,000
KRYS	Corpus Christi	1360	1,000
☆WBAP	Ft. Worth—Dallas	820	50,000
WBAP	Ft. Worth—Dallas	570	5,000
☆KTRH	Houston	740	50,000
KENS	San Antonio	680	50,000

MOUNTAIN and WEST		FREQUENCY	WATTS
KHOW	Denver	630	5,000
☆KBOI	Boise	950	5,000
KGMB	Honolulu—Hilo	590	5,000
KHBC	Honolulu—Hilo	970	1,000
KGBS	Los Angeles	1020	50,000
☆KIRO	Seattle	710	50,000

☆Also FM

PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

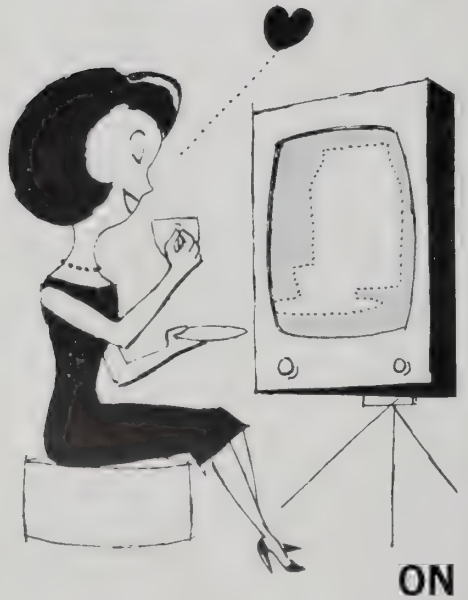
NEW YORK ATLANTA DETROIT FT. WORTH LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS SAN FRANCISCO

IN
PORTLAND
OREGON

they eye it



and Buy it



ON

KOIN·TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 34 county area, with highest ratings (see latest Nielsen).

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Sponsor backstage

Country music in Manhattan towers



It is always a little dangerous to single out one radio station for praise because literally hundreds of stations around the country do extraordinary jobs of programing, promotion, public service, and getting results for their advertisers. But on this occasion I must run that risk.

Last night I saw a unique show at Carnegie Hall in New York, sponsored by a radio station. And it's only a month or so ago that I attended a rambunctious yet educational Country Music Convention in Nashville, Tenn., sponsored by this same station.

I'm speaking of WSM in Nashville. Between the *Grand Ole Opry* concert at Carnegie Hall and the boisterous brouhaha of last month on their home grounds, Jack DeWitt, president of the potent Tennessee outlet, Bob Cooper, Trudy Stamper and their cohorts have brainwashed me enough to cause me to cast discretion to the winds and devote this *Backstage* to them. The Opry, of course, is one of the most remarkable institutions, not only in the history of radio, but of showbusiness itself.

It must be 10 or 15 years since I first had the astounding experience of sitting in the Ryman Auditorium in Nashville one Saturday night, watching the Opry on stage as WSM piped it out over the airwaves. There must have been close to a hundred performers on the bill that night, and if the show ran a minute it ran 240 minutes. Or better than four hours, to spare you the mathematics. The audience in the big auditorium was as interesting to me as the pickers and singers on stage. It was an earthy, calico dress, shirt sleeve kind of crowd, fanatical in its devotion to the country and western performers who were entertaining them, and whoopingly loud and whistlingly shrill in its approval of number after number. Scattered around the hall were at least two dozen young mothers with infants in their laps, most of whom (the infants, not their mothers) fell blissfully asleep long before the fiddles and geetars and woeful and glad voices, and the clapping and stomping in the big hall subsided.

Just 'plain folk'

And the audience wasn't all from Nashville either. There was, at the time, a huge parking lot adjoining the Ryman and a look at the license plates indicated there were folks at the show from just about every state in the union, as well as from Mexico and Canada. And last night (29 November) there were practically no vacant seats in Carnegie Hall, when a selected and representative group of stars from the Opry gave their show in New York. This wasn't a calico dress, shirt sleeve audience, although there were hordes from that circle. There were hundreds, too, from almost every other con-

ceivable strata of metropolitan New York life.

On a stage decorated only by a series of folding screens to cut down the depth, a piano, the amplifiers for the steel, electric and other guitars a succession of such veteran Opry stars as Faron Young, the Jordanaires, Bill Monroe, Jim Reeves, Marty Robbins, Minnie Pearl, Patsy Cline, Grandpa Jones, the Stoney Mountain Cloggers with Tommy Jackson and twenty or thirty excellent country fiddlers, string banjoists, guitar pickers, bass and piano players and choristers regaled the packed hall from 8.30 to 11.30.

Bob Shelton, writing in this morning's *New York Times*, at the end of a long and warmly complimentary review of the show, said:

"So much enthusiasm seemed to be kindled among the performers, the audience and the sponsors of the show that it wouldn't be surprising, and certainly not unwelcome, if the *Grand Ole Opry* paid us another visit soon."

Whether you are an afficionado of the earthy country music and humor or not there are several aspects to the WSM-Grand Ole Opry story that are exceptional. The show has been on radio not for the ten or fifteen years I mentioned, but for thirty-six consecutive years. It has never had a summer replacement, nor has a performance ever been skipped. The station has long since stopped counting how many millions of people have come to Nashville to see the show. The stars and featured performers on the show, working as *Grand Ole Opry* units, travel about 9,000,000 miles doing over 3000 personal appearances to additional millions of people throughout the United States and Canada every year.

Sounds from Tin Pan Valley

It is roughly estimated that about 70% of the country music records produced are by *Grand Ole Opry* artists. And Nashville, where almost all of these records are made, produces a big portion of the nation's pop record hits as well as its country hits. The Opry and WSM are credited with a large part in making the city of Nashville the Tin Pan Valley of the United States, running New York City and Hollywood a tight race for the number one city for creating American popular music these days. And if you except Broadway show music and film music, it could easily be that Nashville is number one.

The Opry presentation at Carnegie Hall was a 100% WSM project. The station picked up the tab for flying all the performers up to New York and back to Nashville, as well as putting them up in a Gotham hotel and picking up all other costs. All of the stars on the show waived their salaries. All of the proceeds went to the Musicians' Aid Society of New York City. I'd say that was public service and charity work of a reasonably high order. Abetting the whole operation was a group called The Country Music Association, chairman of the board of which is Stephen Sholes, and president of which is Ken Nelson.

It's an interesting fact that there has been no other benefit show produced for the Musicians' Aid Society since last March. At that time a Dimitri Mitropoulos Memorial concert was staged, this, too at Carnegie Hall. It starred Van Cliburn and other fine classical artists.

I don't know who the current sponsors of the *Grand Ole Opry* are. Prince Albert tobacco, of course, used to be one of the most active, and may still be for all I know. I do know that whoever the sponsors of the show are, they're buying a lot of pluses for their advertising dollars today, just as they have been all these thirty-six years.





The Embassy of Ghana

His Excellency W. M. Q. Halm,
Ambassador to the United States
from Ghana, and some of the members
of his family, in the garden at the Embassy . . .
another in the WTOP-TV series
of the Washington diplomatic scene.

WTOP-TV 9
WASHINGTON D.C.

Represented by TvAR

POST-NEWSWEEK
STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY

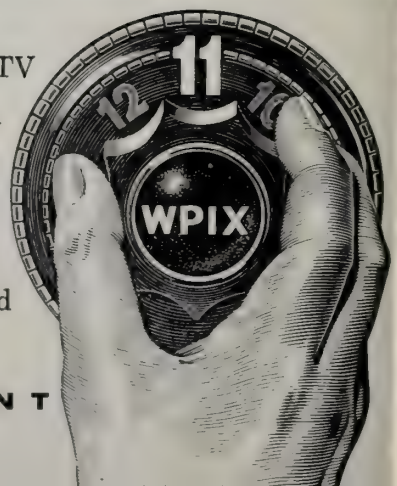
Photograph by Fred Maroon





TV chair

More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

11 DECEMBER 1961
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NBC TV has enunciated a policy apparently aimed at placating any fears that its affiliates might entertain on the matter of regional selling.

The policy: the network will not consider any national sale that does not include substantially **all major portions of the country.**

What it means: on a daytime buy the network will allow the exclusion of **certain southern states** but there can be no exception made of the **three west coast states.** And at night the network will go on selling split networks only if an eastern advertiser and a western advertiser can be matched up. Otherwise it is substantially the **full network.**

Tv stations in major markets have been perplexed by the number and type of products that have been asking for December hiatuses.

In most cases they're food products, and **it's hard to tell** whether the manufacturer thinks the housewife changes her family's diet before Christmas or there's a need of the comparatively small savings in budget to fatten the profits statement.

One case in point: Jiff Peanut Butter (Gardner). P&G wants out from 11 to 31 December. Stations are being told the hiatus time will be applied to the next order.

The stations are comfortably ahead of last year for October and November and **they're hoping** there won't be enough of these pre-Christmas hibernators to tip the scales the other way for December.

It sounds fantastic but S&H Green Stamps (SSC&B) will be using 300-400 spots a week for two weeks in some of the markets designated for a campaign starting 11 January.

The multiple-station radio blitz is being set for around 15 markets.

Sellers of spot tv have another case of a potential cigarette client to go after for daytime participation in spot. Raleigh (KM&J) has followed in the steps of Spring (Grey) and gone daytime network.

In the instance of Raleigh the choice was NBC TV. The buy: **72 quarter-hours,** starting in March. Billings: about $700,000.

Spring (Lorillard), after a summer test on ABC TV, **found daytime good for sales** and has been with that network ever since.

Why daytime tv could grow in favor with the cigarettes: the nighttime battleground has become so crowded with the category that **product protection is tough to maintain** and there are cases of a menthol less than 10 minutes away from a filter. Each consumer may have his own type preferences, but it's still competition.

Recent developments in some agency quarters has resurrected an old thesis for debate. Is it in the best interest of the client to combine the program department and media under a single boss?

Dissenters to the idea can now be heard again posing this view: two caps on one head may be logical because network buying has become predominantly a media operation but the **unique nature of entertainment judgment makes two heads healthier.**

These advocates of separate bosses admit that, by temperament, program and media men are prone to **conflicting points of view.** But, they're quick to note, there should always be somebody at the agency management or client level to **bump the two heads together** and get a mutually sound recommendation.

If any group's been doing the right thing by spot tv, it's the top 10 air media agencies for 1961. Collectively the spot tv share of tv billings was higher than it had been the year before.

SPONSOR-SCOPE's examination of these agencies' spot tv vs. network tv billings for the two years showed a **gain of over 2% in spot's favor.** In other words, if there's a dollar drift from spot to network, it can't be laid at the doors of the kingpin agencies.

Here's the share comparison for 1961 in terms of **millions of dollars** and for the years '60 and '61 in terms of percentages:

AGENCY	NETWORK TV MILLIONS	SPOT TV MILLIONS	1961 SPOT %	1960 SPOT %
J. Walter Thompson	$85.8	$29.5	25.5%	35.6%
Ted Bates	57	55	49.1%	46.0%
BBDO	52	32	38.0%	39.6%
Young & Rubicam	70	20	22.2%	23.7%
McCann-Erickson	42.2	26	38.1%	23.5%
Benton & Bowles	40.3	29	41.9%	39.8%
Esty	38.5	15.1	28.6%	25%
Leo Burnett	40	20	33.3%	30%
Dancer-Fitzgerald-Sample	56.8	14.2	20%	22.2%
Compton	28.8	28	49.2%	50.5%
TOTAL-AVERAGES	**$511.4**	**$268.8**	**33.8%**	**31.2%**

(See page 30 for billings report on top 50 air media agencies for 1961.)

Northwest Orient Airlines (Campbell-Mithun, Minneapolis) keeps expanding its kinship with spot radio.

Coming up in its media plans is the use of about 45 markets for January starts.

The techniques will be **both blitz and flights,** with news and weather added to the basic schedule in some of Northwest's major markets.

Wrigley's return to radio appears to have given spot little cause for whooping.

The account (via Meyerhoff) has swung the bulk of its radio money to network, **using three of them.** Programs include Breakfast Club, Flair, Monitor and Emphasis.

Spot radio's score: about **20% of the radio budget.**

A missing factor in the new strategy: the emphasis on **early morning** and **late afternoon** auto traffic time.

Bekins Van & Storage, whose use of radio dates back to the 30's, will be stepping up its tv stake in 1962, with about 50 markets involved.

The family-owned operation has been **steadily moving eastward,** preferably as the buyer of local moving firms rather than issuing franchises. In 1960 Bekins' spot tv expenditure, according to TvB, was **$268,370** and this year it's running at a slightly higher rate.

Other national movers which have been making rather sizeable tv investments are **North American and American Red Ball.**

Chock Full 'o Nuts' house agency, Peerless, has a media director in Mike LaTerre who feels that the best way to get a qualitative reading on a radio station is to get out on the road, listen to the programing, and talk to the people at the station.

LaTerre is doing just that in connection with the coffee brand's radio buying activities in **19 states plus Canada.**

With LaTerre the quantitive factors are also important. But that you get out of books. The subjective qualitative judgment, he holds, is obtained by **first-hand contact in the market.**

The automotives may be figuring on a seven-million-car year but their optimism isn't reflected particularly in the network tv commitments they've made for the first quarter of 1962.

As of last week, the whole kaboodle on the network books came to **a total of 452 commercial minutes,** which is over 100 minutes less than they have going for them during the fourth quarter of 1961 (concededly the announcement period).

In terms of home impressions delivered during 1962's first quarter the car industry can figure on a collective total of around 4.6 billion. As for expenditures, the 452 commerical minutes might be estimated **in the neighborhood of $15 million.**

The following breakdown of commercial minutes and home impressions covering the first 1962 quarter, as compiled by SPONSOR-SCOPE on information obtained from the networks, takes on regular network programing, sports, and specials:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL MINS.	HOME IMPRESSIONS
Buick	0	0	20	20	240,000,000
Chevrolet	39	39	78	156	1,800,000,000
Chrysler Corp.	0	0	12	12	120,000,000
Ford division	0	13	59	72	720,000,000
Lincoln-Mercury	0	0	77	77	650,000,000
Oldsmobile	0	39	0	39	400,000,000
Pontiac	20	0	0	20	150,000,000
Studebaker	0	39	0	39	350,000,000
Willys	17	0	0	17	150,000,000
TOTAL	**76**	**130**	**246**	**452**	**4,610,000,000**

Note: Base of home impressions are last average homes viewing figures for the involved programs.

Vick Chemical through SSC&B is making the exploitation of its new cold remedy, Tri-Span, national.

It's bought 16 commercial minutes for it on five different NBC TV shows for the first 1962 quarter.

Fels, a spot standby for at least 30 years, has gone the way of network tv.

Through Manoff it's bought about **$650,000 of daytime** on NBC TV for 1962.

Fels' defection **comes on the heels** of a partial one by another spot faithful, Lestoil Products, which for next year will be splitting its $7 million tv plum between network and spot.

Babbitt, which last year spent about $1 million in spot tv, **is listening to proposals** from all three tv networks.

CBS TV last week picked up an extra $70,000 from the sale to American Motors of an hour special which will originate from the Mormon Tabernacle in Salt Lake City Sunday afternoon, 31 December. The theme of the event: Let Freedom Ring.

The show, with Loraine Day as m.c., will come in at around $20,000.

While daytime network tv keeps showing a dollar advantage of 3-5% over last year, the leading women's service magazines have been taking it on the nose in terms of advertising pages. Here's an October comparison based on PIB data:

MAGAZINE	OCTOBER 1960 PAGES	OCTOBER 1961 PAGES	% CHANGE
Good Housekeeping	159.5	112.0	—30%
Ladies Home Journal	98.4	80.1	—19%
McCall's	124.3	111.0	—11%
TOTAL	**382.2**	**303.1**	**—21%**

From the viewpoint of a soap giant media director, what the industry needs more than the standardization of billings procedures is a system for automated spot control.

He describes the furore over billings automation as a case of **putting the cart before the horse** and only confusing the real need of the advertiser.

This need, as he puts it: **getting all the information possible before a campaign goes on the air and** by a proper control operation increase the efficiency while the campaign is on the air. The automated control system would insure greater economy and flexibility.

Added the media director: his company will **soon be testing** out such a system.

The ability of Old Hickory, via Ellington, to keep going on some radio stations has lately encouraged other agencies to query reps about the availability of their stations for hard liquor advertising.

One such query came out of W. B. Doner last week. No distiller or brands were mentioned. Only types of hard liquor were mentioned for checkoff as to acceptibility.

George Alarik, BBDO, Minneapolis, group supervisor on Cream of Wheat, has a technique and philosophy that governs the account's buying of spot radio which should be of interest to both media sellers and others in the grocery field.

His approach and application, in gist form:

MARKET EVALUATION: Cream of Wheat twice annually conducts surveys to determine the overall sales picture. The market studies are **based on many criteria** and go beyond the regular, routine Nielsen store checks. The result is **wiser, more effective** use of the ad budget.

STATION RE-EVALUATION: So that it will not have to make any "drastic" changes in its advertising or buying patterns, Cream of Wheat takes into consideration also **factory sales in the area, cost-per-case, share of audience, per capita consumption.** Also given re-evaluation regularly are the "sounds" of stations. (Alarik's theory is that station sounds are not changing too drastically but that more of them are becoming increasingly conservative.)

AFFINITY FOR RADIO: Cream of Wheat buys radio because it feels that what it's actually buying **is the station's "loyal audiences."** In other words, listeners who keep tuned to a station because they like the sound. This is why C-o-W buys 297 stations in 135 markets. (Latest share score on the hot cereal market for C-o-W: 43.6%.)

Further notes Alarik: **No material station cutbacks are in the offing for 1962.** Buying for next year's schedule will start immediately after approval of the radio plan by National Biscuit (expected this week).

Howard Cain, Meyerhoff's account executive on Heet, wants it known that the anti-freeze gasoline additive will be buying spot radio in 50-55 markets with a budget approximately the same as last year's.

In fact Heet, he says, will be adding new markets and stations on the basis of a strategy which puts the stress on reach and power.

Even though it's yet to make a tv connection among the New York independents, Rheingold (FC&B) is going ahead with setting up a radio network for the Mets baseball games which it'll co-sponsor the coming season for about $1.5 million.

It's expenditure in spot tv for the initial nine months of 1961 was, according to TvB estimates, $540,400. Last year's tv billings came to $160,000, while newspapers got $1.7 million. **In effect, it let Ballantine rule the tv roost, competitively.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.



OURS: We don't exactly *own* South Carolina, but we claim it as our beat. Our oyster, in a real sense. It opens up for us because we know its business, government, culture, people. People best of all: their likes, dislikes, habits, greatnesses, and strengths. A knowledge growing out of nearly 30 years of operating broadcasting facilities in the capital city. □ This is why we're credited with a 78.7% share of viewing (by Nielsen) in the Columbia Metropolitan Area. Over a quarter million people in the 1960 Census, largest in the state and second only to Charlotte in *both* Carolinas. And our 1526-foot tower makes more of *all* South Carolina ours than any other station can claim. □ This is another good reason why South Carolina's major selling force is

WIS television NBC/ABC—Columbia, South Carolina
Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**
G. Richard Shafto, *Executive Vice President*

BCS

WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.



ABC-TV edges out NBC and CBS.

As this highly competitive season moves ahead, ABC does likewise. Taking the lead where it counts most—in the competitive areas where the watchers can watch all 3 network programming efforts.

In addition to its rating lead, ABC—in this Arbitron Report*—also took the most half-hour firsts: 19 to CBS's 16, NBC's 14.

The margin, to be sure, is close. But the trend is again trending.

NETWORK	ABC	NBC	CBS
RATING	18.1	17.8	17.0

*Source: ARB National Report, Competitive Area Edition, week ending Dec. 3rd. Average rating, Monday thru Sunday, 7:30-11 PM.

ABC TELEVISION

Share to broadcast budgets by agency billing level—1961



HOW THE TOP 50 AIR AGENCIES SPENT IT

Thompson emerges as No. 1 for the fourth consecutive year with $125.5 million in air billings. Ted Bates is second and BBDO third

The top 50 air agencies gave a dazzling 50% of their clients' ad dollars to television and radio in 1961, a SPONSOR analysis of this year's billings reveals. The "average" agency in the top 50 spent 43% last year in broadcast media.

Once again, a survey of the top agencies shows that J. Walter Thompson is the number one spender in broadcast advertising with an estimated $125.5 million or 43% of its clients' budgets allotted to broadcast media. JWT's total agency billing this year is estimated at $290 million. This marks the fourth straight year that JWT is juggling with electronic dexterity more tv and radio billing than any other ad agency.

5-year pattern of 1961's top air agencies

Rank, with percent of air to total billing in parentheses

Top 10 agencies	'61	'60	'59	'58	'57	'56	% gain in air share '55-'61
JWT	1 (43)	1 (55)	1 (49)	1 (44)	3 (20)	4 (28)	59%
Bates	2 (82)	3 (81)	4 (80)	5 (79)	5 (75)	5 (66)	17
BBDO	3 (40)	5 (42)	5 (42)	4 (42)	4 (40)	2 (42)	same
Y&R	4 (41)	2 (49)	3 (48)	3 (45)	2 (44)	1 (42)	3
Mc-E	5 (41)	3 (48)	2 (49)	2 (52)	1 (58)	3 (39)	8
B&B	6 (77)	6 (63)	6 (69)	6 (66)	6 (59)	6 (66)	40
Esty	7 (80)	9 (80)	11 (70)	11 (78)	9 (80)	8 (65)	33
Burnett	8 (52)	7 (57)	7 (52)	7 (58)	7 (61)	7 (57)	—13
D-F-S	9 (66)	8 (63)	11 (70)	8 (65)	8 (66)	9 (62)	10
Compton	10 (65)	11 (62)	12 (56)	10 (63)	10 (60)	13 (55)	23

TREND chart above shows how percent of total billings going to air media has grown among the top 10 air agencies in 1961. Note Burnett is only one which registered decline in six-year period

This year also finds Ted Bates & Co. moving from third to second place with $117 milion in tv and radio expenditures. It is significant that the Bates agency also picked up considerable momentum in its percentage share of broadcast billing from 81% in 1960 to 82.1% in 1961. Bates spent $105 million in broadcast media in 1960.

In third place is BBDO with $100.8 million in broadcast media or 40.3% of its total billing. BBDO was fifth in 1960 with television and radio billings around $92.5 million.

Young & Rubicam ranks fourth with $100 million. It was in second place last year with $112.7 million. McCann-Erickson, tied with Bates for third place last year, dropped to fifth with $83 million. It racked up $105 million in broadcast billings last year.

Highspots of the SPONSOR analysis of the 1961 top 50 agencies in broadcast billings follow:

- Top 10 agencies will average 59% of their total billings in radio/tv.
- Total air expenditures of the top 50 will be $1,651,800,000, an increase of $20.6 million over last year.
- Total expenditures of the top 50 agencies will be $3,228,800,000, increasing $52.6 million over 1960.
- Top 50 agencies spent $944.8 million in network tv in 1961, compared with $931.5 million in 1960, an increase of 1.4%.
- Top 50 agencies spent $500.5 million in spot tv in 1961, compared with $499.2 million last year, an increase of .3%.
- Top 50 agencies spent $36.1 million in network radio in 1961 compared with $53.4 million, a decrease of 32.4%.

The top 10 network agencies — from 1958 through 1961

Rank	1	2	3	4	5	6	7	8	9	10
1961										
Tv	JWT	Y&R	Bates	D-F-S	BBDO	Mc-E	B&B	Burnett	Esty	L&N
Radio	C-Ewald	JWT	Y&R	Geyer	MacManus	Esty	BBDO	Mc-E	Ayer	FC&B D'Arcy
1960										
Tv	JWT	Y&R	Mc-E	Bates	B&B	BBDO	Burnett	D-F-S	Esty	K&E
Radio	C-Ewald	JWT	Mc-E	EWR&R	Y&R	C&W	Ayer	Esty	Geyer	GB&B
1959										
Tv	JWT	Y&R	Mc-E	BBDO	Compton	Bates	B&B	D-F-S	K&E	L&N
Radio	C-Ewald	Ayer	EWR&R	W&L	C&W	Y&R	Esty	Bates	BBDO	Mc-E
1958										
Tv	JWT	Y&R	Mc-E	BBDO	B&B	Burnett	Bates	D-F-S	K&E	FC&B
Radio	JWT	FC&B	Y&R	Esty	Ayer	C-Ewald	Mc-E	BBDO	Bates	C&W

This year's SPONSOR analysis of the top 10 network television and radio agencies, in terms of billing, over the past few years reveals that the majority of agencies remain even, do not often switch rank

• Top 50 agencies spent $181.7 million in spot radio in 1961 compared with $178.6 million in 1960, an increase of 1.7%.

• Network tv's 10 top spenders, in descending order, are JWT, Y&R, Bates, D-F-S, BBDO, Mc-E, B&B, Burnett, Esty and L&N.

• Network radio's 10 top spenders, in descending order, are Campbell-Ewald, JWT, Y&R, Geyer, MacManus, Esty, BBDO, Mc-E, Ayer, and FC&B and D'Arcy tied for 10th place.

• Spot tv's 10 biggest spenders, in descending order, are Bates, BBDO, JWT, B&B, Compton, Mc-E, Burnett and Y&R (even), L&N and FC&B.

• Spot radio's 10 biggest spenders, in descending order, are BBDO, Mc-E, Esty, Ayer, D-F-S, Grey, C&W and Y&R (even), JWT, and D'Arcy.

• Cut-off level of the top 50 agencies was at $6.9 million last year, with Hicks & Greist and Warwick & Legler tied for 50th niche. This year's bottom agency is Kastor, Hilton, Chesley, Clifford & Atherton with $7 million in broadcast media.

An examination of the 50 top agencies reveals that 30 have their headquarters in New York; 10 in Chicago; four in Detroit; two in St. Louis; two in San Francisco; one in Minneapolis, and one in Philadelphia.

As seen in previous studies, the size of an agency's total expenditures has a close bearing on the amount each shop puts into broadcast media. Last year, the top 10 agencies spent an average of 58% of their total billings on tv and/or radio. This year it was up to 59%.

This year's top 50 in tv/radio buying include three agencies which did not appear in last year's lineup, namely Post & Morr (formerly Gorden Best) in 46th place with combined tv/radio billing of $8.2 million; MacManus, John & Adams, combined tv/radio billing of $7.7 million in 48th position, and Kastor, Hilton, Chesley, Clifford & Atherton with combined tv/radio billing of $7 million, in 50th place.

Several top agencies were evidently not enraptured with the sales power of radio. On the other hand, a number of big agencies, such as BBDO, McCann-Erickson, N. W. Ayer and William Esty continued to demonstrate their regard for radio's maximum usefulness for the American consumer.

Following is a summary of '61 air activity by the leader, *J. Walter Thompson.*

Superlative indeed is J. Walter Thompson's scorecard among the top 50 agencies. It has been the biggest air spender and thus No. 1 spot occupant for the past four years. In 1955, it was in fifth position with 27% in air billings. In 1956, it advanced to fourth place (28%) and moved to

Top 50 agencies devote between 17%-84% to air

Number of agencies	Percent of total to air
5	80% or more
2	70% to 79%
8	60% to 69%
10	50% to 59%
12	40% to 49%
8	30% to 39%
4	20% to 29%
1	Under 20%

Five agencies this year spent 80% or more in air media, according to SPONSOR's analysis. Last year four ad agencies were in this category

The top 10 spot agencies — from 1958 through 1961

Rank	1	2	3	4	5	6	7	8	9	10
1961							←even→			
Tv	Bates	BBDO	JWT	B&B	Compton	Mc-E	Burnett	Y&R	L&N	FC&B
Radio	BBDO	Mc-E	Esty	Ayer	D-F-S	Grey	←even→ C&W	Y&R	JWT	D'Arcy
1960										
Tv	Bates	JWT	B&B	BBDO	Compton	Y&R	Mc-E	Ayer	Burnett	FC&B
Radio	BBDO	Esty	Mc-E	Y&R	Ayer	JWT	D-F-S	L&N	Grey	K&E
1959										
Tv	Bates	Burnett	B&B	BBDO	Mc-E	Y&R	Ayer	Compton	C&W	D-F-S
Radio	Mc-E	BBDO	Esty	Y&R	Ayer	D-F-S	SSC&B	K&E	C&W	Grey
1958										
Tv	Bates	BBDO	Mc-E	B&B	JWT	Esty	Ayer	Compton	Burnett	L&N
Radio	BBDO	Mc-E	JWT	Ayer	Y&R	Esty	D-F-S	SSC&B	D'Arcy	Grey

As in previous years, most of the top television and radio spot purchasers did not shift much in ranking from '60 to '61. BBDO, which was fourth in last year's top 10 spot tv agencies, is now in second place

third position in 1957 (20%). It reached the top in 1958 (with 44%) and since has maintained its enviable position as leading spender of whopping sums of money in television and radio.

In 1961, J. Walter Thompson, among the top 10, is the stand-out in network tv and in the deuce spot in network radio, repeating its behavior of the preceding year in both categories. Nor is its conduct in other radio/tv spheres something to be sneezed at among the 10 spot agencies. This year finds it in third position in spot tv and ninth in spot radio. Last year it was second in spot tv, sixth in spot radio.

Like Abou Ben Adhem, J. Walter Thompson is first in network tv and spot tv with a total of $115.3 million.

The top 50 advertising agencies in television and radio

Agency & Rank	Rank 1960	Total air $ (millions) 1961	1960	Total agency $ (millions) 1961	1960	% Air to total 1961	1960	$ Spent on tv '61 (millions) Network	Spot	$ Spent on radio '61 (millions) Network	Spot
1. JWT	1	125.5	151.4	290.0	275.0	43.0	55.0	85.8	29.5	3.4	6.8
2. BATES	3	117.0	105.0	142.5	130.0	82.0	81.0	57.0	55.0	†	5.0
3. BBDO	5	100.8	92.5	250.0	222.0	40.3	42.0	52.0	32.0	1.8	15.0
4. Y&R	2	100.0	112.7	240.0	230.0	41.8	49.0	70.0	20.0	3.0	7.0
5. Mc-E	3	83.0	105.0	205.0	218.8	40.9	48.0	42.2	26.0	1.6	13.2
6. B&B*	6	70.0	88.0	90.0	140.0	77.0	63.0	40.3	29.0	0.2	0.5
7. ESTY	9	67.2	60.0	84.0	75.0	80.0	80.0	38.5	15.1	2.2	11.4
8. BURNETT	7	66.2	65.6	128.0	115.0	51.7	57.0	40.0	20.0	†	6.2
9. D-F-S	8	66.0	62.0	100.0	97.0	66.0	63.0	56.8	14.2	†	9.2
10. COMPTON	11	58.6	50.0	90.0	80.7	65.0	62.0	28.8	28.0	0.9	0.9
11. L&N*[1]	13	56.7	45.1	90.0	85.0	63.0	53.0	36.0	18.0	†	2.7
12. AYER*	10	56.4	57.0	141.0	137.0	40.0	42.0	32.2	12.2	1.5	10.5
13. FC&B*	14	51.5	44.1	104.2	89.0	49.4	49.0	29.8	16.7	1.2	3.8
14. K&E	12	43.1	47.6	85.0	95.1	50.0	50.0	33.0	6.0	1.1	3.0
15. SSC&B	17	41.1	32.0	62.5	53.0	65.0	60.0	27.3	8.0	†	5.8
16. C-E*	15	32.0	36.0	96.1	91.0	33.3	39.0	21.0	5.0	4.0	2.0
17. GREY	19	30.5	26.2	56.0	51.0	54.0	51.0	15.8	6.4	0.8	7.5
18. NL&B	19	28.8	26.2	52.1	44.0	55.0	59.0	19.2	4.4	0.9	4.2
19. C&W*	16	28.5	34.5	58.0	60.0	49.0	58.0	10.0	11.0	0.5	7.0
20. D'ARCY*	23	28.4	23.0	81.0	77.0	35.0	30.0	9.0	11.9	1.2	6.3
21. NC&K[2]	30	27.7	16.7	38.0	35.5	73.0	47.0	17.0	8.3	0.2	2.2
22. EWR&R	18	23.2	29.1	61.0	75.0	38.0	38.0	17.4	3.5	0.5	1.8
23. WADE*	22	21.2	23.5	26.0	28.1	81.0	83.0	12.3	8.8	†	0.1
24. MAXON	25	19.0	18.1	32.0	31.0	59.0	58.0	16.3	1.3	0.1	1.3
24. C-M*	29	19.0	17.0	39.0	49.0	48.0	34.0	7.5	5.5	†	6.0

*SPONSOR [illegible] for all or part of [illegible]. **Agency was not in the top 50 during 1960. †No billings or less than $0.1 million. ‡Formerly Gordon Best. 1—Lennen & Newell; 2—Norman, Craig & Kummel; 3—Lambert-Feasley-Mitman; 4—Tatham-Laird; 5—Ogilvy, Benson & Mather; 6—Fuller & Smith & Ross; 7—Donahue & Coe; 8—Ken[illegible]

vhile Ted Bates is in the deuce spot pending $112 million in the same ategories. This gives the former an dge of more than $3 million. J. Valter Thompson displays extraor- linary strength in network tv where t is triumphant to the persuasive tune of $85.8 million. Young & Rubicam dropped from last year's second place to fourth position this year in the top 50 scorecard, but is J. Walter Thompson's closest competitor in network television spending with $70 million accounted for.

Currently, J. Walter Thompson's stalwart list of clients is snugly ensconced in both night and daytime tv programs as well as in spot tv. Among its clients are Eastman Kodak and RCA on *Walt Disney's Wonder-*

(*Please turn to page* 53)

expenditures, with total, network, and spot billings in 1961

gency Rank	Rank 1960	Total air $ (millions) 1961	1960	Total agency $ (millions) 1961	1960	% Air to total 1961	1960	$ Spent on tv '61 (millions) Network	Spot	$ Spent on radio '61 (millions) Network	Spot
26. Gardner	24	18.6	19.8	40.0	42.6	46.0	46.0	7.1	7.9	0.2	3.3
27. DCS&S	27	18.2	17.3	26.7	28.0	68.0	61.0	11.2	4.8	0.4	1.8
28. T-L[4]	21	17.9	24.2	26.0	35.5	69.0	66.0	8.0	8.0	0.4	1.4
29. OBM[5]	28	16.7	17.2	47.0	29.4	35.6	58.0	8.3	6.8	0.3	1.3
30. GRANT*	31	15.0	13.8	34.0	39.4	43.0	35.0	4.0	8.0	0.5	2.5
31. DONER	34	13.6	12.3	17.0	21.0	80.0	59.0	4.0	4.5	0.5	4.6
32. PARKSON	26	13.5	12.5	16.0	14.0	84.0	89.0	12.8	0.7	†	†
33. F&S&R[6]	32	13.1	13.7	52.4	50.0	25.0	27.0	9.6	2.8	†	0.7
34. GEYER*	35	12.5	12.0	39.0	38.0	32.0	31.0	3.0	4.0	2.5	3.0
35. D&C[7]	39	11.8	9.6	34.7	34.0	34.0	28.0	4.8	3.9	0.8	2.3
36. KM&J*[8]	33	11.4	12.5	22.0	20.0	52.0	62.0	4.2	6.0	0.2	1.2
37. DDB	38	11.3	9.8	45.0	42.0	25.0	23.0	5.2	4.4	†	1.6
38. GB&B*[9]	36	11.1	11.8	14.0	15.0	69.0	79.0	7.0	2.7	0.1	1.2
39. GUMBINNER*	47	10.6	7.5	23.3	22.9	45.0	32.0	2.8	4.5	0.3	3.0
40. WEISS	43	10.1	9.0	18.1	16.9	55.0	53.0	5.9	2.6	0.9	0.5
41. FRANK	47	10.0	7.5	20.0	15.0	50.0	50.0	7.1	2.2	†	0.7
41. BROTHER	40	10.0	9.5	36.0	36.0	28.0	26.0	6.7	0.1	0.9	2.2
43. MW&S*[10]	42	9.3	9.4	19.7	19.6	48.0	48.0	3.0	4.3	†	2.0
44. NORTH	44	9.0	8.5	16.0	15.5	56.0	55.0	4.8	4.1	0.3	0.3
45. RMcC[11]	46	8.9	8.0	25.0	24.0	35.6	33.0	4.6	4.4	†	0.3
46. P&M‡	**	8.2	**	12.0	**	68.3	**	2.1	4.3	0.6	1.2
47. H&G	50	7.8	6.9	15.3	11.2	51.0	62.0	1.3	4.0	0.1	2.4
48. MacMANUS*	**	7.7	**	45.2	**	17.0	**	3.5	0.9	2.3	1.0
49. H-C&H[12]	**	7.1	**	15.5	**	45.7	**	†	5.1	†	2.0
50. KHCC&A[13]*	37	7.0	10.1	23.3	22.0	30.0	46.0	0.7	3.7	0.2	1.8

adden & Jones; 9—Guild, Bascom & Bonfigli; 10—Mogul, Williams & Saylor; 11—Reach, McClinton; 12—Honig-Cooper & Harrington; 13—Kastor, Hilton, Chesley, Clifford Atherton.

STEERS: RADIO IS 'WITH IT'

DCS&S president, who says radio is now ensconced in top spot as personal companion in American homes, foresees bright future for the medium if sold right



DEMANDS FOR SPEAKING ENGAGEMENTS and contributions to an occasional newspaper ad column, keeps William E. Steers on the go

When a top air billing agency like Doherty, Clifford, Steers & Shenfield picks up a spot tv tab which adds up to almost double the amount spent the year before, it doesn't necessarily mean they've gone sour on spot radio. As a matter of fact, at DCS&S there's a strong respect for radio as an advertising vehicle. And despite the rise of spot tv usage, the agency took a $2 million bite out of its estimated $18 million total air budget for radio.

When William Steers, the agency's president, got up before the recent ANA convention in Hot Springs, Va., early last month, he borrowed a popular slang expression to wrap up the agency's regard for the medium. "Radio," he said candidly, "is very much 'with it.'" When you corner him for a more serious evaluation, however, Steers is apt instead to say "radio is a gold mine to be mined."

Although Steers expresses some doubt that radio will ever revert to its original role—that of a complete family entertainment medium—he feels it has developed into something far better: an intensely personal medium. Something one cannot do without—"a sort of mechanical companion."

"You need only walk down Fifth Avenue these days," he says, "to sense, from the hum of a dozen different transistor radios being carried about by a dozen different nearby pedestrians, what a cozy relationship radio has established with its listeners."

Steers points out that even the radio announcer's manner of speaking to his listeners has taken on a new and different tone. In an intimate and companionable voice the announcer "is likely to say something like this: 'when we were together last night, we heard such and such . . .'"

The complexion of radio listening is altogether different from the old days when the family sat around the set once a week to listen, en masse, to Jay, Ed Wynn, says the DCS&S executive.

Seated at his handsome desk in his quietly elegant Fifth Avenue office, Steers smilingly recalled a personal incident which sums up, better than any lengthy dissertation, the importance of radio in the average, American home. It happened, he said, during a hurricane alert in the locale of his summer residence in Rhode Island last year. When word came that all residents were to leave the danger area as soon as possible, he remembers that he hurriedly stuffed his pockets with the absolutely personal necessities: "a hankie, cigarettes, pocket money." His two sons, however, came out toting heavy suitcases. Upon investigation, it was discovered that the suitcases held all the family radios the boys could possibly gather together.

While Steers makes no bones about his belief in the medium's place in the home, and expresses satisfaction in the diversification of programing ("radio is already reaching a highly segmented market—rock 'n' roll for teenagers, popular music for housewives during the day, special programs for various language and ethnic groups") he isn't too happy about the method used by sellers in peddling the medium.

For one thing, he thinks sellers are taking the wrong approach by touting it as a dominant medium. "It should," he says in no uncertain terms, "be sold for its specific values to certain groups of people and for certain times of the day."

Radio would reap far greater benefits if those selling the medium would make an effort to recognize the needs of an individual instead of trying to throw the whole book at them.

When used properly, he says, radio can shape up to a more modern medium than all the others. And, he adds, it can prove to be a rewarding challenge to the advertiser who is able to make proper use of it.

Despite his premature, albeit handsome, head of grey hair, Steers seems too youthful to head up a fast-moving agency the size of DCS&S. With more than 30 years of advertising know-how to his credit, 52-year-old Steers, however, is one of the very few ad men to head a major agency who can boast a solid background in media.

Actually, Steers hadn't set his sights on advertising as a career during his college days. When he was graduated from Dartmouth back in 1930, he made the usual rounds (for men fresh out of college) on the big corporation route. When by September nothing had materialized, he placed his name in one of the big employment agencies specializing in the ad agency field. The first thing that happened along was an opening in the research department of Pedlar & Ryan. Steers took it and spent 14 years there—first in research, then in media and later in account work.

In 1944 he, along with Don Clifford, Francis Doherty and Lawrence Shenfield (all former Pedlar & Ryan men), founded the Doherty, Clifford & Shenfield agency. Steers supervised the media operations and in 1952 his name was added to the agency.



STEERS DOESN'T GO for the off-beat in radio commercials. He's shown here looking over disk featuring Jax beer commercials

From 1952 to 1956 he served as DCS&S executive vice president and secretary with his responsibilities spreading out to cover media, research, television and radio plans, and agency management. In 1956, he became president.

A director of the National Better Business Bureau and the Audit of Bureau of Circulation, he is also a director-at-large of the American As-

(*Please turn to page* 55)

NET TV FOR NON-MASS MARKET

✔ Unique buy brings highly specialized Xerox office copier to decision-maker homes via 'CBS Reports' show

✔ Public affairs tv furnishes solution for machine which weighs immobile 600 lbs. yet needs demonstration



PRODUCT SELL commercial aired for Xerox on initial 'CBS Reports' exposure demonstrates copier's simplicity (little girl operates it) and versatility (it photographs the girl's rag doll)



INSTITUTIONAL film described history of Xerography, using symbols understandable to lay[illegible]. Static electricity, component of Xerography, was shown via effects on young lady's hair

It's tough enough when your name begins with an "X," but if your product weighs an immobile 600 pounds, is not for sale, and requires top management decision for leasing, you've got marketing problems.

Specialized (vertical) trade publications might seem a logical media vehicle for such a product, and in fact the Xerox Corp., Rochester, N. Y., did try that tack for the Xerox 914 office copying machine.

A list of vertical trade publications a mile long and a few general magazines constituted the Xerox media mix when the account moved from a Rochester agency to fast-growing Papert, Koenig, Lois in New York.

There followed a recommendation, engineered by PKL media director Bill Murphy and the then media supervisor Bernard Shlossman (now marketing chief for Pavelle Corp., about to issue a new photographic product), that initially brought on a double take by account supervisor Carl Ally, but he soon saw great logic in the plan, as did the client.

The new component in Xerox' media mix is *CBS Reports*. Sponsorship of the Thursday night public affairs tv program began 9 November and is on a once-a-month basis currently over a 35-station lineup, with that number to be increased as Xerox opens demonstration offices in more cities (It's expected to hit 70 next year.) As for the rest of the media picture, vertical trade publications have been reduced. General magazines and horizontal business publication exposure remain important. Tv and print more or less split the ad budget down the middle.

Why a mass medium like tv for so non-mass a product as the Xerox 914? According to the PKL group, this machine leaves its competitors way behind (it takes a picture of anything that fits over its screen, in seven seconds, on just about any kind of paper, requiring no mixing of chemicals, with no wasted copies, at a competitive price), but many people don't know about it. And, be-

cause the 914 weighs 600 pounds, salesmen cannot whisk it about from office to office for demonstrations.

Now tv does the initial demonstration, and encourages interested viewers to come in for more extensive exposure to the product. And Xerox and PKL report it does the job efficiently, thanks to the composition of *CBS Reports*' audience, and the opportunity to buy the show only in those markets where Xerox sales offices have been established.

For evidence of the efficiency of this buy, take Boston where *Reports* is viewed by an estimated 94,000 homes of which 35,700 are computed to fall into the over $10,000 annual income category, and 39,500 are headed by college men. The combined circulation of each issue of the magazines carrying Xerox ads to Boston is about 40,000. The magazine buy, however, takes in markets where Xerox has not yet set up an office but wishes to pave the way.

Further reason for selection of tv lies in the institutional realm. The Xerox Corp. is said to have any number of revolutionary products in various stages of development, and it wants to ready the public for their introduction.

Therefore, of the two 60-second commercials created for Xerox' initial appearance on *Reports*, one was devoted largely to a history of Xerography, the electrical photography process by which Xerox products operate. To help bring the technicalities of Xerography down to terms everyone can understand, the film opens with a blond young lady whose hair literally stands on end when charged with static electricity, an important component of Xerography. This institutional commercial also detailed some of the advances that can be expected from Xerox in the future, such as recording large libraries of material on a tiny spool, or printing photographs from negatives instantly on ordinary paper.

The product-sell commercial features a little girl, to emphasize the simplicity with which the Xerox 914 can be operated. Simplicity also is the word for that film's scenery. It's an office scene, but the amount of office furniture is held to a bare minimum, so as not to distract the viewer's eye from the product, explains Jim Walsh, head of the radio/tv department at PKL. The few props are seen "in limbo" with seemingly wide open space in between.

The little girl's father gives her a letter to copy, and she goes skipping off to the Xerox 914, slowing momentarily to give the water cooler button a jiggle. Once at the copier, she puts the original in position, sets the dial, and presses the print button, humming while the machine goes to work.

When the copy emerges, the girl picks it up, along with the original, and starts back to her father. But she stops, and her face lights up with an idea. Returning to the machine, she places her rag doll in position and pushes the print button.

Out comes the doll's picture, proving to the tv audience that the 914 can photograph just about anything. Then, back she skips to her father, handing him the two sheets with the letter on them.

"Which is the original," he asks.

To which she replies, "I forget."

Other PKL personnel active in the creation of the Xerox commercials (several additional films are in work) include copywriter Mike Chappell and art director Sam Scali. For the technical aspects of the institutional commercial, the agency consulted with Dr. Jonathan Karas. Music was contributed by noted jazzman Don Eliot. The commercials were filmed at the studios of Elliot-Unger-Elliot.

Elaborating on the institutional side of the tv buy, David Curtin, assistant to Xerox president, said "We want to let the business world know big things are coming, so when it happens they won't be surprised."

Xerox' tv debut is on shelters



SHELTERS were topic of *CBS Reports* show carrying initial Xerox commercials. Shown in scene from program is Gov. Nelson Rockefeller (N. Y.)

THE 5 'IMAGES' OF RADIO

Don't look for a single 'image' of radio; you won't find one. Medium looks different to clients, agencies, government and broadcasters—and the listening public

Completion and tabulation last week of a new "radio attitude" study for SPONSOR's new bi-monthly service, U. S. RADIO, throws startling and dramatic light on the complex "image problem" faced by the radio industry today.

The coast-to-coast survey, which will be reported in full detail in the January issue of U. S. RADIO (sent to all SPONSOR subscribers), shows clearly that radio has not one, but at least five different images in the minds of modern Americans.

The attitude toward, or image of radio held by the public, for example, is vastly different from that held by radio station men and this, in turn, differs from that of radio representatives, agencies, advertisers and government.

Other highspot findings of the new attitude study include these points:

'U. S. RADIO'S' IMAGE STUDY

Full dimension study of radio's image will appear in the January edition of U. S. RADIO, when it will begin bi-monthly publication. This short summary traces some of the guide-lines which the upcoming detailed story will explore in depth to determine the nature of radio's image with the industry, the public and the government. U.S. RADIO will be distributed to SPONSOR subscribers.

- Though ad agencies, reps, and station men are generally agreed that there is a need for a refreshed radio image, they are far from unanimous on what aspects of radio should be pushed in image-building.
- All feel, however, that existing "information gaps" should be closed as soon as possible.
- All believe that it is desirable for radio to "put its best foot forward," and emphasize its virtues; but there is no general agreement as to which arm of the industry should be responsible for this.
- Radio's "versatility" is conceded by practically all groups surveyed. Some suggest that this factor provides a base for defining a larger image. Others believe, however, that versatility works against a recognizable image.
- All those surveyed feel that

New survey asks same questions of five groups, finds vastly

SPONSOR and the new bi-monthly U. S. RADIO polled five groups vitally concerned with radio, found widely different views but unanimity on the ultimate pluses and goals of the medium. Move was made in the wake of much conversation but little in-depth thinking or direct action in determining the nature and dimension of radio's image along with what encourages and fosters a good one, what tends to develop an inferior one.

BROADCASTERS ANSWER:

What do you think of radio's image with . . .

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	9%	61%	20%	10%
Station reps	12	51	30	10
Agencies	12	18	42	30
Advertisers	12	39	45	12
Listeners	30	60	12	3

Broadcasters think 60% of the stations project a good image; 10%, bad; 20% are indifferent to the effect they create. They see an information gap between agencies and stations

AGENCIES ANSWER:

What do you think of radio's image with . . .

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	20%	40%	40%	....
Station reps	20	40	20	20%
Agencies	10	40	30	20
Advertisers	10	20	50	20
Listeners	20	20	40	20

Agency men have a range of opinion rather than sharp divisions. 40% answered that radio has a good image with them, but wonder about its impact with listening audience

there should be "spontaneous and effective cooperation" between intra-industry groups in promoting a better radio image. But suggestions for the type of cooperation vary widely.

These and other apparent contradictions which the new SPONSOR-U. S. RADIO attitude study turned up were, in fact, largely foreseen when the survey was in the planning stage.

SPONSOR editors, for the past three years, have been acutely aware of the vast amount of radio image talk within the industry. But it seemed to be becoming increasingly apparent that different segments of the radio business were talking in different languages about the problem.

To pin down these differences and to provide a basis for a thoughtful evaluation of the problem was the purpose of the SPONSOR-U. S. RADIO study.

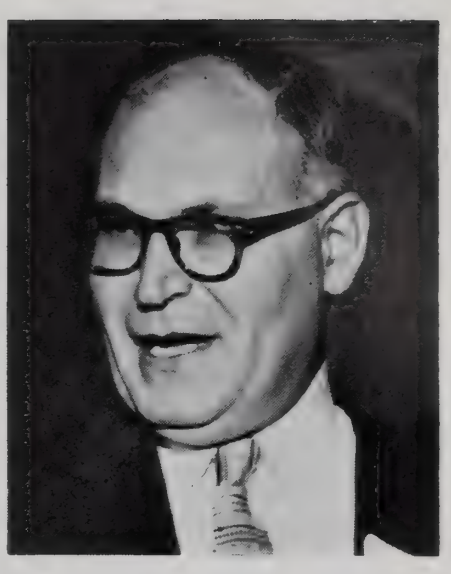
The basic technique used was to sample five major groups concerned with radio (stations, representatives, agencies, advertisers, and the public), *ask each group the same questions about the medium,* and then compare the answers.

During the research period of the project, the technique provoked a number of comments, including some unfavorable, by those interviewed.

A number of industry leaders, for example, questioned the need for such a study. "Why ask station men about radio's image?" they said. "The study should be made with agencies, advertisers and the public."

In SPONSOR's opinion, however, the comparison of station, representative, agency, advertiser, and public responses provides extremely valuable and thought-provoking information for planning future industry image work, and one which has not been available until now.





RESEARCH PROS have developed formulas which give a specific measure to "image." Dr. Ernest Dichter (l), Institute for Motivational Research, has a theory of station personality determined by the same judgments used with human beings. Dr. Sydney Roslow of Pulse says listeners have a definite mental picture of a station and its character. Some of their findings will appear in U. S. RADIO's extensive January study of radio's image in the nation's mind

different views as to what radio is, and what it should be

Tabulations indicate broadcasters have a realistic view of themselves in knowing their strengths, understanding their weaknesses. Agency and station men think advertisers tend to be indifferent to radio. The reps score listener ratings higher than the broadcasters themselves, yet many station men claim reps have a bad image of radio or "don't care." Who's right? Everyone, in part. Here is an attempt to find a consensus.

STATION REPS ANSWER:

What do you think of radio's image with . . .

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	25%	62%	12%	2%
Station reps	12	75	3	12
Agencies	....	3	87	12
Advertisers	1	12	75	13
Listeners	12	75	12	3

Radio's image shines brightly among themselves, reps admit, but far less so with clients, agencies. They think listeners enjoy radio, but 80% of agencies, sponsors are indifferent

THE OVER-ALL VIEW:

What do you think of radio's image with . . .

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	18%	54%	24%	12%
Station reps	14	55	25	14
Agencies	7	20	66	21
Advertisers	8	23	56	14
Listeners	20	51	21	11

The "good", "bad" and "indifferent" columns with all three groups surveyed tend to far outnumber those tabbed in the "excellent" listing. Totals over 100 *reflect multiple answers*

Detailed explanations and tabulations of the study, together with significant quotes from many of those questioned, will be provided in the January issue of the U. S. RADIO supplement.

Meanwhile, here is a brief rundown of the kind of information which will be analyzed.

1) *Selling radio and its concepts.* Most of the respondents to SPONSOR's nationwide questionnaire (on both the broadcaster and advertiser side) believe that radio has done a relatively ineffective job of telling what it does and how it does it.

2) *Intra-industry cooperation.* This section includes comments on various industry organizations and groups and on the part which they should play in image building.

3) *Program improvement.* There is general agreement on the need for more creative radio programing, and suggestions for large injections of showmanship and a diminished stress on rigid formats.

Those who answered the SPONSOR-U. S. RADIO questionnaire were asked to list what, in their opinion, "radio does best." A consensus of their answers shows that four specific jobs are generally regarded as radio's greatest accomplishments:

a) *instant news and information*
b) *community service*
c) *good music* (for adults)
d) *service to advertisers.*

Although these four areas constitute what are probably the most fertile sources for radio image-building, some of those who replied to the questionnaire stressed that, in their opinion, certain aspects of these services were "more professionally handled" than others.

Among those which came in for special mention and praise were radio's activities in,

a) *editorializing*
b) *merchandising*
c) *"personal" companionship*
d) *commercial flexibility.*

Advertisers, agencies, reps, and broadcasters (in varying degrees) felt, however, that there should be a balance sheet in any radio appraisal. They believe that, in evaluating radio's image, or in future image-building, it is important to look

(Please turn to page 56)

FRINGE TIME BUYS GET SPOT TV NOD

Share of spot tv billings to late, early evening times increases in third quarter 1961 report by TvB

Video promotion outfit also unveils retailer guide to television, put out in cooperation with the NRMA

Spot tv billings for the third quarter of 1961 were disclosed last week and showed:

- An increase of 1.8% over the corresponding quarter last year.
- An increase in early evening and late night spending at the expense of daytime.

The gross time tally by TvB-Rorabaugh came to $127,644,000 compared with $125,012,000 during last year's warm weather quarter.

The difference between the two figures is actually 2%, but a comparison of 317 stations which reported in both quarters gave a 1.8% rise.

Billings during the second quarter of 1961 amounted to $160.6 million.

TvB also announced publication of *How to Use Television Successfully*, described as the "first comprehensive guide to aid retailers in television preparation and planning." The guide was published by the sales promotion division of the National Retail Merchants Assn. in cooperation with TvB.

Early evening accounted for 21.8% of all time billings during the July-September quarter this year while the comparable 1960 figure was 18%. This compares with 21.7% during the second quarter of 1961 but only 16.9% during the second quarter of 1960, indicating a more than seasonal trend toward that time segment.

Late night's share was 22.1% in 1961's third quarter while it was 20.5% in the same quarter of 1960.

The daytime ratio slid downward to 23%, according to the latest figures. It was 27.7% last year. Fur-

How retailers using tv allocate video budget

44% of the stores spent . . .1 to 5% of ad budget on tv

29% of the stores spent . . .6 to 10% on tv

19% of the stores spent . . .11 to 20% on tv

8% of the stores spent . . .over 20% on tv

SURVEY of stores using tv appears in new NRMA-TvB retailers' guide, just released. Guide also contains material on tv commercials, scheduling, costs, glossary, storyboard ideas, programing, ways to tie-in with tv, fashion shows

thermore, daytime notched a 25% figure during the second quarter of 1961 and had hit 28.9% during the second quarter of 1960. Here, again a trend is indicated. Nighttime appears to have hit a stable level of just about one-third of all spot tv billings.

Categories showing major increases in expenditures over last summer were sporting goods, bicycles, and toys, which together spent $1,405,000 during the third quarter, more than triple the figure for 1960's quarter.

Also up considerably was the dental products category, rising from $2,264,000 to $3,804,000.

Five advertisers appeared on the top 100 list for the first time. They were Climaline Co., Cott Beverage Corp. and its bottlers, Lucky Lager Brewing, Star-Kist Foods, and Stroh Brewing.

A number of advertisers showed considerable increase in expenditures over last summer. Examples:

Alberto-Culver jumped from $111,910 to $1.722,500.

Bristol-Myers went up from $1,609.900 to $2,450,000.

Carter rose from $434,300 to $1.169.800.

Coca-Cola and its bottlers raised their combined total to $2,127,900 from less than $1 million.

General Mills hiked its spot tv figure from $387,300 to $1,598,200.

General Motors almost doubled the $320,400 total it registered last year.

Lehn & Fink boosted its 1960 figure of $91,200 to $543,500.

Liggett & Myers went up from $200,100 to $352,100.

Louis Marx (toys) lifted its total to $308,100 this past quarter from nothing in the same quarter last year.

Philip Morris went up from $824,400 last summer to $1,419,500.

Pharmacraft zoomed to $1,024,300 this past quarter from $463,700 in the 1960 quarter.

The top five product classifications in spot tv, ranked by billings, were (1) food and grocery products; (2) ale, beer, and wine; (3) cosmetics and toiletries; (4) household laundry products, and (5) confections and soft drinks.

(*Please turn to page* 57)

TOP 100 CLIENTS IN SPOT TV

1.	Procter & Gamble	$13,680,700
2.	Lever Bros.	3,137,600
3.	General Foods	3,028,700
4.	Colgate-Palmolive	2,831,000
5.	William Wrigley	2,821,000
6.	Bristol-Myers	2,450,000
7.	P. Lorillard	2,207,400
8.	Coca-Cola Co./bottlers	2,127,900
9.	American Home Prod.	2,045,500
10.	Alberto-Culver	1,722,500
11.	General Mills	1,598,200
12.	Kellogg	1,490,000
13.	Gillette	1,419,600
14.	Philip Morris	1,419,500
15.	Anheuser-Busch	1,232,800
16.	Standard Brands	1,230,100
17.	Carter Products	1,169,800
18.	Miles Laboratories	1,136,400
19.	Food Manufacturers	1,102,200
20.	Schlitz Brewing	1,070,000
21.	Welch	1,063,800
22.	Pharmacraft	1,024,300
23.	Avon	982,400
24.	Pabst Brewing	970,300
25.	Corn Products	913,100
26.	Lestoil Products	909,200
27.	Canadian Breweries	856,500
28.	Pepsi Cola Co./bottlers	854,000
29.	Continental Baking	833,700
30.	J. A. Folger	818,000
31.	Brown & Williamson	744,400
32.	Falstaff Brewing	734,100
33.	Theo. Hamm Brewing	730,600
34.	American Tobacco	723,000
35.	Nestle	721,100
36.	Standard Oil (Calif.)	712,900
37.	Golden Press	690,400
38.	U.S. Borax & Chem.	669,400
39.	Simoniz	665,900
40.	Ford Motor Co. dealers	661,500
41.	Associated Products	625,000
42.	General Motors	620,000
43.	Beech-Nut Life Savers	612,600
44.	General Motors dealers	609,400
45.	Standard Oil (N.J.)	603,750
46.	United Vintners	589,000
47.	Norwich Pharmacal	585,800
48.	C. Schmidt & Sons	574,900
49.	International Latex	561,400
50.	Hills Bros.	545,700
51.	Liebmann Breweries	$544,400
52.	Lehn & Fink	543,500
53.	Chrysler Corp. dealers	533,800
54.	Phillips Petroleum	531,400
55.	John Morrell & Co.	524,900
56.	Pacific Tel. & Tel.	520,000
57.	R. J. Reynolds	519,100
58.	Star-Kist Foods	515,100
59.	J. Nelson Prewitt	475,900
60.	Atlantic Refining	469,100
61.	Schaefer Brewing	456,000
62.	American Oil	453,800
63.	Piel Bros.	441,200
64.	Sterling Drug	430,500
65.	Hunt Foods	429,200
66.	A&P	398,900
67.	M.J.B. Co.	391,600
68.	Chrysler Corp.	389,200
69.	Sun Oil	386,200
70.	Ex-Lax	383,600
71.	Greyhound Corp.	374,400
72.	Helene Curtis	372,100
73.	Campbell Soup	371,100
74.	E. & J. Gallo	369,900
75.	Scott Paper	361,800
76.	Andrew Jergens	353,800
77.	Liggett & Myers	352,100
78.	Safeway Stores	348,500
79.	Climaline	333,100
80.	Jackson Brewing	329,400
81.	Goetz Brewing	328,400
82.	Cott Bev./bottlers	326,100
83.	Vic Tanny Ent.	323,400
84.	Warner-Lambert	315,600
85.	Sunkist Growers	311,000
86.	St. Regis Paper	308,600
87.	Louis Marx & Co.	308,100
88.	American Bakeries	301,200
89.	P. Ballantine	298,800
90.	Sinclair Refining	296,300
91.	Stroh Brewing	295,500
92.	B. C. Remedy	287,700
93.	Armstrong Rubber	287,300
94.	Kroger	284,000
95.	Jack La Lanne	282.800
96.	National Biscuit	278,500
97.	Oscar Mayer	273,000
98.	Lucky Lager Brewing	271,800
99.	Purex Corp.	268,800
100.	Swift	264,700

Source: TvB-Rorabaugh



'International Geophysical Year' on WFBG-TV, Altoona-Johnstow

WORLD LEADERS in science meet in a panel on WFBG-TV. Participating (l to r) are Dr. Eric A. Walker, president of Pennsylvania State University; Professor Sydney Chapman, Oxford University, president of the IGY Policy Committee; Professor Jean Coulomb, University of Paris; Dr. Sidney Bowhill of the Ionosphere Research Laboratory at Penn State; Dr. Arthur Waynick, Director of Ionosphere Research Laboratory at Penn State; Dr. Marcel Nicolet, Secretary General of the IGY Policy Committee and consultant to the Ionosphere Laboratory and head of the Department of Radiation of the Royal Meteorological Institute of Belgium, and a faculty member of Brussels University.



"Special telecasts like 'International Geophysical Year' are frequent on WFBG-TV. By cooperation with Pennsylvania State University, world experts are thus brought to local audiences. These experts analyze major issues...speak with authority on important events. Dealing with areas of broad interest, these telecasts have become highlights in programming, widely acclaimed throughout Central Pennsylvania! Their popularity is *important* to advertisers...and a source of *great* pride to WFBG-TV."

JOHN G. STILLI
General Manager, WFBG-TV

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**

Bringing world leaders into the family circle

Events that shape the world's future often lose meaning through lack of expert interpretation.

Consider for example "International Geophysical Year"—one of a series of special telecasts moderated by the president of Penn State. Right into the living rooms of central Pennsylvania, it brought the learning of top scientists from France, England, Belgium, Russia and the U. S. They talked about IGY findings by their nations, and explained how IGY discoveries have increased world knowledge.

Since Triangle came to Altoona-Johnstown five years ago, WFBG-TV and Penn State have cooperated in a wide range of vitally informative telecasts. As the nation's tenth largest university, Penn State has leaders in nearly every scientific field. When important issues develop, these authorities willingly participate in prime time panels. Recent telecasts have covered Berlin, The Peace Corps, Segregation, The UN as Peacemaker, The Soviet Challenge.

On a regularly scheduled basis, WFBG-TV telecasts over five hours of educational and informational programming each week from the Penn State campus—including a series on literature, special homemaker features, and a daily agricultural telecast considered a "must" by Pennsylvania farmers.

To Blair-TV, authoritative informative programming by great stations like WFBG-TV is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

BLAIR-TV

Televisions's first exclusive national representative, serving:

W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
KOA-TV—Denver
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Paul Fitzgerald, who was with D-F-S on L&M, is now at Gumbinner on the Browne-Vinters account . . . Joan Stark and Betty Nasse of Grey will spend the holidays together in Miami . . . Marty Chapman leaving Bates for WINQ, Tampa, to work the sales side . . . Lou Bullock, on spot at DCSS, moved to network at BBDO.

A midwestern station is sending buyers a unique Christmas present that is both functional and romantic: A musical garbage pail that, when you step on the pedal, plays *Good Night, Sweetheart.*

Grey's Mary Lou Benjamin, at the Grinzing Restaurant with reps, reported that her Christmas shopping party for Mt. Sinai Hospital was a sell-out. "The King of the Gypsies and his dog even cancelled a dancing lesson with Elsa Maxwell to come," she remarked.

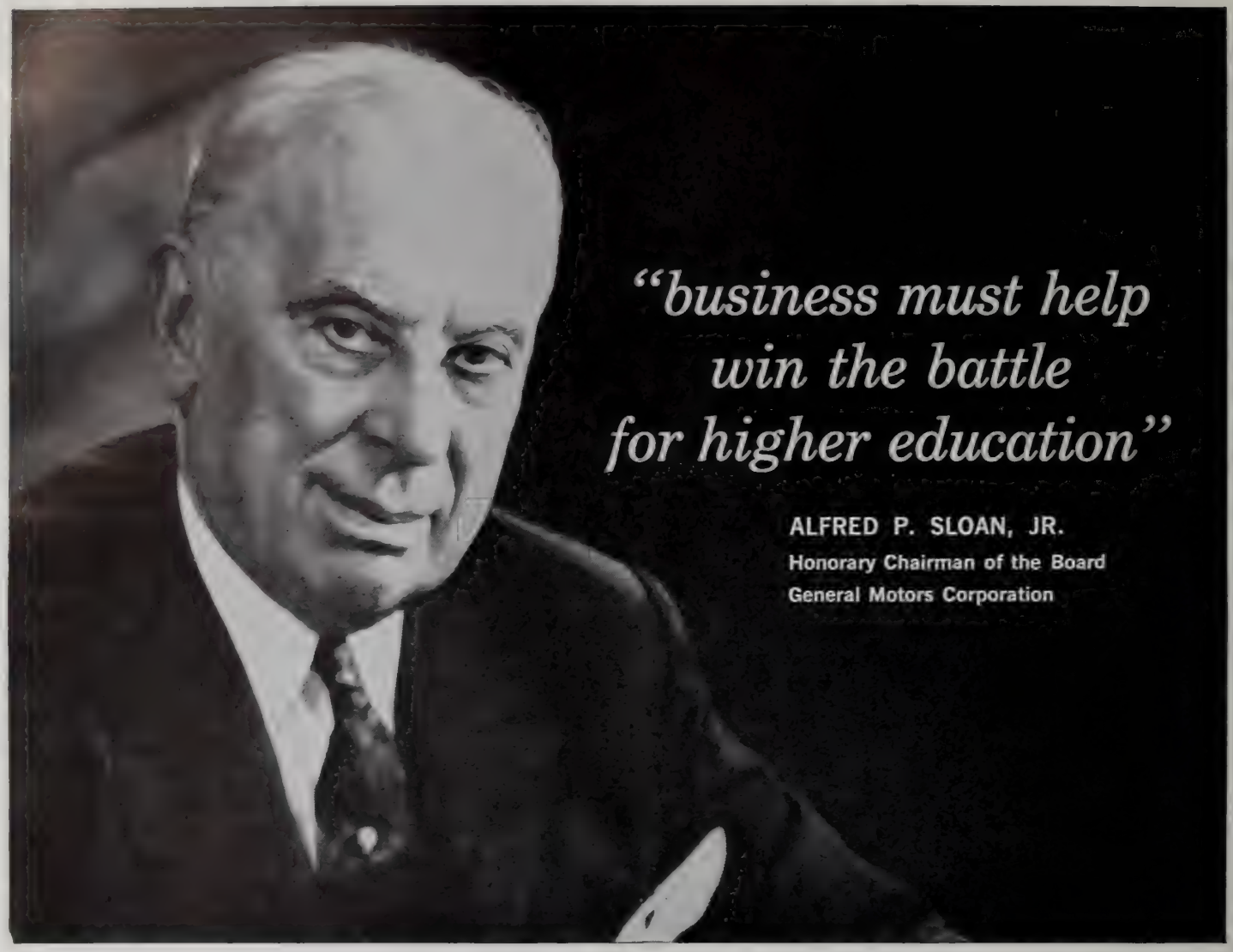


DISCUSSING THE Norfolk-Tidewater Market Group Presentation last week, at Chicago's Palmer House, are: (l-r) Ken Eddy of Leo Burnett, Harrol Brauer, who is vice president in charge of sales at WVEC-TV, Norfolk, and Andy Anderson of Wade Adv.

Inez Aimee of Dunnan & Jeffrey pointed out to this column that she never made any reference to a rep's lack of sartorial elegance . . . Mary Meehan very busy her first few weeks at Lynn Baker, lining up schedules for International Latex's new baby product . . . Joe Hudack of Warwick & Legler returned from a New England business trip.

Joyce Peters of MW&S back from a vacation in Ft. Lauderdale with a beautiful tan. A waggish rep said to her at the Envoy Restaurant: "You look great, Joyce. But where do you get green sun?" . . . Jacques Van Sluys Maes and Morty Weinstein at NC&K are taking a breather after setting Schick's 60-market Christmas campaign . . . Beryl Seidenberg, a long time with KHCC&A, is Smith/Greenland's new media director.

(*Please turn to page* 45)



"business must help win the battle for higher education"

ALFRED P. SLOAN, JR.
Honorary Chairman of the Board
General Motors Corporation

"Regardless of the strengths and attributes our nation possesses, if we fall behind in the field of education, we will fall behind as a world power.

"Our scientific, cultural and economic growth—and our political strength—will depend largely upon the educational facilities we make available to our youth. We owe it to ourselves as a nation; we owe it to our young people who will inherit this nation to provide the financial aid that will make our institutions of higher learning second to none in the world. This is of vital importance to our business community.

"Business must put its support on the line to help win the battle for higher education."

Today many of our colleges are overcrowded. In ten years, applications will have doubled and we will be faced with an even more serious crisis in our institutions of higher learning. We will need more and better college classrooms, many more well-equipped college laboratories and thousands more of the most dedicated and well-trained professors.

Only increased financial aid will provide our young people with the best college facilities. Only increased financial aid will keep our finest minds from leaving the teaching profession.

For additional information on the crisis faced by higher education write to: Higher Education, Box 36, Times Square Station, New York 36, N. Y.

ADVERTISING COUNCIL · PUBLIC SERVICE ·

Published as a public service
in cooperation with The Advertising Council and
the Council for Financial Aid to Education

HIGHER EDUCATION
KEEP IT BRIGHT

TIMEBUYER'S CORNER

(Continued from page 43)

Capsule Profile: Her family couldn't care less if she sold mello-rolls for a living, but to Hope Martinez, a schrewd operator with a sweet tooth, buying time for BBDO is the "greatest thing since ice cream." The mother of a 14-year old daughter, she says: "My family is interested in me personally, but as far as my job goes, they have no sympathy for the late hours I often put in."

After toiling 16 years at the same agency, she's long since dispensed with hobbies and the like. "My whole life's wrapped up in this business," she says.

The most charming and savviest vagrant in the city is Harry, who works the mid-40's and specializes in agency people. When Mort Reiner of Hicks & Greist came out of the Pen & Pencil last week, Harry asked him for a dollar. "I'll do anything," he pleaded. "Wash dishes, scrub floors, be a disk jockey."

He got the dollar.



PRESENT AT Storer Television Sales, Inc., office tour to show media people the workings of its organization: (l-r) Frank Barron of STS, Dorothy Houghey of Grey Advertising, Peter Storer of STS, Dave Kurland, Hal Laeger, and Wm. Young of Grey

OBM's Art Topol looking fine after his California vacation . . . The Twist's cacophony of sounds has had its effect on buyers. Listening to the new tape presentation of WEAM, the Washington, D.C., Top-40er, some thought the music square . . . Madeline Blount of JWT wrapped up her year-end buying on Chesterfield.

Rep Who's Who: **Whether it's business or pleasure, George Beaver of Broadcast Time Sales loves the feel of motion. As a crack runner for BTS, the fair-haired, quick-witted salesman is constantly on the go, setting a pace of 40 agency calls a week. Once away from his job, Beaver still craves the world of movement. His outlets: skiing, sailing, ice hockey.**

A salesman for a strictly radio shop, he places much faith in the pronouncement on his office wall: "The Lord Never Meant For Pictures To Fly Through the Air."

KRNT Radio is very BIG in Des Moines

BIG in total audience
—see all surveys
BIG in total adult audience
—see all surveys
BIG in service to the community
—see Central Surveys
BIG in news
—ten years of dominance
—see all surveys
BIG in personalities
—see Central Surveys
BIG in believability
—see Central Surveys
BIG in local business
BIG in the lives of people in the community
—see the people
BIG in sales impact
—see Katz

KRNT is Total Radio in Des Moines
A COWLES OPERATION

WSLS-TV
Roanoke, Virginia

. . . the station where leadership & integrity are tradition !

10

NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

SPONSOR ASKS:

WHAT HAVE YOU LEARNED ABOUT HUMOR IN RADIO COMMERCIALS?

Those replying to this week's question are:

- **Bob Nugent,** FRC&H. New York
- **Alvin Zakin,** The Zakin Company, New York
- **George Lois,** PKL, New York

Bob Nugent, *tv/radio writer-producer, Fletcher Richards, Calkins & Holden, New York*

Stan Freberg must have a ball!

All of his clients come to him with the plea . . . "give us something off-



Humor in radio commercials: blood, sweat and tears

beat, kookie, way out, you know, like you did for Chun King, etc., etc."

Without a doubt, most copywriters enjoy creating humorous radio commercials, if only to break up the monotony of the straight sell spots we are usually asked to grind out. But, let's face it, sometimes this takes some doing.

First you have to find a client with a sense of humor, especially when it comes to being a little irreverent about his product. Many ad managers "break up" when they hear somebody else's off-beat commercials, but when it comes to doing the same for them—forget it.

Not all products lend themselves to humorous treatment. But when and if they do, it's worth the blood, sweat and tears that go into developing something "funny."

After you have convinced your account group and your client that "we should rough out a humorous approach, just for kicks" . . . you've got a real challenge on your hands. You have to create a commercial with the following ingredients in mind:

1. Humor—not just for the sake of being funny, but with a message.
2. Humor—in good taste, that won't offend anybody (especially the client and his customers!)
3. Humor—that contains the product's main sales points.
4. Humor—that can stand repetition and still give a chuckle.
5. Humor—that will leave the listeners with a warm, friendly feeling towards your product . . . so that they may even go out and buy it.

Whenever the tv-radio department at FRC&H gets an assignment like this, we rough out several approaches on paper, set up the tape recorder, act out the various situations, using sound effects records and fellow "hams" in the department. Then we hit the play back button to see how it "feels." If the "takes" are good enough, we even risk losing the account and play them for the client.

Since it is extremely difficult for most people to visualize (or in this case—"audioize") how this type of commercial will play from reading the script, this method has worked very well for us.

We have used humor for many of our clients. The most recent was a radio campaign to help capture the teenage market for U. S. Keds. These spots were written in a light, breezy language only teenagers could understand.

Merchandising and promotion played a very important part in this campaign. It afforded U. S. Rubber's sales organization an opportunity to execute many promotions on the dealer level. One dealer put this sign in his window—"TEENAGE SPOKEN HERE."

To sum up, I believe most radio listeners appreciate the soft sell, entertaining, amusing commercial and respond by trying the product at least once. From then on, it's up to the product to bring them back.

Alvin Zakin, *partner The Zakin Company, New York*

I've learned that humor in a commercial doesn't last. Actually, with too much repetition of the same joke, it's no different than the fellow who never changes his own repertoire of jokes. After a while, you begin to dodge him.

I think the radio listener goes through the same procedure except that he can tune you out. He doesn't have to touch the set physically; his mind can blank out your commercial.

A big hazard in the use of humor in commercials is the area of taste. There are different types of humor that appeal to people of different backgrounds. It's difficult to find a type of humor that has universality.

Before selecting a humorous commercial, it may be well to question whether a product cannot be better presented by a straight factual presentation. This does not preclude the probability that a straight presentation would not have a fresh approach.

Primarily, a commercial in my experience is memorable when a fact about the product and the product name is remembered. Sometimes this is forgotten as a goal in the preparation of a commercial.

As with all things, there are exceptions to every rule. In my mind, humor is almost the only method to use for the fast introduction of a



Simplicity should call the shots

new product which has no outstanding feature over competitive products. Humor is most successful, it seems to me, when used to sell a low-priced item.

It's important to bear in mind, in arriving at a decision to make humorous commercials, that many more of this kind must be made. As a

(*Please turn to page* 52)



Take a second look

(it's The Magnolia Shoppe, in Duluth)

Take a second look at the Duluth-Superior market-

it's bigger than you think!

It's the second-biggest market* in both Minnesota and Wisconsin!

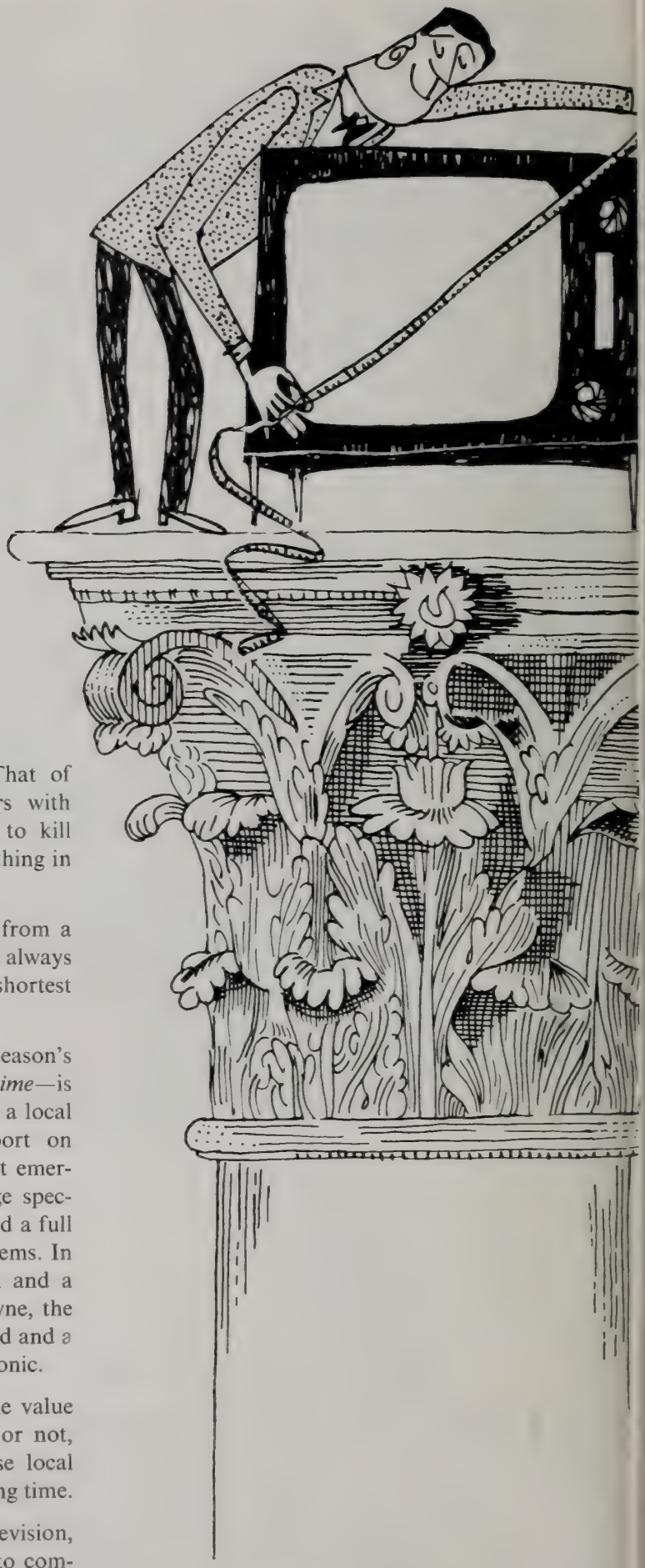
Bigger than Madison or Des Moines!

Bigger than Baton Rouge, Binghamton or Brockton!

Duluth-Superior-BIGGER than you think-and only **KDAL** delivers it all!

KDAL—CBS RADIO-TELEVISION/3—AN AFFILIATE OF WGN, INC.—REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 1961.



How Do You Measure Television?

On the bias, obviously. But whose? That of nose-counters who equate big numbers with stature? That of tv critics who prefer to kill audiences instead of bad guys? Or something in between?

One yardstick we suggest: the distance from a station to its community. Corinthian has always believed that local programming is the shortest distance to its viewers.

A look back at highlights of the past season's local affairs programming—*in prime time*—is informative: In Tulsa, a candid study of a local John Birch Society leader and a report on "Tornado Alley." In Houston, a look at emergency hospital procedures and a teenage spectacular. In Sacramento, Civil Defense and a full hour non-clinical approach to VD problems. In Indianapolis, a report on flood control and a study of Indiana highways. In Fort Wayne, the work of a school for the mentally retarded and a program with the Fort Wayne Philharmonic.

Enlightened sponsors are discovering the value of such programming—but, sponsored or not, Corinthian stations are continuing these local efforts on a monthly basis in prime evening time.

When the instrument is Corinthian television, twenty-one inches reaches from station to community—and from seller to buyer.

Responsibility in Broadcasting

THE CORINTHIAN



KOTV
TULSA
KHOU-TV
HOUSTON
KXTV
SACRAMENTO
WANE-TV
FORT WAYNE
WISH-TV
INDIANAPOLIS
WANE-AM
FORT WAYNE
WISH-AM
INDIANAPOLIS

presented by H-R

TATIONS

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Johnson & Johnson, New Brunswick is launching a 52-week campaign 1 January, using prime-time minutes in 11 markets. Agency: Young & Rubicam. Buyer: Gerry Greenberg.

Pharma-Craft, New York, will promote Coldene in 7 markets in a 25 December-18 February campaign. Time segments: ID's and minutes. Agency: Papert, Koenig, Lois. Buyer: Carole Lewis.

Standard Brands, New York, will test its new instant coffee, Siesta, for 20 weeks in selected markets beginning 1 January. Time segments: day and night minutes and breaks. Agency: Ted Bates. Buyer: Jack Scanlon.

Pet Milk, St. Louis, has scheduled daytime minutes in 9 markets for Sego. The 14-week campaign begins at the end of December. Agency: Gardner, St. Louis. Buyer: Jack Hughes.

Vick Chemical, New York, is going into 16 markets for 10 weeks for Clearasil, using teenage shows or early-evening minutes. Campaign starts 1 January. Agency: Morse International. Buyer: Mary Ellen Clarke.

General Foods has requested minutes in kid shows or other afternoon spots for Post Oak Flakes. The 28-market promotion runs from 15 January through the end of March. Agency: Benton & Bowles. Buyers: Frank Dewey and Bob Gorby.

Corn Products, New York, is adding to its current schedules for Knorr Soups with 21 more markets. Minutes and breaks will be used in a 13-week campaign which begins in early or mid-January. Agency: Dancer-Fitzgerald-Sample. Buyer: Walter Adler and Jim Moore.

Peter Paul, Naugatuck, Conn., has selected minutes and breaks for a 20-market promotion. Campaign begins 14 January for 11 weeks. Agency: Dancer-Fitzgerald-Sample. Buyer: Dorothy Medanic.

RADIO BUYS

Chock Full O'Nuts, New York, begins the most extensive saturation campaign in its history 1 January. Minute spots are scheduled in the company's 17-state marketing area. Agency: Peerless, Chrysler Bldg. Media manager: Mike LaTerre.

Northwest Airlines, St. Paul, will use flights of minutes and some 5-minute news and weather shows in 40 markets beginning 1 January for six months. Agency: Campbell-Mithun. Buyer: Ben Leighton.

Southern Bell Telephone & Telegraph, Atlanta, has news and weather shows in 30 markets starting 1 January for 52 weeks. Agency: Tucker Wayne. Buyer: N. Hanson.



Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

BOATS

SPONSOR: Tampa Boat Mart, Inc. AGENCY: Direct

Capsule case history: The most successful sale of boats in the history of the Tampa Boat Mart, Inc., Florida's largest volume marine dealer, came after a three day, 82-hour campaign utilizing the vertical saturation plan on radio station WLCY, Tampa. Confirmed sales to date total 107 boats. Don Wilson, secretary-treasurer of the Tampa Boat Mart, reported to Walter Kirkwood of WLCY that buyers from Lakeland, Fort Meade, Miami, Fort Myers and the Tampa-St. Petersburg area flocked to the Tampa store after hearing about the sale. "We attribute our outstanding success in this gigantic three-day sale to the tremendous selling ability of the radio station and its personalities and the area covered by the station," said Wilson. Wilson and other principals of the Tampa Boat Mart have assured WLCY that radio will play an important part in the company's future advertising plans. "We plan to sail ahead via WLCY," Wilson said.

WLCY, Tampa, Fla. Announcements

APPAREL

SPONSOR: Stanley's Department Store Div. Interstate Dept. Stores AGENCY: Louis Cohen

Capsule case history: Jerry Leven, general manager of Stanley's Department Store in Troy, N.Y., described it as "the biggest day in the history of the store's 19 years." Considering that Stanley's is 60% ahead in the overall picture of the entire chain of 60 stores, and is now 60% ahead of its own record of a year ago. Mr. Leven's statement is an important one. Stanley's scheduled a flight of minute spot announcements running two per hour for three days—Wednesday, Thursday, and Friday—on WROW, Albany. These sale announcements, aired from 7-10 a.m. and 12-7 p.m. brought customers in from surrounding areas as well as the city itself. In just one day, Stanley's signed up 60 new charge account customers, most of them from the outlying districts. The type of spots used, and the success they brought, was of special interest to Stanley's. Listener response to the soft sell WROW favors garnered concrete results for Stanley's.

WROW, Albany, N.Y. Announcements

SALAD DRESSING

SPONSOR: Girard's French Dressing AGENCY: D'Arcy

Capsule case history: As a result of an advertising spot campaign on WSOC, Charlotte, N.C., the sales of Girard's French Dressing in the area increased to the point that Charlotte finished third in sales behind Los Angeles and San Francisco. Such sales were accomplished in spite of the fact that Girard's has a somewhat scattered distribution pattern and is not represented in all major markets. WSOC radio was the only medium used in Charlotte during this particular campaign, so the success can be attributed exclusively to radio spot announcements. Henry Sullivan, general manager of WSOC, reports that the sales staff of Girard's French Dressing has expressed its satisfaction with the successful campaign in these words: "You can be assured that we will continue to use radio in our advertising campaigns because we can be guaranteed of effective results. WSOC certainly showed us the power of the sound medium."

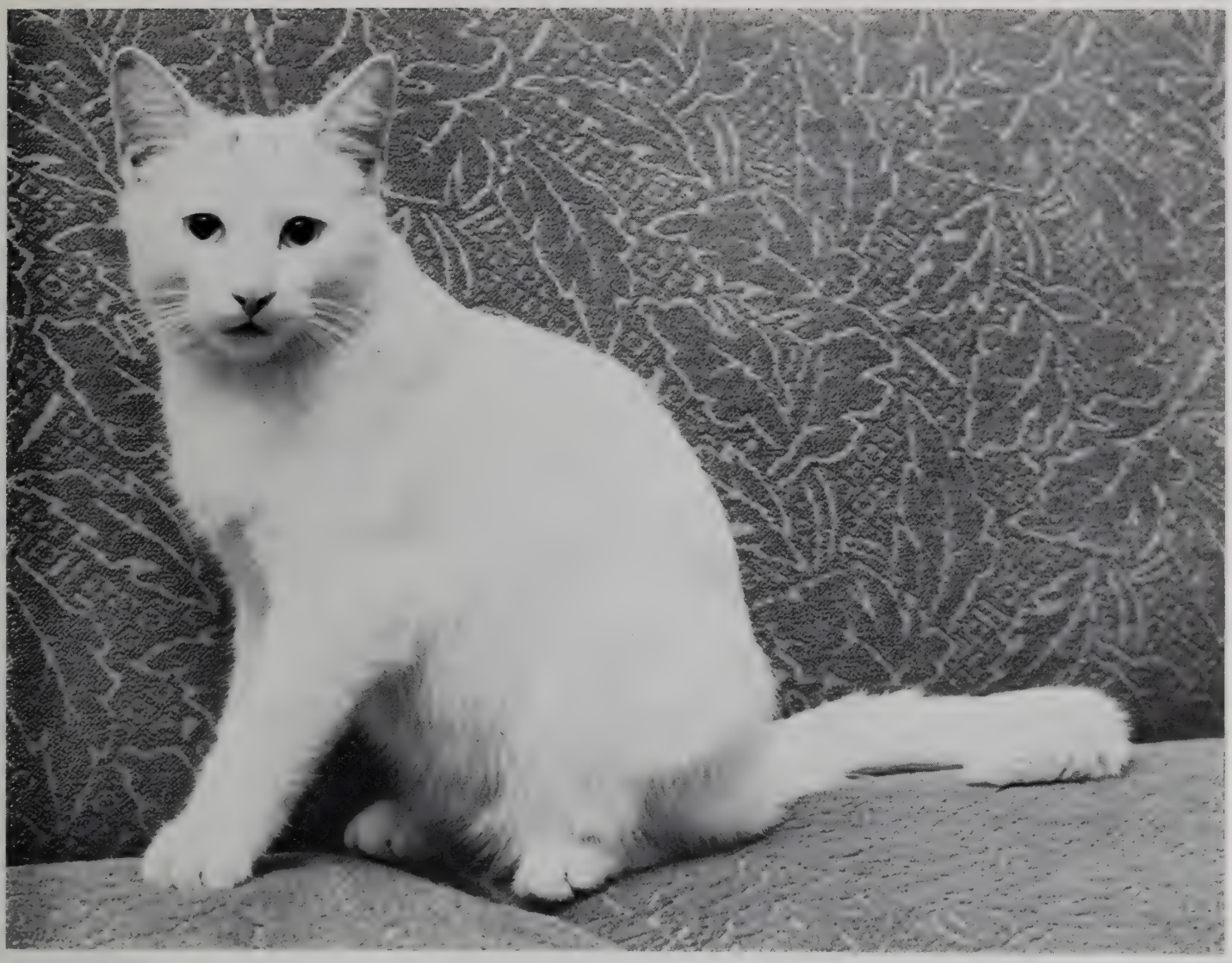
WSOC, Charlotte, N.C. Announcements

HOMES

SPONSOR: Concept Development Co. AGENCY: The Dayton Office

Capsule case history: Sunday, 5 November, was Opening Day for the Concept Development Co.'s Heather Trails housing project. To inform prospective home buyers of the event, and to get them interested enough to want to come out on Sunday and inspect the homes, the company bought 12 one-minute spots on WONE, Dayton. This spot schedule was broadcast Saturday and Sunday (Opening Day). For the five weekdays preceding this, Jeanne DeWitt's WONE *Home Show* carried Concept's message also. This program is a quarter-hour of music and homemaker tips aired at 10 a.m. weekdays. On the opening day, over a thousand cars were counted entering the project, and a great many others turned away because of the heavy traffic. Jeanne DeWitt and the Cincinnati Caldedonian Pipe Band were present to add color to the occasion. During the first week, 61 of the 84 homes in Heather Trails' first section were sold.

WONE, Dayton, Ohio Announcements



Frostie, anyone?

With barbed wire walls and 50-megaton bombs in every headline and newscast, WWDC Radio devoted its full week of editorials recently to a simple human problem. We know of no more meaningful Christmas message, particularly this Christmas. The editorial:

"Possibly several dozen cats get lost every day in Washington. Some of them probably are never missed. But that's not the case with Frostie. Because his loss means so much to two people, WWDC thinks the story worth telling.

"Frostie has no pedigree. He's just a white cat with two black spots the size of a dime between his ears. He's about 7 months old and has blue eyes. Until last month he lived happily with his master and mistress in the 3900 block of Lantern Drive. He thrived on a diet of ground steak, fish, eggs and cod liver oil. When his owners went off to work, Frostie amused himself around the house—sometimes inside, sometimes outside. But one evening, when his folks came home, Frostie was gone.

"They've advertised for him in the papers. They've printed up 1200 circulars and distributed them door to door in the area. Weekends and evenings they go out searching for him in the car. They question trash collectors, deliverymen, postmen.

"It seems very likely that Frostie has found a new home. But his loss is still keenly felt on Lantern Drive. There's a reward for his return. No questions will be asked. How about it? Anybody seen Frostie? If so, call WWDC."

Somebody did call, with word that they had heard the editorial and had found Frostie three weeks previously. He was returned the same evening. At least two people and one cat in this wild world were happy.

WWDC

RADIO WASHINGTON, D.C.

. . . the station that keeps people in mind

Represented nationally by John Blair & Co.
Member of the Blair Group Plan

SPONSOR ASKS

(Continued from page 46)

result, the client must be prepared to spend more.

This is not a question of hard-sell or soft-sell. Many of the humorous commercials, which have been soft-sell, have had the same irritating qualities so many of the so-called hard-sell commercials have.

Unfortunately, humor doesn't provide the answer to get away from hard-sell. If soft-sell is wanted in a commercial, humor may not be the most successful solution.

There are better ways in most cases to present a product interestingly on radio than through the use of humor. The most important ingredient in a good commercial is simplicity, whether it's straight or funny. And that's no joke.

George Lois, *1st v.p., creative director, Papert, Koenig, Lois, New York*

The advisability of using humor in radio at Papert, Koenig, Lois is viewed the same as using humor in tv or print.

If being funny is a way to get over a message to help sell what we're trying to sell in a more pointed way,



An agency problem: How to get the last laugh

we do it. Here's an example. This is a Dilly Bean commercial on WQXR:

1st man: *Play that again. (Short passage of Bach on harpsichord. It is periodically interrupted by loud, exaggerated, crunching sound)*

1st man: *What's that sound?*

2nd man: *(Disgustedly) It's Dilly Beans.*

1st man: *Dilly Beans?*

2nd man: *The sound engineer keeps eating them at recordings. This is the third record he's ruined with that crunching.*

1st man: *Ruined? I never heard a harpsichord sound better.*

Announcer: *And now, more harpsichord to crunch Dilly Beans by. (Same Bach passage with periodic loud crunching sounds)*

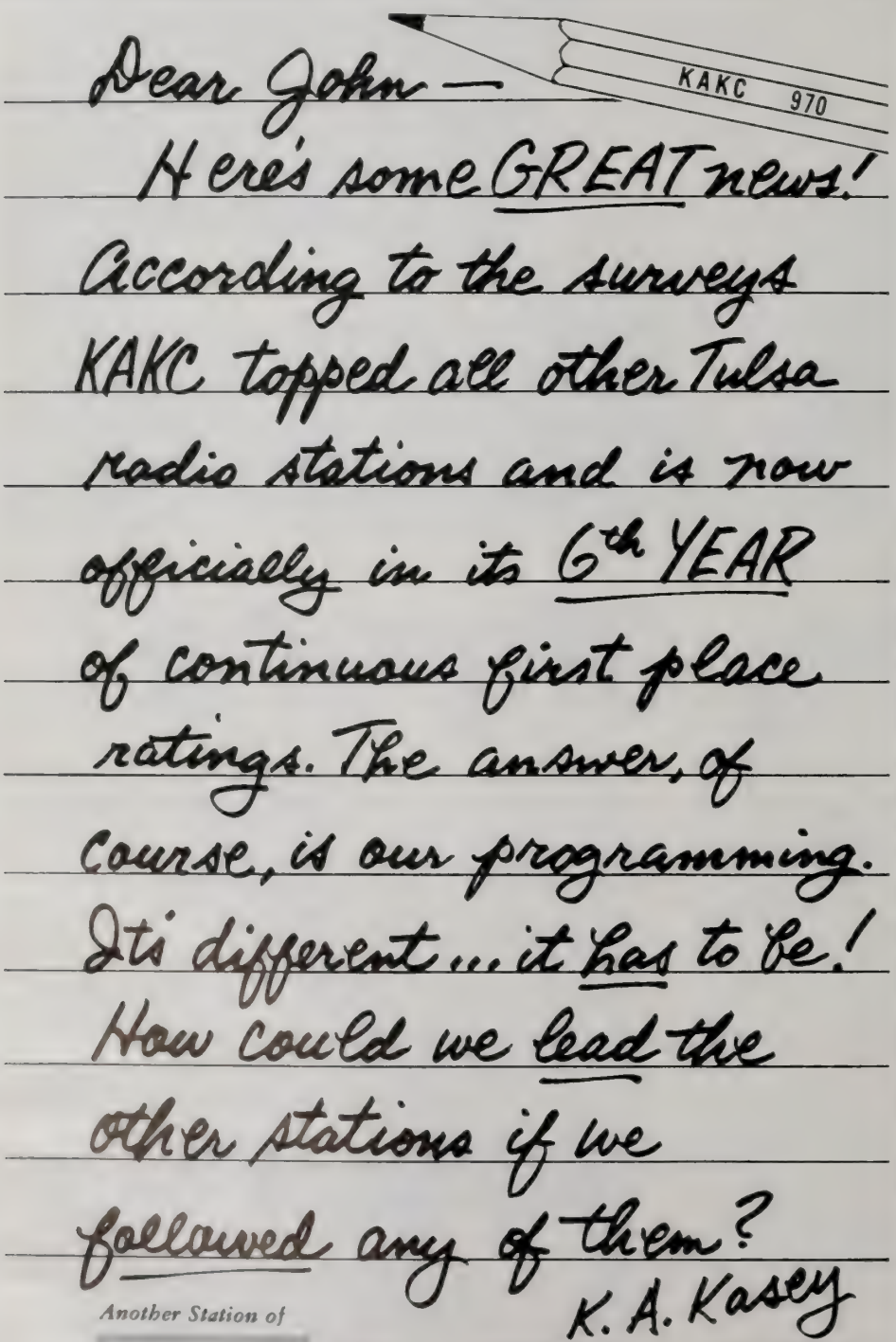
Announcer: *Dilly Beans are the noisiest cocktail food since peanuts and pretzels. Crisp green beans pickled in vinegar and dainty dill. Give your wife Dilly Beans for Christmas. She'll like them better than (a mink stole?)**

**Last three words in voice like Sonny Tufts.*

We don't use a humorous approach to the copy. The humor is derived from the reality of the situation; so if we put it in terms of a human experience, the humor will take care of itself.

To our way of thinking, humor is only a tool, but the basis of the copy is in reality. And to this we add good taste, steering clear of the conventional and hysterical nonsense that is inflicted on much of today's advertising. We avoid the stereotype by showing people as they are.

So I've learned one thing about the use of humor on radio commercials. If it turns out the commercial didn't sell—it isn't funny. (This one sold plenty.) Ha ha ha.



(*Continued from page* 33)

ful World of Color; Lever on *Candid Camera, Calvin and the Colonel*, and *Have Gun Will Travel.* It has Ford on *Hazel*; Kraft on *Perry Como's Music Hall*; Quaker Oats on *Ichabod and Me*; Scott Paper on *Window on Main Street* and the re-runs of *Father Knows Best.* It put Brillo on *Bus Stop* and *Ben Casey*, and Seven-Up on *International Showtime.* Standard Brands, Lever, Quaker Oats and R. T. French were among its clients making fine use of daytime network tv.

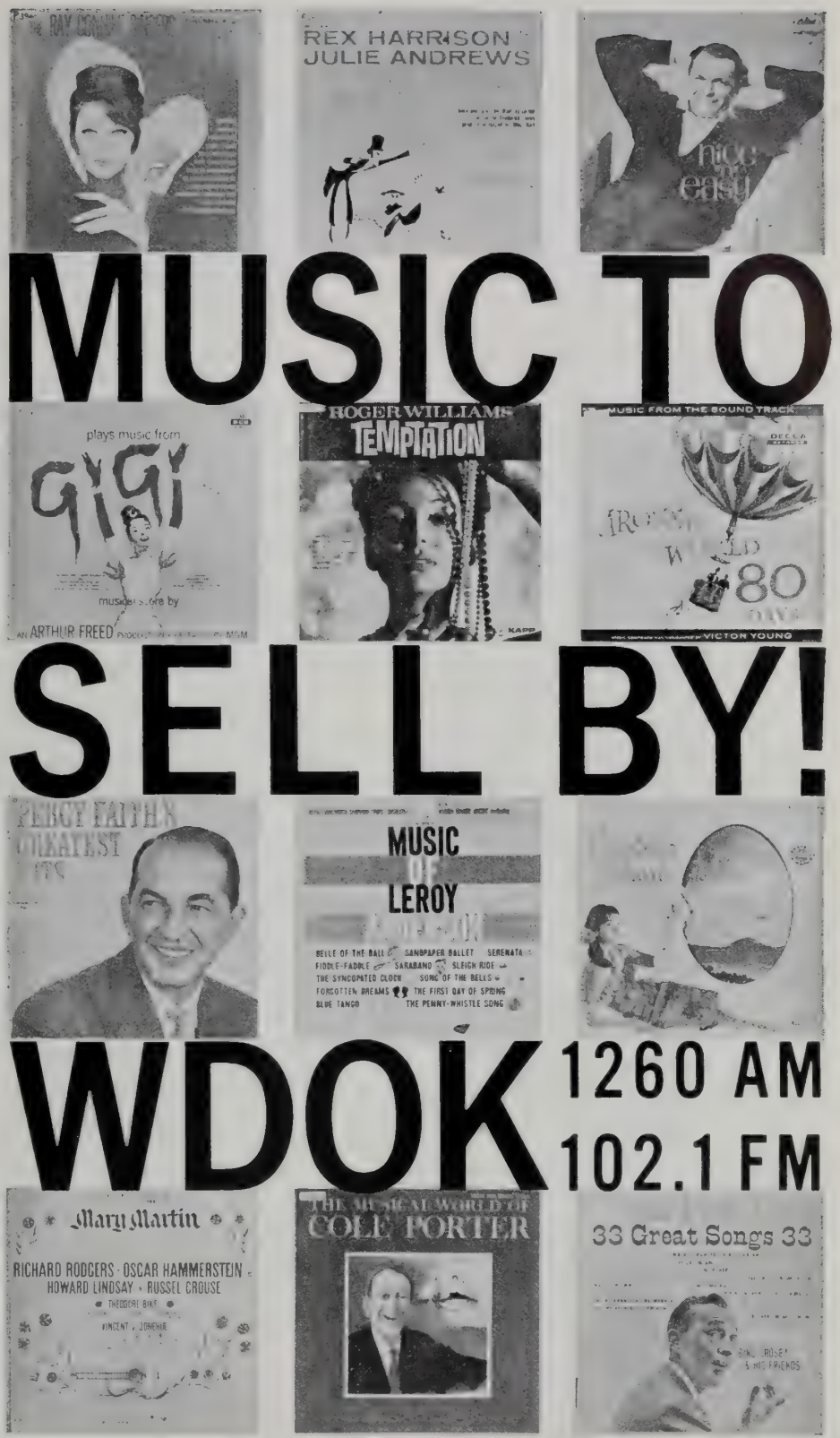
A major advertising account change that momentarily stunned JWT was the decision of Schlitz brewing in July to take its $15 million account to Leo Burnett. This was offset, however, by JWT getting the L&M (Chesterfield, Duke and Oasis cigarettes) $10 million account from McCann-Erickson and the L&M $17 million cigarette business from D-F-S.

A goodly number of JWT's clients, in addition to appearing in network tv, were in spot tv. Advertisers included The Reader's Digest Assn., Scott Paper, Seven-Up, Standard Brands, R. T. French, Champion Spark Plug, and Lever. A goodly amount of JWT's ad dollars in the broadcast media will be used in the last quarter by Pittsburgh Plate Glass and Liggett & Myers, both new accounts, and one of its oldtimers, Standard Brands.

Here is a review of the broadcast billing which drew into second place *Ted Bates.*

Among the major accomplishments racked up at Ted Bates was the $12 million jump in broadcast billing. It was $105 million in 1960 and $117 million this year. The broadcast share of total billing is now 82%. The Bates roster of clients, many of whom were buying participations in network programs, included American Chicle, Whitehall Laboratories (American Home Products), Brown & Williamson, Carter Products, Chase Manhattan Bank, Colgate-Palmolive, Continental Baking Co., Food Manufacturers Co., International Latex Corp., Louis Marx Co., C. Schmidt & Sons, Warner-Lambert, and Mobil Oil Co. Compton lost the $6 million Mobil Oil account to Ted Bates this year.

BBDO rose from fifth place in 1960 to third in 1961. Its broadcast billing jumped over $8 million. The



MUSIC TO SELL BY!

WDOK 1260 AM 102.1 FM

CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800

increase was attributed to more expenditures by Pepsi-Cola and du Pont and several new accounts, among them Smith-Corona, Marchant, Building Product division of Armstrong Cork Co. and Pepsi-Cola Bottling Co. of Los Angeles. This year, BBDO's combined tv radio billing came to $100.8 million or 40.3% of over-all billing.

The agency's air-minded clients included Pepsi-Cola on the *Steve Allen Show*, du Pont on *du Pont Show of the Week*, General Electric on *General Electric Theater*, General Mills on *National Velvet*, Campbell Soup on *Father of the Bride*, U. S. Steel on *U. S. Steel Hour* and Armstrong Cork on *Armstrong Circle Theater*.

The agency's predominant spot advertisers included General Electric, Ocean Spray, du Pont, Dodge, Pan-American Coffee Bureau, and Smith-Corona. Network-participating clients included American Tobacco, Ocean Spray Cranberries, Rexall Drug and Dodge cars.

Young & Rubicam, which ranked second in last year's compilation, now finds itself fourth with combined tv/radio billing of $100 million, a drop of $12 million from last year's figure. Its over-all billing, however, is reportedly $240 million, an increase of $10 million over 1960. Y&R's broadcast share of its over-all billing is estimated at 41.8%. It was estimated at 49% last year.

The agency's clients were spread over the three tv networks and included American Home Products, Beech-Nut Life Savers, Bristol-Myers, Drackett, General Foods, Johnson & Johnson, and Procter & Gamble. The agency's spot advertisers included Bristol-Myers, Borden, Hunt Foods, Armour, American Home Products, Chrysler Corp., General Cigar, Goodyear Tire & Rubber, Thomas J. Lipton, Procter & Gamble, Remington Rand, Beech-Nut Life Savers, Bristol-Myers, Drake Bakeries, General Foods, and Travelers Insurance.

McCann-Erickson is in fifth position, down from third last year, a niche it shared with Bates. The agency had a sharp drop of $22 million in broadcast billing attributed to a loss of business from Liggett & Myers, Bulova, and Colgate-Palmolive.

Mc-E's network tv clients included Brunswick Corp., Coca-Cola, Colgate-Palmolive, National Biscuit, and Speidel. Its spot advertisers included Nestle, Buick, Helene Curtis, Dorothy Gray, Derby Foods, and Swift & Co. Network radio advertisers handled by Mc-E included California Packing, Esso Standard Oil, Lucky Lager brewing, Brunswick Corp., and Tidy House.

Benton & Bowles has remained in sixth position several years. Its broadcast share of over-all billing now is 77%, a 15% increase over 1960. Much of the increase comes from such top-flight clients as Procter & Gamble, General Foods, Philip Morris, S. C. Johnson and Texaco, an $11.5 million account it acquired from Cunningham & Walsh during the third quarter.

B&B's clients are in such prime-time programs as *Cheyenne*, *The Rifleman*, *Danny Thomas Show*, *Andy Griffith Show*, *Bugs Bunny*, *Dick Van Dyke Show*, *Joey Bishop*, *Frontier Circus*, *Rawhide*, *Perry Mason*, *Gunsmoke*, *Huntley-Brinkley Report*, *Douglas Edwards and the News*, *The Edge of Night*, and *Loretta Young Show*.

William Esty's track record continues to be impressive. It went from ninth place in 1960 to seventh this year and its broadcast share is estimated to be 80%. Its combined tv/radio billing came to $67.2 million as compared with $60 million last year. Among its broadcast-minded clients are R. J. Reynolds Tobacco, Union Carbide, Ballantine, and Thomas Leeming.

Leo Burnett dropped from seventh to eighth place. The vigorous Chicago agency's broadcast share of over-all billings was $66.2 million, a slight increase over last year. Clients included Procter & Gamble on the *Joey Bishop Show*, *Car 54*, *Where Are You?*, and *The Real McCoys*; and Maytag on *The Steve Allen Show* and *The Roaring Twenties*. Other clients using both spot tv and spot radio are All State Insurance, Cracker Jack, Kellogg, Parker Pen, P&G, Schlitz, Swift meats, and The Tea Council.

Dancer-Fitzgerald-Sample slipped from eighth place last year to ninth in 1961. Its tv/radio share of over-all billing is now $66 million, a $4 million jump over last year. During 1961 the agency lost the big L&M cigarette account to JWT, but several other accounts came into the house



which helped to offset the loss. D-F-S's clients on the air include Peter Paul, Frito's, General Mills, and Falstaff brewing.

Compton Advertising landed in 10th place this year. It was 11th last year. Its combined tv/radio billing is $58.6 million. Compton's percentage of air to total is now 65% as compared with 62% last year. Top spenders on Compton's client list included Procter & Gamble, Schick Safety Razor, Alberto-Culver and Chesebrough-Pond's. Among its spot tv clients were also Sterling beer, P&G, Alberto-Culver, American Dairy Assn., Quaker Oats, Guild Wines, and Wilson Meats.

STEERS

(*Continued from page* 35)

sociation of Advertising Agencies.

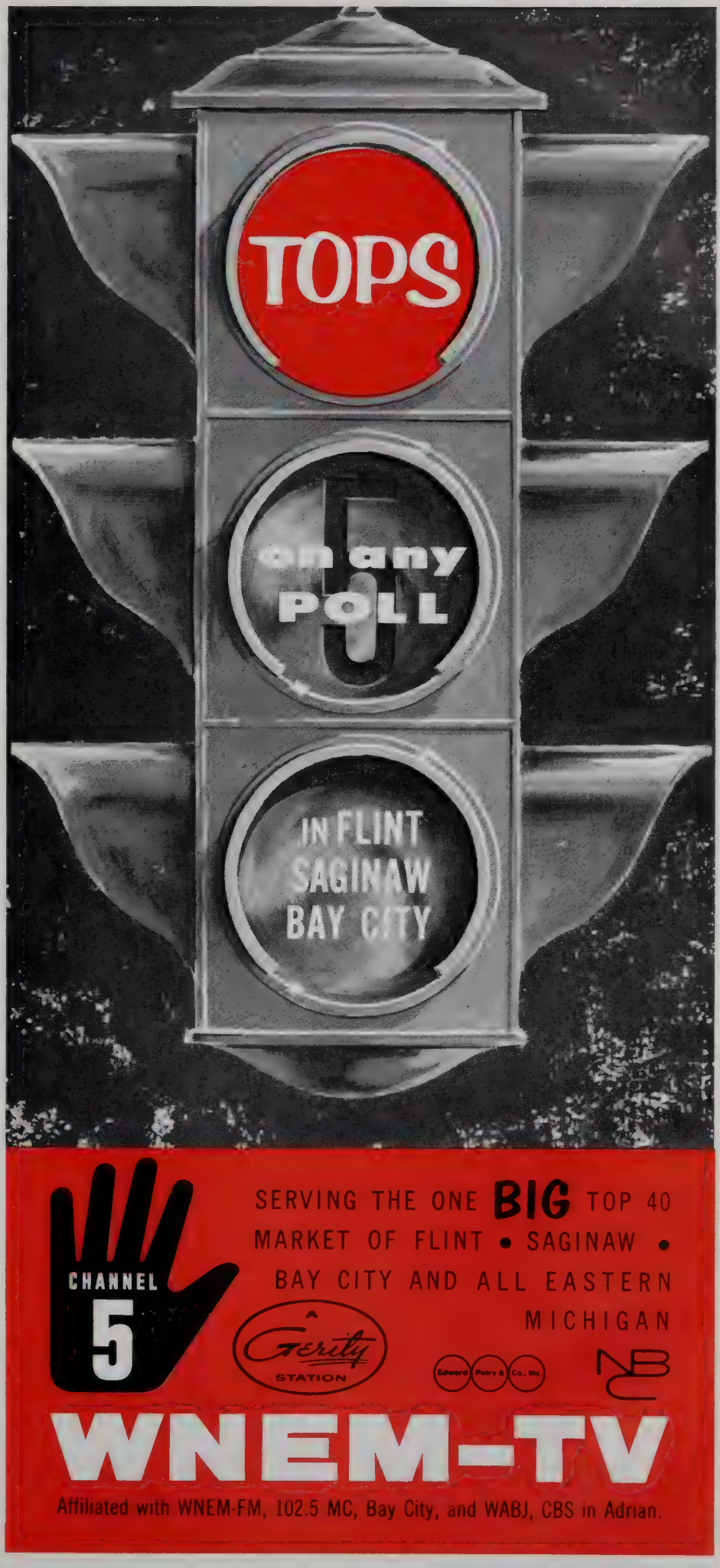
Steers and his wife, the former Hannah Elizabeth Leo, make their home in Hartsdale, N. Y. They have two sons, William Edward and Michael Anthony, and a married daughter, Suzanne.

Steers is the third of the founding partners to helm a top post. Of the others, Don Clifford, a former president, now serves as chairman of the board; Doherty is currently inactive; and Lawrence Shenfield retired as board chairman in 1954.

Steers, who takes a dim view of the so-called "unusual" radio commercials, is justifiably proud of the spreading popularity of the agency-designed Jax beer commercial featuring the comedy team of Nichols and May. Now in its second year, the commercials are attracting comment from people everywhere. With a broad grin lighting up his face, Steers tells of the innumerable times he is confronted during his travels by people who know the commercial almost word by word.

Aside from Jax beer (Jackson Brewing Co.) among the DCS&S clients now using radio are: Bristol-Myers; Narragansett Brewing; Wiedemann Brewing; United States Tobacco, and Standard Triumph Motor.

Steers has a conservative leaning toward the commercial with the straight-method message. His reason for shying away from the off-beat, the unusual commercial which seems to be gaining in popularity, is simple. Many times, he says, the mes-



Sage is completely lost in the "off-beat" trimmings.

Steers is known around the business as a knowledgeable and authoritative speaker. He's on the receiving end of more than the usual share of speaking engagement demands. He is also called upon, on occasion, to contribute his thinking to a newspaper ad column.

As a matter of fact, during August of this year he filled the column space *Along Madison Avenue* in the New York *Herald Tribune* for the vacationing writer Joseph Kaselow. Steers' subject matter proved to be a whimsical account of the "typical ad man." It smacked of wry humor.

He wrote: "Everyone knows what the typical advertising man is like. He's a comic-sad hero who wears, above his button-down collar, a perpetual look of artificial enthusiasm. He has a steady-eyed grin, a bone-crushing handshake. He can change his loyalties as often as he changes his necktie because he has to apply the same devotion to this week's cereal as he did to last week's soap-flakes. And, under his glossy exterior, he's a pudding of fears and insecurities because his job is as impermanent as the weather, and he has an ulcer. Naturally he's untrustworthy. And because his business is full of others like him who are responsible for 'those awful ads,' he is actually dangerous."

5 'IMAGES' OF RADIO

(*Continued from page 40*)

also at the "weaknesses" or "less professionally handled" aspects of radio activities.

Among these, they listed:

a) *promotion*
b) *lack of rate integrity*
c) *multiple spotting*
d) *decline in creative programing*
e) *not enough news programs*
f) *public service that is not "genuine."*

Each of the key groups to whom the SPONSOR-U. S. RADIO questionnaire was sent was asked what immediate steps should be taken, and what long range goals should be formulated for radio-image building. Here is a summary of their answers.

Broadcasters. The biggest first step to be taken, in their view, is to develop a public relations program aimed at ad agencies, the FCC, and the public.

Following this broadcasters then seek, in this order, greater industry cooperation, improved stability in rate structures, more creativity in programing, and higher ethics and code enforcement by radio stations themselves.

In terms of long range goals, stations want better research and documentation. They seek also to replace newspapers as the country's primary news source, to develop programing which is more mature and entertaining, and to develop genuine public service, community activity, and station roots within the community.

Advertising agencies. Among the immediate steps agency men suggest for radio are more mature and stimulating programs, more intensified educational efforts directed at agencies and advertisers, improved rate integrity, reliable research and uniform ratings, a reduction in the number of new licenses issued by the FCC.

Long range goals suggested by agency men include an industry-wide selling job through better programing, more service features and editorializing, diversified programs to suit all tastes.

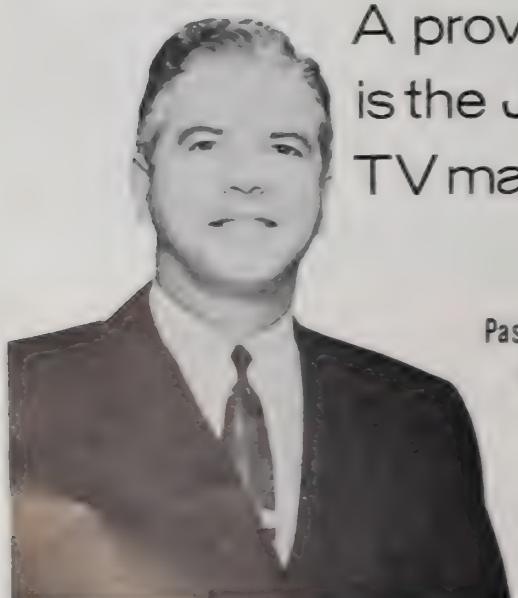
Station reps. Short range goals suggested by station representatives start off with a plea for industry cooperation on sales presentations, followed by simplified buying systems, and an end to rate cutting. They also seek improved research, a reduction in the number of radio facilities, and a higher standard of commercial ethics.

In broader terms and on a long range basis, the reps recommend an educational campaign among advertisers, audience surveys, rate standardization, more showmanship and entertainment in programing, a slow-down on FCC's issuance of station licenses.

Among the questions asked of all groups was "Do you believe that the industry should have a Radio Information Office." Only 37% of those replying said yes, with 60% no, and 3% "don't know."

For a detailed analysis of these and other answers and a group-by-group comparison of replies, see the January issue of U. S. RADIO.

"America's new economic strength lies in the South.
A proven leader is the Jackson TV market area."



Past President, American Muncipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz 12 WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market

FRINGE TIME

(*Continued from page* 41)

Here are billings totals for each category with some additional billing figures for sub-categories:

Food and grocery products: The total here was $29,163,000, just about the same as last year's summer quarter. The major groups within this category were coffee, tea and food drinks ($6.6 million), down from last year and baked goods ($4.1 million), up from last year.

Ale, beer, and wine: This category rose from $11.7 million last year to $14.2 million this past quarter, of which the ale and beer portion represents by far the greater part.

Cosmetics and toiletries: This group is just about level with last year at $13.6 million. Biggest single category is hair tonics and shampoos, with expenditures of $3 million.

Household laundry products: The $11 million total for 1961 compares with $11.9 million last year. Packaged soaps and detergents account for $7.7 million of the 1961 figure.

Confections and soft drinks: A total of $9.2 million was racked up in the 1961 quarter compared with $8.1 million last summer. Confections is the more important.

In offering the retailers' tv guide, Edward F. Engle, manager of the NRMA sales promotion division said, "Retailers were among the first heavy television advertisers when that electronic medium was in its infancy. Today, after some 15 years of television activity, a body of knowledge and experience has been developed which can be helpful to stores contemplating using tv for the first time, or wishing to improve their current performance if already on tv."

The guide lists nine reasons why stores use tv:

(1) to take advantage of tv's long reach,

(2) to build store traffic,

(3) to achieve repetition in getting the store's name across,

(4) to demonstrate items or services.

(5) to promote the overall image of the store,

(6) to increase flexibility in the timing of advertising,

(7) to personalize a large store or develop stature for a small store,

(8) to promote store services,

(9) to team up with the store's newspaper advertising.

WRVA-RADIO REACHES MORE HOMES AT LESS COST THAN ALL OTHER RICHMOND STATIONS COMBINED*



*N.C.S. '61 Radio—50% and over penetration. For the complete facts and **PROOF** of **WRVA-RADIO's** coverage of Virginia, send for new **Richurbia** report — contact your PGW colonel.

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia

National Representative: **PETERS, GRIFFIN, WOODWARD, INC.**



You can depend on KMJ-TV's first class programming to get extra attention for your advertising message. As the July, 1961, Fresno ARB survey proves, this is Fresno's favorite TV station, with more quarter-hour wins throughout the entire week than any other Fresno station. This is true both for the Metro Area and for total homes.

So when you're on KMJ-TV, you're going first class. If the Fresno market is important to you, can you afford not to?



GO FIRST CLASS with **KMJ•TV**

FRESNO

CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA

NATIONAL REPRESENTATIVE
THE KATZ AGENCY

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

11 DECEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Eleven lawyers testified from 9:30 a.m. until after 5 p.m. in the FCC's en banc hearings on option time: however, the commissioners were so interested and asked so many questions that few were able to get very far in presenting their cases.

It has been taken for granted that the FCC will vote to ban option time, but the question indicated the few commissioners will be willing to go beyond that. The anti-option time lawyers were more interested in convincing the commission that the ban should be accompanied by **one form or another of restraint against use by a station of all programs offered by a network, particularly in prime time.** The commissioners **didn't seem convinced.**

Six of the lawyers represented networks and affiliate groups. Another represented WBEN-TV, Buffalo, a CBS affiliate which agreed with the others, but wishes to present its case separately. Westinghouse Broadcasting, KTTV, Los Angeles, Station Representatives Association, and Ziv-United Artists all had plans for limiting the amount of programing an affiliate could accept from a single program source.

Ziv, represented by Louis Nizer, said it was "in an emergency situation" due to option time foreclosure of markets and "even **delay may result in relief being too late."** KTTV said independent stations would be better able to compete with network affiliates if program sources are strengthened by introduction of competition in the prime tv hours. Harry Plotkin, speaking for the SRA, dealt not only with the direct option time question, but also legal questions which have been raised concerning the FCC's power to reach a different decision than that of last year. He noted a Justice Department contention that the vote of interim Commissioner King last year which resulted in breaking the 3-3 tie was **not conclusive on the question of the validity of option time, but merely favored the half-hour cut.**

Plotkin said, also, that the commission had asked the court to remand of its own volition and that the court had done so without directions. He contended that not only can the FCC make an entirely new judgment, but that individual commissioners can change their votes.

The networks generally repeated that networks are essential to tv and to the advertising impact which buoys our economy, while **option time is essential if networks are to be preserved.** They said film syndicators have no obligations for programing balance, or quality of public service programing, and **if they "erode" the networks, quality will fall.**

This was challenged by Chairman Newton Minow, who said the networks had argued that the FCC has no right to look into quality of programing, yet in this proceeding are urging the quality consideration.

It was challenged later by Ziv-United Artists, which charged that **most network programing is now supplied by the program packers.** He said at least **52½ of 75 hours of network prime time** are filled with programs supplied by "the very people they are sneering at."

Both the networks and program packagers were hit from another direction last week, as the Dent (D.,Pa.) House Labor Subcommittee held hearings on Hollywood unemployment problems caused by filming of theatrical motion pictures abroad.

(*Please turn to page* 61)

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

11 DECEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Syndication hopes are up that good time slots will open up at the end of this month as a result of the usual end-of-13-weeks network shuffles.

But reports from the field are this: there simply isn't any evidence yet of any of these program time availabilities.

The first U. S. tv film sales to the "country" stations of Australia have been registered by CBS Films.

A total of 12 program series were sold to 13 new stations, all of them scheduled to go on the air before or during 1962.

Meanwhile, in the Near East, **CBS Films also sold 19 shows to a new Syrian tv telecaster, R.A.S. Broadcasting of Damascus.**

Current shortages of first-run product in syndication have drawn station groups into the field as producers and distributors of shows.

Sometimes shows are made for use within the house by owned stations with syndication sale following as an afterthought.

But in today's market where station sale has become the backbone of program distribution, **station groups could become serious competitors of the regular syndicators** while remaining some of their best customers.

Among groups that have gone into syndication production and/or distribution lately are Storer, Westinghouse, and RKO General.

Sterling Television reports its gross revenue up for the six months ending 30 September: the 1961 figure is $565,556 compared to $383,642 last year.

But the new profit growth areas aren't mainly in commercial tv film: they're in feature film production and educational-public service films.

There used to be a critical period of watchful waiting and excitement within a syndicate or company when it put a new show out and observed what kind of a regional sales pattern might develop before the market-by-market selling process started.

Today the experience is quite different. Some of those choicest regional sales opportunities just don't seem to be around any more.

To a sales manager, life has been relieved of the anxiety of deciding between an actual minor sale and a possible major one. Instead the **prevailing attitude would incline toward this: make any sale you can.**

NTA's The Play of the Week has quite a few ratings success stories to tell in its second year in syndication.

In Washington on WMAL-TV the show, Saturdays at 11:15 p.m., leads its time spot and—remarkably—holds its rating level clear through to 1:15 a.m.

In Los Angeles the show is the highest-rated offering on KCOP.

Then in New York a selective study of the second year gave a 27.8 score compared to 24.0 for the first year.

If re-runs are as lucrative to sell as their distributors say they are, then some syndicators will have additional grounds to go slow on plans to re-enter first-run production and distribution.

Official Films, for instance, with a block of four off-network shows, reports a gross of $2 million recently on them. The shows are: Peter Gunn, Mr. Lucky, Yancy Derringer, and Wire Service.

Ziv-UA reports it has made nearly 775 sales, counting up the stations on five shows on sale during 1961.

The shows were on 330 stations, including three-fourths of the O&O's.

Included in the tally are Ripcord, Everglades, Sea Hunt, King of Diamonds, and Miami Undercover, but not the latest entry, Keyhole.

List of regional advertisers on first-run shows includes **Standard Oil of Texas, Savannah Sugar, Lincoln Income Life, Jax, J. Schmidt, Kroger, Texas State Optical, Household Finance, Piels Beer, and Safeway.**

Station lists of four first-run sales during 1961 reportedly exceeds 600.

Jayark is reporting early renewals from stations for Bozo the Clown, which starts in fourth year in syndication in January.

There are 52 cartoon episodes being added to the 156 already out.

The show uses live hosts, specially schooled for the series.

WASHINGTON WEEK

(*Continued from page* 59)

AFN president Herman Kenin assailed the practice of recording background music for tv programs abroad. He was backed by the Hollywood crafts and talent guilds. He assailed the use of "mechanical wetbacks" to sell American products to American people, and said he would shortly ask the tariff commission to slap a tariff on these tv soundtracts sufficient to equalize the difference between American and foreign wages. He also called for a bill to **require flashing the fact on tv screen when sound tracts are imported.**

Kenin said 35 series of tv shows now in Hollywood production are using foreign soundtracts and that at least seven are sponsored "by giant American firms." He added, "I am reluctant to believe that these great companies, dependent upon domestic good will and mass customership, would continue to present their products under a foreign flag symbol if the true facts were made known to their customers."

Last week also marked another milepost on the long battle over pay-tv in general, and over the proposed RKO three-year on-the-air experiment in Hartford, in particular.

Arguments were held in appeals court on an **appeal by theatre owners** against FCC approval of the experiment.

Little was said that hadn't been repeated over and over again. The theatre group held that the FCC has no legal authority to approve pay-tv, that the trial it had authorized didn't even meet its own criteria, and that the **test would be contrary to the public interest.**

The FCC and RKO **disputed these conclusions point by point,** and the next step will be the appeals court verdict. Following which, the losing side is almost certain to appeal to the Supreme Court, which would be another, but final, delay.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

11 DECEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

Knowledgeable media directors say that one of the tv networks has generated a weakness on the sales side that's beginning to show its open seams.

The focus of the gripe: the network's top sales echelon which has, over the years, got into the habit of seeing the same people in client-agency areas. Able to drive a good bargain because certain perennial clients didn't give the other networks a tumble, they've built a **little world of their own.** The upshot: overlooking people they ought to see and not covering all the bases.

Notwithstanding the gibes of newsprint critics, there's a segment of admen who are getting a glow out of the resurgence of game shows on network tv.

The reasons they cite: (1) a live personality spearheading the entertainment gives the advertiser an air of identity with the show; (2) it's beneficial for the product when the show's personality **participates in the selling function.**

The TvB is twitting the newspaper field for the continuance of its tradition-bound practice of limiting release of its dollar billings to once a year.

Newsprint's main competitors deliver the dollar billings message **by these periods:** network tv, monthly; spot tv, quarterly; spot radio (SRA estimates), quarterly; magazines, semi-annually.

Unconcealed is the motive for the TvB's rib: it would like to know as frequently as possible **what the competitors are doing.**

As preliminary groundwork for the next gubernatorial election the N.Y. State Republican Committee is having a study made on tv.

The objective: finding out the relative values of the lectern approach, crowd pickups, panel quizzes with the candidate, spot announcements, etc.

Madison Avenue isn't without its sense of away-out-there humor as witness this gag which made the rounds of the neighborhood last week:

CBS wanted to put on a special paying tribute to NBC on its 35th anniversary but it couldn't get RCA to sponsor the show.

Air media might pose some thought on the theme of its own Hall of Fame, particularly in the area of timebuying.

Among the early toilers in the business of timebuying who did **much trail blazing on their own** and as such are prospective nominees for this Hall of Fame are:

NAME	AGENCY WHERE THEY DID THE PIONEERING
Linnea Nelson	J. Walter Thompson
The late Ned Midgely	BBDO
Frank Silvernail	BBDO
Reggie Scheubel	Biow
Beth Black	Ruthrauff & Ryan
Tom McDermott	N. W. Ayer
Genevieve Lemper	Lord & Thomas (FC&B) Chicago
The late Leonard Bush	Blackman (Compton)



YOU MAY NEVER EXPERIENCE 136° HEAT*—

BUT... WKZO-TV In Kalamazoo-Grand Rapids Will Give You Hot Results!

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
February 20-March 19, 1961

STATION TOTALS				
	Homes Delivered		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	48,400	34,000	58.7	41.3
Noon-3 p.m.	65,900	53,800	55.0	45.0
3 p.m.-6 p.m.	56,400	71,900	43.9	56.1
Sun. thru Sat.				
6 p.m.-9 p.m.	155,600	96,800	61.7	38.3
9 p.m.-Midnight	138,200	66,200	67.6	32.4

WKZO-TV reaches an average of 80% more homes in the fast - growing Kalamazoo - Grand Rapids area than Station B, Sunday through Saturday, 6 p.m. - Midnight (NSI — Feb. 20 - March 19, 1961).

This spectacular coverage means even more *here* than in most areas — *both* Kalamazoo and Grand Rapids are among the 55 fastest - growing markets in America. Kalamazoo *alone* is predicted to show the greatest increase in personal income and retail sales of any city in the U.S. between now and 1965.

And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac - Traverse City, to your WKZO-TV schedule!

Sources: Sales Management Survey of Buying Power, May 10, 1961; Television Magazine.

**A record high shade reading of 136.4°F. was taken on September 13, 1922 at Azzizia, Libya.*

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR WEEK WRAP-UP

NIELSEN STUDY

(Continued from page 10, col. 2)

more than two-thirds of the nation's counties contain under 10,000 and account for only 17% of U. S. tv households, a different set of figures would be obtained for statistics based on population. Special modification of the Nielsen figures indicates that by population, there are 4.7 tv stations available to the average home and that it watches 3.3 reportable tv stations a week. Both these figures are higher than the county figures.

Advertisers

A new manufacturing-marketing agreement between Bell & Howell and the Canon Co., Tokyo, Japan takes effect 1 January.

Move marks B&H's entry into the 35mm still camera field with a full product line. Included in sales and service activities for Canon, B&H will use its regular ABC TV "Close-Up!" series for advertising the new cameras, as well as special promotional campaigns.

Campaigns: Budweiser's new slogan for 1962 is "This Calls for Bud," and

HOST Leonard H. Goldenson, AB-PT pres., seals an informal friendship pact with guest Dr. Franz Josef Strauss (l), West German defense minister, after social lunch at ABC





FOOTBALL FANS from myriad Madison Avenue corners were the guests of KOCO-TV, Oklahoma City, and Blair-TV for the Oklahoma-Army football game followed by a party at the Waldorf-Astoria. Here some 70 agency people leave the Blair offices for Yankee Stadium

REFRESHING use for network promotion kits as Red Cross girls Jeanne Lamb and Katherine Higgens swim with kickboards made from packing donated by KMOX-TV, St. Louis





BABES IN ARMS—To celebrate the recent barrage of babies born to staffers at WIIC (TV), Pittsburgh, Alice Weston invited the proud parents and their new offspring on her 'Luncheon at the One's' show recently. Among the delighted Dads—show's co-host By Williams (r)

it'll be included on all radio-tv schedules starting this month. But the awards-winning copy line—"Where There's Life . . . There's Budweiser" won't be abandoned. The new line will complement the old via voice over, solo and chorus singing . . . **Lehn & Fink Products Corp.** will climax its Christmas Holiday promotion for Stri-Dex Medicated Pads with a 15 December broadcast on 300 radio stations. Maggi McNellis will interview 17-year-old Brenda Lee, recording artist.

PEOPLE ON THE MOVE:

James J. Darling to the newly-created post of director of marketing for the International division of General Foods . . . **Paul L. Gabriel** to assistant marketing manager of milk based products for the Borden Foods Co. **Thomas B. Kerr** succeeds him as director of advertising and promotional services . . . **Edward Lasker,** formerly v.p. in charge of radio at Lord & Thomas, elected a director of Philip Morris . . . **Robert T. Woods** to account executive at Electric Autolite . . . **John Corrigan** to sales promotion manager at B.F. Goodrich for its new Consumer Products division . . . **L. J. Sauers** to president of American Home Foods division of American Home Products.

Agencies

Agency appointments: J. Nelson Prewitt, Rochester, to **Arthur Meyerhoff** . . . Nelson Knitting Co., Rockford, Ill., to **Howard H. Monk** . . . Bissell has reappointed **N. W. Ayer,** Chicago . . . California Oil Co., Western division, to **White & Shuford,** El Paso . . . E. I. du Pont to **The Rumril Co.** for electro-chemicals and industrial biochemicals and to **N. W. Ayer** for industrial and refinish products, from BBDO . . . Hertz American Express International, Ltd. to **Kenyon & Eckhardt, Ltd.** of London . . . Whitnon Manufacturing to **Hugh H. Gra-**

BANK AT BAT—Marking its first major entry into sports sponsorship, the Mellon National Bank has signed for one-third sponsorship of 1962 Pittsburgh Pirate baseball games. Contract talks included (l to r) Bart A. Stoner of N. W. Ayer, which controls the rights, Thomas P. Johnson, Club v.p., Philip A. Cleland, mgr. of F&S&R, Frank Denton, Mellon v.p.



MOST MISUNDERSTOOD MARKET—Gathered recently at a combined rep-station presentation in Chicago to ponder problems and promote the Norfolk-Tidewater area were (l to r, standing) Alan Axtell, Katz, Chicago; William A. Gietz, WTAR-TV gen. sales mgr.; Harrol Brauer, WVEC-TV v.p. and sales director. Seated (l to r) are Keith Lewis, Edward Petry, Chicago; Ed Hennessy, sales v.p. at WAVY-TV and John Bradley, H-R Representatives, Chicago





KMBC TALKS TURKEY—This Kansas City station offered $50 for most originally-decorated wishbone in post Thanksgiving contest



GIANT CONTEST on WTVT, Tampa, was climaxed when four winners were guests of Jean Phillips (l) on 'Pulse Midday.' Each got 100,000 Top Value stamps for top entries



XMAS CHEER is spread by WOWO reporter John Cigna on his annual rounds (in gift-stocked car) of the Ft. Wayne area to interview people on holiday questions and events

ham, Farmington, Conn.

PEOPLE ON THE MOVE:

Mike Sloan to account executive for Dutch Masters Cigar at Papert, Koenig, Lois . . . **Nathaniel B. Allan** to account executive at Ted Bates from BBDO . . . **Charles E. Loizeaux** to director of marketing services at Buchen Advertising, New York . . . **Les Towne** to account service department at Smith/Greenland . . . **Donald Andersson** to account executive at Richards Associates . . . **William E. Boeddener** to the business development staff of Albert Frank-Guenther Law . . . **Theodore M. House** to Erie branch manager of Lando Advertising . . . **John B. Collins** to media supervisor and **Joseph M. McCarthy** to media buyer at Papert, Koenig, Lois from Benton & Bowles . . . **Donald H. Edgemon** to account executive and public relations director at Charles F. Hutchinson . . . **Jerauld D. Miller** to account executive at Bozell & Jacobs, Seattle . . . **Marvin R. Glasser** and **David G. Phillips** to assistant buyers at Cunningham & Walsh . . . **Herbert K. Landon,** formerly director of publicity at Grey and Kenyon & Eckhardt, to head of his own public relations firm . . . **Maurice E. McMurray** to sales v.p. at BAR . . . **Roger Ludgin** and **Victor P. Mangini** to account executives at Leo Burnett, Chicago . . . **Harold W. Masterson** to account executive at Leo Burnett, New York . . . **David Youner** to account executive at Rose-Martin . . . **Nat Brandon** to account executive at Doyne Advertising, Nashville.

Kudos: Resolution of appreciation was voted by the board of directors of A.A.A.A. to **J. Lewis Ames,** formerly of Erwin Wasey, R&R, for outstanding service and contribution to its Group Insurance Plan, which he's headed since its 1951 inception. Taking over as chairman of the trustees is H. Victor Grohmann, president of Needham & Grohmann.

International Entente: Ted Bates, which already has recriprocal agreements in England and Canada, has formed an agreement with Agence Francaise de Propagande, a leading French agency which bills about $4 million. New company, called A.F.P.-Ted Bates, S.A., will be headed by Armand de Malherbe.

New quarters: First advertising agency to take space in the new $100 million office building which perches above Grand Central station, **Kenyon & Eckhardt** will make the move early in 1963. Agency will occupy five floors.

Associations

As part of the crackdown on tv toy advertising, the New York Code Office of the NAB has asked agencies to send along demonstration toys for check against their copy.

Office will also request confirmation that quoted price is the "going price" in the area where commercial is televised.

Of the 97 commercials evaluated by NAB as of 1 November, four were rejected outright as not meeting basic guidelines set down last June and 43 others were revised after meetings with the manufacturers or their advertising agencies.

Trade lingo, rather than being an aid to understanding, actually confuses.

This was the thesis which B.F. Goodrich advertising director John B. Hunter laid before the Chicago chapter of AMA in a talk on research techniques. Other suggestions:

- A review of media research practices to eliminate the numbers game and concentrate on real qualitative differences.
- Researchers should assume a more active, responsible role in the creation and maintenance of the stature of the business in which they are engaged.

William Carlisle, NAB v.p. added his amen to the approval voiced by some broadcasting executives on the matter of the FCC's quest for station data on programing.

Collecting information is not censorship, he told the Arizona Broadcasters Association, nor is asking stations to make a reasonable effort to determine community needs and match promise and performance.

New officers: The Oregon Association of Broadcasters elected **Ted Smith,** KUMA, Pendleton, president; **Irwin Adams,** KGON, Oregon City, v.p.; **Robert Chopping,** KAST, Astoria, secretary-treasurer . . . **Ben B. Sanders,** KCID, Spencer, Iowa, was named chairman of the NAB 1961-'62 membership committee.

Tv Stations

Participating in the impressive 80-minute dedication of Broadcast House, new home of WTIC, Hartford, Connecticut governor John N. Dempsey unveiled "The Broadcaster," a 42-inch bronze statue which the station is adopting as its symbol.

Another highlight of the ceremony, which had state-occasion overtones, was the world premiere of a new musical composition, also called "The Broadcaster," commissioned by WTIC and performed by the Hartford Symphony Orchestra.

Combined efforts of TvB and the National Retail Merchants Association has resulted in a guide to aid retailers in tv preparation and planning called "How to Use Television Successfully."

The book contains chapters on how to plan tv budgets, using tv for major events, item promotions, store tie-ins and five ways to produce commercials.

Ideas at work:

- **WLWI,** Indianapolis, decided to give the tv editors in town a break . . . a girl break that is. The station searched model agencies and colleges and found five girls to make the rounds of editors decked out in program promotion ribbons. And for each editor—a souvenir. Miss "Ben Casey" handed out toy doctor bags, Miss "New Breed" gave police badges, etc.
- **WXYZ-TV,** Detroit, has arranged for private showings in three major cities of its recent documentary, "Detroit versus Time," which was the

station's answer to a derogatory report on the city in "Time" magazine.

PEOPLE ON THE MOVE:
Frank Howell to national sales manager at WTVJ, Miami . . . **Albert J. Ruhfel** to director, client services at WTOL-TV, Toledo . . . **Grayce Papps** to promotion director at WMTW, Poland Spring, Maine . . . **Phil Bryce** to assistant general sales manager at KHJ-TV, Hollywood . . . **Robert L. Smith** to sales promotion manager at KPIX, San Francisco . . . **Lee O'Brien** to research director at WOR, New York . . . **Jack S. Atwood** to executive v.p. and **Kenneth M. Peterson** to treasurer of the Maine Broadcasting System . . . **Lloyd E. Cooney** to station manager at KSL, Salt Lake City.

Thisa 'n' data: WFBM-TV, Indianapolis, has joined Television Affiliates Corp . . . The **western division** headquarters of **TvB** are now located at 3440 Wilshire Blvd., Los Angeles, having moved from San Francisco.

Kudos: Thomas S. Bretherton, executive v.p. and general manager of the Community Broadcasting Co., has been elected to the Board of Trustees of the Toledo Chamber of Commerce and president **Frazier Reams** was appointed by Governor Michael DiSalle to the Ohio Educational Television Commission.

Station Transactions

KTAL (FM) signed on the air yesterday, 10 December, beaming a primary signal from Shreveport and Texarkana into a four-state area of some 30,000 square miles.

Billed as the station for "lovers of fine music," the station's 16½-hour broadcasting day will be devoted almost entirely to music, with 90 minutes reserved for news. Walter E. Hussman is president, Walter M. Windsor is general manager and Joseph H. Keith is sales and operations manager of the new station.

Another new station: WWTV (FM), Cadillac-Traverse City, has been placed on the air by Fetzer Television, Inc.

Sales: KJAY, Topeka was bought by Midland Broadcasters, Inc. from Dale Helmers for $150,000. Broker: Blackburn & Company . . . **KMAK,** Fresno, sold for $200,000 by McMahan Broadcasting Company to Fresno Broadcasting Company, owners of KPOI, Honolulu, WHUC, Hudson, N. Y. and, if approved, KITO, San Bernardino. Broker: Edwin Tornberg.

Radio Stations

A new plan to increase radio's national sales by 15% annually or $30 million within eighteen months was outlined at RAB's meeting in New Orleans. It calls for:

1) Specific presentations to the top 100 advertisers, in which their marketing needs have been researched.

2) Test market research financed by RAB which will guide advertisers on use of radio and periodic measurement on campaign's effectiveness. Stations would pay RAB 10% of the billings for advertisers sold by RAB during the test.

Other events of the meeting included the approval of a budget for 1962 of $1,200,000 and the re-election of officers.

A change of pace is recommended by WJBK, Detroit, for the vitality it adds to a station's schedule.

Along those lines, the station began a daily five-minute show called "Detroit Skyline" less than a year ago, presenting informal interviews with entertainment people. Although it was slow starting, WJBK now maintains a "booking" register that spans 30-40 days advance requests for guests to appear on the show.

Ideas at work:

• **KDKA,** Pittsburgh, presented its second "Scrapbook in Sound" on 7 December to mark the 20th anniversary of Pearl Harbor. The hour-long presentation was built around hundreds of letters from listeners

Outstanding Exclusive Broadcast Properties

Daytimer in one of Southwest's best markets. Absentee owners want to sell to owner operator. Low downpayment with liberal terms.	SOUTHWEST $225,000
Located in a sunshine state, this property is well worth the price. Good physical assets. Fulltime. $20,000 down, easy terms on balance.	SOUTHWEST $80,000
Excellent fulltime facility. Current management showing substantial volume growth. Good terms to qualified buyer.	HAWAII $175,000

BLACKBURN & Company, Inc.
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.
James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
RCA Building
FEderal 3-9270

MIDWEST
H. W. Cassill
William B. Ryan
333 N. Michigan Ave.
Chicago, Illinois
FInancial 6-6460

ATLANTA
Clifford B. Marshall
Stanley Whitaker
Robert M. Baird
John G. Williams
1102 Healey Bldg.
JAckson 5-1576

WEST COAST
Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-2770

recalling what they were doing when the news broke, as well as interviews with Pearl Harbor survivors.

• **WFBL,** Syracuse, credits its unique "Sponsor Listening Service" for its 22% rise in local billings and 114% increase in national spot sales. Under the plan, the station invites advertisers anywhere in the country to call collect to hear live broadcasts of all Syracuse-area stations and compare.

• **KSFO,** San Francisco, threw a "World-Wide Max" party 8 December, inviting listeners to partake of freebies in the first official freeload.

• **KGBC,** Los Angeles, will have the distinction of representing radio in the planned Hollywood Motion Picture and Television Museum. Station will contribute a tape of an hour-long interview with producer Sol Lesser on the history of the motion picture business, part of the 12-part "Inquiry" series.

• **WABC,** New York, is offering tickets to hit Broadway shows to listeners who come up with the best "tea tags" (i.e., catchy commercials in 25 words or less) for Salada Tea, currently running a schedule on the station.

• **WTOP,** Washington, D. C., has begun its 10th annual "Dollars for Orphans" Christmas campaign in cooperation with the Junior Chamber of Commerce. Money raised is given to underprivileged children to buy presents for their friends, and on 17 December, the G. C. Murphy Store will open its doors to some 1300 orphans permitting them to shop at discount prices.

PEOPLE ON THE MOVE:

Edward S. Whitlock to executive v.p., **Frank Soden,** to v.p. and general manager and **E. T. Moore** to sales manager at WRNL, Richmond . . . **Jimmy Dunaway,** WSB, Atlanta, farm director, elected v.p. of the National Association of TV and Radio Farm directors . . . **Charles A. White** and **William C. Ganey** to the local-regional sales staff of KXOK, St. Louis . . . **Robert C. Schumann** to sales staff at WCHS, Charleston . . . **Norman Bernstein** to v.p. for community relations and **Ralph J. Robinson** to general manager at WSOR, Windsor, Conn. . . . **Ernest L. Spencer** to president, **George Allen** to station manager and **Walter Hollywood** to sales manager at KWIZ, Santa Ana.

Variations on a theme: KDKA, Pittsburgh, has recorded some six dozen musical jingles all based on a catchy six-note melody and all heralding KDKA as the "personal radio" station. Station's praises are paraded in cha-cha, rock 'n' roll, Dixieland, etc.

Happy birthday: "WEJL, Scranton, unlike Jack Benny, is proud to announce the start of its 40th year of broadcasting and public service to listeners."

Kudos: WCAU, Philadelphia, farm director Hugh Ferguson got a special citation from the Poultry and Egg National Board at the National Association of Radio and Tv Farm directors conference for his "Eggs 'Round the Clock" campaign.

Fm

WIFI, Philadelphia, the area's only radio station on the air with FM Stereo 18 hours daily, predicts a big future for FM Multiplex Stereo. It's influence, according to the station:

• Increase the amount of listening hours per listener per week.

• Increase 1962 retail sales of stereo consoles and components.

• Boost stereo LP record sales to new heights.

Ideas at Work: KCMO, Kansas City, has begun stereo FM broadcasting two hours a day, seven days a week. Station will expand these broadcasts to full schedule as soon as additional equipment is available . . . **WGMS,** Washington, D. C. will devote its entire 16 December schedule to Beethoven, in honor of the composer's birthday. In the meantime, the station is circulating, along with the Discount Record Shop, bumper stickers ("Happy Birthday, Beethoven—WGMS") and buttons reading "I Like Ludwig."

Thisa 'n' data: KODA, Houston, had an exciting "first" recently when it aired a stereo announcement for local advertiser Carpet World. Agency was S. L. Brown & Associates.

Networks

FCC commissioner Frederick Ford favors direct regulation of networks as a means of promoting station responsibility.

Outlining his position before a seminar of the Southern California Broadcasters Association and the University of Southern California, he opposed the licensing of networks. It would, he said, detract from the responsibility of individual stations to select programs as licensed networks would then share the responsibility. And, if networks were licensed, other program suppliers should also be licensed, he added.

It does make sense, however, "to regulate the contractual relationship between a station and a network directly because of the wide divergence of their economic power."

Network tv gross time billings rose 13.4% in September to $58,280,028 compared with $51,415,170 in September 1960, according to TvB.

A 9% increase for the first three quarters of the year was reported, with the three networks billing $538,671,044 compared with $494,354,446 last year.

NBC TV lead the January-September billings parade with $201,032,781, trailed by once-traditional leader CBS TV with $198,961,943 and ABC TV with $138,676,320.

New client: Lestoil Products, Holyoke, Mass., has broken into the ranks of network advertisers and will spend half of its $7 million 1962 ad budget on the three tv networks. The announced ABC schedule: "Ben Casey," "The Untouchables," "Hawaiian Eye," and "Adventures in Paradise."

Thisa 'n' data: ABC TV sales development department is circulating a booklet which offers "a sampling of the enthusiastic comment ABC TV's new programs have generated as they passed in review before the

especially hard-to-please members of the critical fraternity."

New v.p.'s: Sporting executive stripes at NBC TV are **Ellis O. Moore,** press and publicity, **Alexander S. Rylander,** promotional services, and **Grant A. Tinker,** general program executive.

New affiliate: WOKE, Charleston, has joined the **NBC radio** network.

Representatives

The value of radio newscast sponsorship is heralded in a new Edward Petry presentation.

Titled "Impact Radio News," the 22-page report notes:

- There's more selling time, as most radio news shows contain opening and closing billboards.
- Advertising in newscasts participates in the most vital service in radio today.
- It reaches listeners with programing that is immediate, expected, wanted.
- It identifies itself with the stamp of authority and quality.
- It enjoys the exclusivity, association, and promotion advantages of program sponsorship.

Rep appointments: WSRC, Durham, to **Continental Broadcasting** . . . WFEA, Manchester, N. H., to **Everett-McKinney** . . . WCCA-TV, Columbia, S. C. and WCCB-TV, Montgomery, Ala., to **Weed Television** . . . WMOU, Berlin, N. H., to **Prestige Representation Organization** for New York sales . . . WCFR, Springfield, Vt., to **Kettell-Carter** for New England representation.

Big Week: RKO General National Sales took in $500,000 in new and renewal sales during the week of 17 November, according to director Donald J. Quinn—largest single week since firm's formation last October.

New quarters: C. K. Beaver & Associates, Memphis, has opened an Atlanta office . . . **Blair** has a new sales office, located at Penn Center, Philadelphia and headed by Gordon Walls . . . **Weed** moved to a new office in New York at 535 Fifth Avenue.

Public Service

Pictorial booklet—"In the Public Service"—has been prepared by KRLA, Los Angeles, the first formal report on the radio station's accomplishments in this area.

Indicative of the new emphasis on public service, station general manager John R. Barrett intends to make the report a yearly event.

Public service in action: WCHB, Detroit, promotes Americanism each day at noon by urging its listeners to "pause to reflect upon the world situation and consider the fortunes of citizens privileged to live in America" . . . **KYW,** Cleveland, has begun an eight-episode series of "Retrospect" features (Tuesday, 10:30-11 p.m.) on varying attitudes toward alcoholism . . . **KTNT-TV,** Tacoma, is using its nightly news program to contribute to a safety drive now being conducted in the community. A specially filmed safety message is aired immediately following the report of a traffic accident . . . **WAST,** Albany, has inaugurated a new Saturday morning series called "Science Fair," presented by the Mohawk-Hudson Council on Educational Television.

Kudos: The St. Louis chapter of the Family Service Association of America has received a special award in the public relations contest sponsored by the national agency, for its participation in **KMOX** radio's program, "At Your Service" . . . **KPRC,** Houston, d.j.'s Tim Nolan and Bob Byron got awards for their work as honorary co-chairman of Houston's 1961 Cystic Fibrosis campaign.

PEOPLE ON THE MOVE:
Jim McGovern to public affairs director at KMSP-TV, Minneapolis . . . **Warren Mead** to public service director of Black Hawk Broadcasting Company.

Equipment

Equipment factory sales will reach $10.15 billion this year, an all-time high, according to EIA forecasts.

The rise from 1960's $9.75 billion is due to continued expansion of military and industrial markets, despite a decline in dollar sales of consumer products. The military market, with estimated 1961 sales at $5.3 billion, spends more for research and development and for new weapons than the military budget as a whole, doing much to boost the total electronics sales total.

It is reasonable to assume, said EIA president L. Berkley David, "that a larger gain in total electronics output will be forthcoming next year, stimulated by the need for more advanced weapon systems, expanding space and missile programs, rise in modernization and automation, and increasing consumer spendable incomes."

Lending a handsome helping hand in the FCC's New York-area uhf television test, RCA is:

- Providing the transmitter on the Empire State building.
- Providing sets to check reception.
- Assigning a representative on each of the five industry advisory committees.
- Assisting the FCC in checking long-range transmissions by operating a monitoring point at RCA Laboratories in Princeton, N. J.
- Conducting independent measurements, tests and observations during the FCC experiment.

New Products: Rheem Califone Corp., Los Angeles, has introduced STEREO Model 73-T, a four-track tape recorder in a portable case . . . Industrial Products division of **Fairchild Camera and Instrument Corp.,** Yonkers, N. Y., has a new timing-light generator for high speed cameras which reduces by half the size and weight of previous units.

New service: Visual Electronics, New York, has installed a complete EEV factory test set for testing tubes for all operating parameters and enabling immediate in-warranty adjustments on English Valve Image Orthicon tubes which it markets in this country.


YOU
ZEBRAS IM

GOTTA GO WHERE THEY ARE...

If you want to reach the people who buy time—you gotta go where they are

By almost every independent survey made you'll find more people who are responsible for the purchase of time read SPONSOR than any other book in the broadcast field.

These are facts. Proven facts. Proven year after year. And here's another fact, too. Where the buying power is greatest, SPONSOR READERSHIP is greatest as well.

Your message in SPONSOR will not cover the waterfront. But who needs waterfronts? And what can a waterfront buy? Your message WILL BLANKET every man and woman who has a voice in the purchase of network or national spot time.

This we do deliver. And we deliver it in the best possible climate to help you finalize a sale.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

MURRAY HILL 7-8080

WTRF-TV STORY BOARD



Wheeling wtrf-tv

wtrf-tv Wheeling

Wheeling wtrf-tv

wtrf-tv Wheeling

Wheeling wtrf-tv

wtrf-tv Wheeling

Wheeling wtrf-tv

wtrf-tv Wheeling

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

enter your personal subscription to SPONSOR

$8 for 1 year

$12 for 2 years

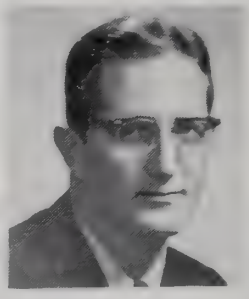
Tv and radio NEWSMAKERS



Richard Lockman, Mogul Williams & Saylor senior v.p., general manager, and director, resigns from the agency 31 December to direct advertising activities at Helena Rubinstein. A well-known figure in the drug-cosmetics-toiletries field, Lockman served as account supervisor on Revlon at Mogul for over six years. He had previously directed advertising at Bourjois, Inc., and the Mennen Company. An article about Lockman's unusual sales promotional activities appeared in *Look* magazine.



William (Bill) Lee, for the past 12 years a member of the Chicago radio sales staff of Katz, has been appointed assistant radio sales manager for Chicago. Lee, who originally hails from Erie, Pa., has a long career in Chicago advertising circles. He began selling space for Reuben H. Donnelly in 1946, later joined Joseph Hershey McGilvra, radio representatives, as manager of the local office. He left McGilvra to manage the Chicago office of the Walker Co. (now Walker-Rawalt).



C. George Henderson, general sales manager of WSOC-TV, Charlotte, N. C., is one of the newly elected members of the TvB board of directors. He has been with the Charlotte station since its air debut in 1957. Prior to that, he was affiliated with the Crosley Broadcasting Corp. as general sales manager and later as director of national sales in New York and Chicago. Henderson was largely responsible for putting WLWC, Columbus, Ohio's first tv station, on the air.



A. H. (Chris) Christensen has joined the KPIX sales department as account executive after two-and-a-half years as advertising and sales promotion manager at the San Francisco outlet. He is credited with the success of such station promotion campaigns as the "Take 5" slogan and the "You'll Love 5 in February" campaign. Prior to his association with KPIX, Christensen had some 10 years experience as promotion director at WJZ-TV, Baltimore, KEX, Portland, Ore., and KGW-TV, Portland.

frank talk to buyers of air media facilities

The seller's viewpoint

Agencies ought to field a special "market-media research unit" to maintain up-to-date data on economic developments throughout the nation. That's the suggestion of Thomas Gilchrist, v.p.-general manager, WESH-TV, Orlando-Daytona Beach, Fla. He bases his proposal on the rapid changes in various markets, which he feels are not made known to agency media people soon enough. When stations present figures pointing up economic growth in their own markets, too often agency people lose the benefits because they're equipped with information that is behind the times and therefore incredulous.



Agencies need "Flying Figures Squadron" to keep track of markets

One of the things that agency people seem to fail to grasp in the tv industry is the mercurial changes that take place in various markets throughout the country due to the rapid economic growth that has taken place in so many areas.

Consequently, when stations serving these various markets that are part of this dynamic upsurge update their figures as the economic growth warrants, they find too often that agency people, because they haven't the updated figures available in such rapidly growing markets, tend to view these figures with a touch of cynicism.

This is unfortunate, not just for the stations serving these growth markets, but for the advertisers as well, for obviously, if the agency does not have the updated figures, they may well be missing markets for their clients' products that should be included.

I don't feel that this is the timebuyer's fault in any way, however. In many cases the economy of the United States is moving so rapidly that boom areas and growth markets often appear in a relatively short time, too short at times to be listed by such things as census taking or by an agency's own market and research department. I think a perfect example of this type growth is continually happening in our own state of Florida. The Orlando-Daytona Beach market, for instance, in the past few years, has grown tremendously. The combination of new industry, expanded governmental spending on missile bases, increasing population of both retirement people with steady incomes and young people brought in by the growth of industry of all types, has made the market a far larger one than it was only two years ago. There are many areas in this country undergoing similar growth pains, but many of them are being overlooked for lack of updated information.

What I would like to suggest is that advertising agencies develop a special market-media research unit. That is, not a group of stay-at-homes who depend on material from government departments and bureaus and similar time-consuming outfits for market information and material, but a modern "minute-man" group of experts who could cover the country on flying trips to examine and evaluate markets not just on the basis of last year's information, but on the present status of such markets and their growth potential, a sort of "Flying Figures Squadron."

Recently agencies have been stressing the fact that now is the time that more qualitative rather than quantitative information is needed. With sales and distribution costs up, profit margins are down, consequently there is a crying need for accurate, up-to-the-minute market information and if the agencies cannot accept the materials and information supplied to them by the stations, then it behooves them to set up an organization that can furnish them with this information in a way that will show the current status of a given market. Not what it was a year ago, but what it was last month or last week.

This will give agencies information they can apply immediately to the needs of their clients and it can give stations operating in markets that are part of this economic expansion a chance to compete more effectively with markets that have remained static over a period of years.

SPONSOR SPEAKS

Community of interests

Members of the San Francisco Advertising Club who heard the recent address of J. Walter Thompson president, Norman H. Strause, listened to what was undoubtedly the strongest pro-advertising speech of the year.

Strause pulled no punches in urging members of the industry to brace themselves against renewed attacks by what he called "the academicians surrounding the Presidential center of power in Washington."

He did not hesitate to brand "this new generation of intellectual opportunists" as essentially reactionary "though organized under the flag of liberalism," and said that they were, in reality, attacking the whole American system of free enterprise.

His speech was vigorous but thoughtful, positive but reflecting the kind of leadership and statesmanship one should expect from the head of a great agency.

We urge every one of our readers to write J. Walter Thompson (420 Lexington Ave., New York 17, N. Y.) for a copy of the Strause talk, and to study it carefully.

We particularly urge broadcasters to notice how exactly the Washington attacks on advertising parallel—in basic philosophy—many recent attacks on television.

We suggest to advertising men that, in studying the Strause answers to the "false premises" of advertising's critics, they remember that these same premises are also being applied to many areas of broadcasting by certain "New Frontiersmen."

Today, as never before, advertisers and broadcasters have a complete community of interest in fighting against increased governmental authoritarianism.

Both stand for the same principle of the greatest good for the greatest number of people *as individuals* (not collectively); both have a tremendous stake in traditional American concepts of freedom.

We suggest that advertising leaders and broadcasting leaders recognize this community of interest more clearly than they ever have in the past, and take immediate steps to work together more closely than ever before.

10-SECOND SPOTS

A true picture: Late evening social critic Jean Shepherd (WOR, New York) told his listeners that he caught the New York *World Telegram & Sun* in what he calls the most significant typographical error in the history of the western world. It was a case of the right caption with the wrong picture, or vice versa. As described by Shepherd, the picture showed a hydrogen bomb blast in full bloom, mushrooming for miles and miles. Its caption described the scene as a meeting of representatives from various countries discussing international trade agreements. The caption went on to explain that the Brazilian delegate was partly obscured from view.

Shep summed it up with words to the effect that if the truth is to be found anywhere anymore, it's probably in our errors and Freudian slips.

Unkindest cut of all: Tv takes a beating in those *New Yorker* cartoons, there's no question about that. Sometimes it's fairly subtle, but for a recent example of the genre they pull all the stops, and use some good, old-fashioned, naked violence.

There's this tv set in an empty living room, with a caricature of what appears to be the *What's My Line?* panel on screen. Huddled near the doorway, peeping around its edges into the living room are four figures: mother, father, two youngsters. The father, with a determined look on his face, is about to shove down the plunger on an explosives rig designed to blow the set sky-high.

Sort of a variation on the remote control dial switcher.

Is your radio turned on? For its listeners who have complained that they never are called by ratings services, KORL, Honolulu, devised a "Do it yourself audience survey." Personality J. Akuhead Pupule requested that each of his listeners call three homes and report the results via beeped telephone calls.

That's the way to get those free-loading listeners off their tails and earning their entertainment.

INTEGRITY

...broadcast standards that are **higher than the NAB code** have been the policy of **San Francisco's KTVU** since its first telecast in March of 1958. Sponsors are assured that there will be **no over-commercialization, no triple spotting, no product conflicts and the same rate card for everyone.** These standards have earned for KTVU **a reputation for integrity** and enabled advertisers to obtain **greater effectiveness and impact** for their commercial messages on this station. Call H-R Television for the complete story of San Francisco's KTVU and availabilities.



The 307 foot high Campanile on the Berkeley campus of the University of California—the Nation's largest University. A San Francisco Bay Area landmark, the Campanile was built in 1914, a donation by Mrs. Jane K. Sather.

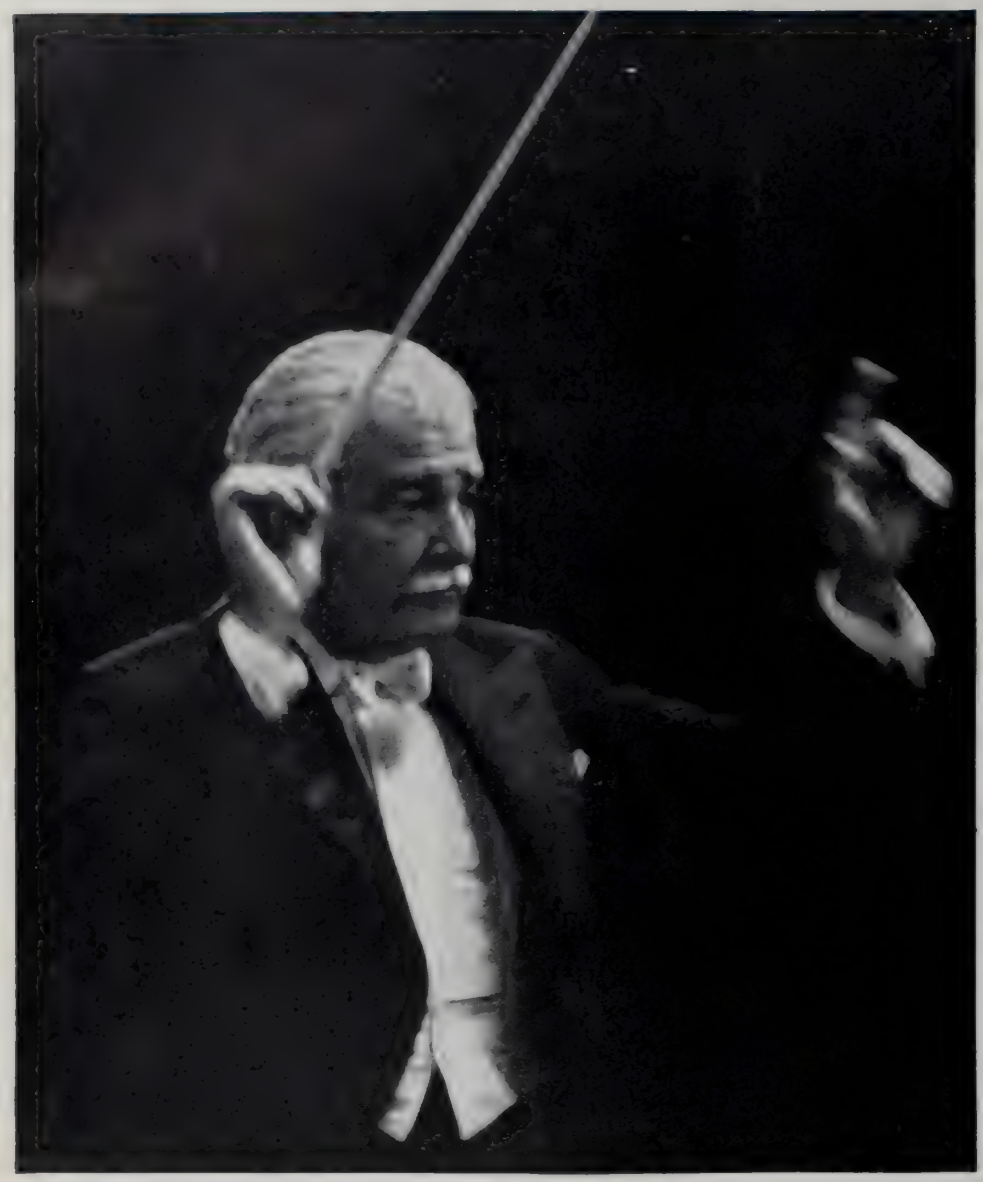
The Nation's LEADING Independent TV Station

KTVU

CHANNEL 2

SAN FRANCISCO • OAKLAND

Only on America's Finest Stations



The most acclaimed musical program on television, featuring the world's greatest conductors, guest artists and musicians!

The Award Winning ——

"Great Music from Chicago"

Join this list of prestige stations. Series II now available. For details, call or wire Bradley R. Eidmann, WGN Syndication Sales, 2501 W. Bradley Place, Chicago 18, LAkeview 8-2311.

A WGN Syndication Feature

KBMT
Beaumont-Port Arthur
KDAL-TV
Duluth-Superior
KGNC-TV
Amarillo
KGW-TV
Portland, Oregon
KING-TV
Seattle
KPLR-TV
St. Louis
KPRC-TV
Houston
KSYD-TV
Wichita Falls
KTTV
Los Angeles
KTVK
Phoenix
KTVU
San Francisco
WAVY-TV
Norfolk, Virginia
WBRZ
Baton Rouge
WEWS
Cleveland
WFAA-TV
Dallas
WFMY-TV
Greensboro, N. C.
WGAN-TV
Portland, Maine
WHCT
Hartford, Conn.
WHO-TV
Des Moines
WHYN
Springfield, Mass.
WISH-TV
Indianapolis
WNDU-TV
South Bend
WOR-TV
New York
WPTV
Palm Beach
WRVA-TV
Richmond
WSLS-TV
Roanoke
WSM-TV
Nashville
WTCN-TV
Minneapolis
WTTV
Indianapolis

18 DECEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

PEACE ON EARTH



EDWARD PETRY & CO., INC.



The best light!

Your commercials are on television to make your product look its very best. If you want to sell the gleam of a shampoo, the sparkle of a watch, the glow of a lovely face, the taste of good food—name it!—this man (formerly a top network lighting director) and the rest of our creative lighting experts at Videotape* Center will add that fresh, new ingredient to your commercial. For television successful lighting is a sensitive combination of human taste and skills, electronics, and on Videotape alone, the unique advantage of judging a shot exactly as it will appear on home television before you shoot it. One of Videotape Center's lighting directors is also a painter—winner of top awards in major art shows for his oils and charcoals. Another holds patents for his product-shot lighting devices. No one else in the business can hold a candle to the effort and skill and imagination that go into putting your product in the very best light at Videotape Center today.

VIDEOTAPE PRODUCTIONS OF NEW YORK, INC., 101 WEST 67th STREET, NEW YORK • TR 3-5800

WPEN
PHILADELPHIA

IN RADIO

it's the sales climate that counts

WPEN
PHILADELPHIA

MATURE PERSONALITIES

create a friendly sales climate

WPEN
PHILADELPHIA

EXCLUSIVE FEATURES

Helicopter Reports • Editorials • 25 Vignettes Daily

WPEN
PHILADELPHIA

BALANCED PROGRAMMING

assures a diversified audience

WPEN
PHILADELPHIA

Represented Nationally By **Gill-Perna**

What they see on WJAC-TV



THEY BUY!



The more people who see your product, the more prospects for sales. And in the Johnstown-Altoona market, more people watch WJAC-TV than any other station. Both ARB and Nielsen back up this statistical fact. But more importantly, WJAC-TV turns these statistics into sales, a fact backed up by a host of happy advertisers from A (for automatic washers) to Z (for zoup). If you want people—purchasing people—pick WJAC-TV.

For Complete Details, Contact:

HARRINGTON, RIGHTER AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM ATOP THE ALLEGHENIES

WJAC-TV

JOHNSTOWN • CHANNEL 6

© Vol. 15, No. 51 • 18 DECEMBER 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Is product protection ash-can bound?

27 Exit seems imminent due to virtual impossibility of keeping competitors far apart without extreme sacrifice by stations, confusion for network

Radio questions 'Project X'

30 Radio spokesmen see ANA's 'Defining Advertising Goals' fine in theory, but in practice defend measurement of link betwen advrtising and sales

Len Matthews' two heads

33 This fast-rising Leo Burnett executive combines a top administrative post with his radio/tv, media responsibilities. He did it in 13 years

Who will replace Jack Paar?

35 The $15 million-a-year question has net and agency circles stirred; three names are most-mentioned, but agency men are betting on Carson

Will Macy's do it again?

36 With the success of fashion tv shows behind them, Macy's launches tv's first home furnishings program. Will this start another tv trend?

'Let's do something different, Charlie'

38 Station manager Charlie Watts and his promotion man, Harvey Hussel have a seasonal bout on perennial problem: what to give buyers for Xmas

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HOTBED!

Central Iowa is a hotbed of consumer buying activity. It's sparked, but no longer dominated, by the farm dollar. Booming industries (including 13 new ones during the first 7 months of '61) give this area a profile of prosperity and widely diversified growth. For 6 consecutive months in '61, Des Moines has ranked among the Nation's top 37 markets (Sales Management).

WHO-TV's primary coverage area includes all of Central Iowa. It represents a vital $2.5 billion market for advertisers. Less than half of the area's total income now comes from agriculture. But the Central Iowa farmer is still extremely important. His average annual income: $14,700!

WHO-TV programming, audience promotion, and services are aimed at *every* segment of this important market. Sell *all* of Central Iowa, *all* the time, with WHO-TV. See your PGW Colonel for availabilities.

Sources: Sales Management Survey of Buying Power, May 10, 1961; SRDS, June 15, 1961; and U.S.D.A. Census Reports.



WHO-TV is part of Central Broadcasting Company, which also owns and operates **WHO** Radio, Des Moines **WOC** and **WOC-TV**, Davenport

WHO-TV

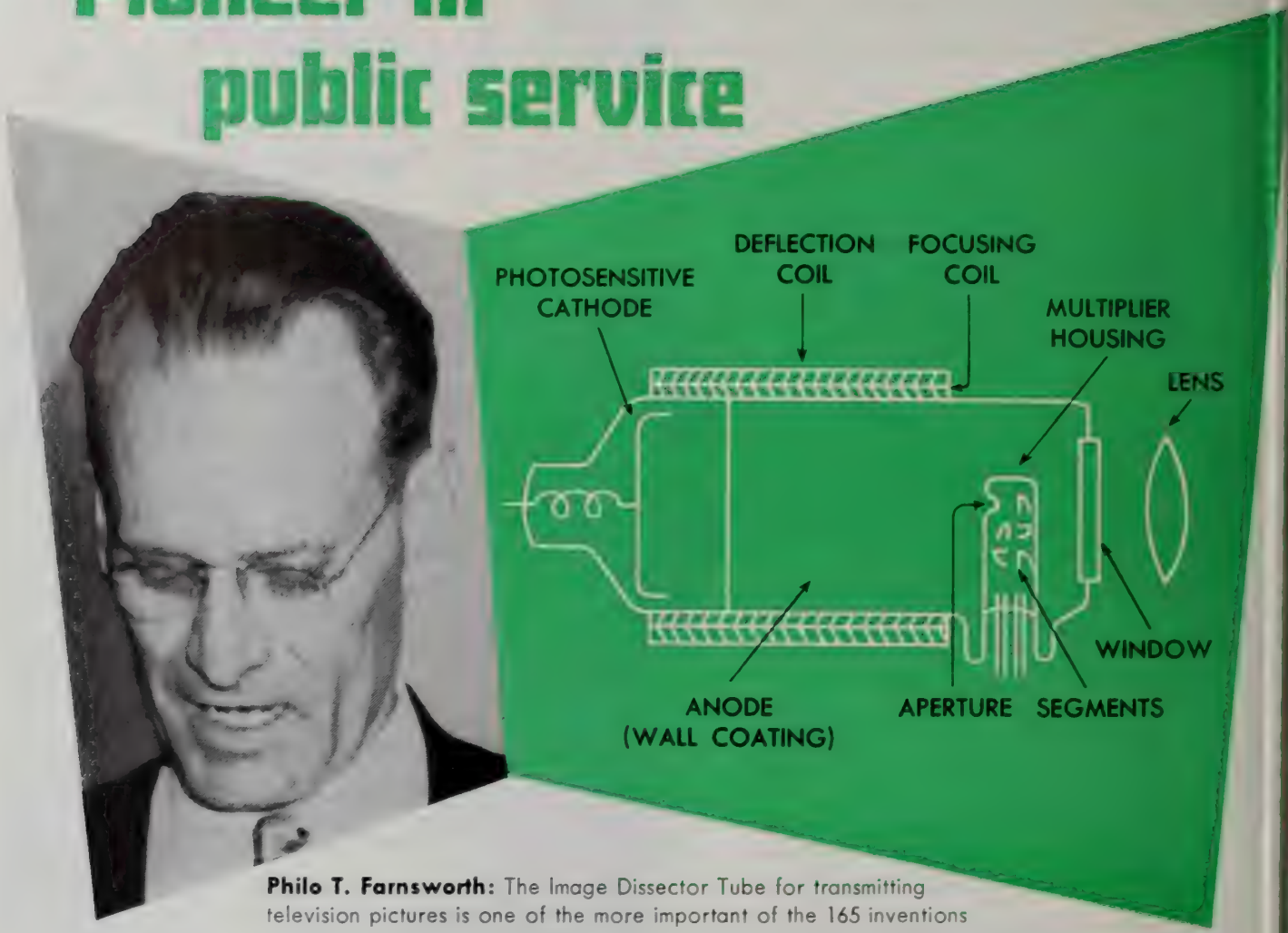
Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.
National Representatives

Pioneer in public service



Philo T. Farnsworth: The Image Dissector Tube for transmitting television pictures is one of the more important of the 165 inventions patented by Farnsworth. In this tube the first use was made of electron optics, the electron microscope was first built and used in the study of its photoelectric surfaces, the first electron multiplier was used, the first flat window seal was made, magnetic focusing was first used, and the so-called "black light" converter (infra red light) was developed for the sniperscope by viewing the electron image of the dissector on a fluorescent screen.

WGAL · WGAL-FM · WGAL-TV have pioneered i the development of mass communications. Established in 1922, 1944, an 1949, respectively, these stations have been and are dedicated to servin all listeners in the cities and communities throughout their coverage area

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Latest tv and radio developments of the week, briefed for busy readers

18 December 1961

SPONSOR-WEEK

SPOT COUNTERATTACK

Katz launches Trailblazer: guaranteed prime tv time plus new quality shows in reply to network 'menace'

Katz has taken a giant step to counteract the continuing leakage of tv spot business to the networks.

In a day in, day out battle, stations and representatives have been looking for a formula to combat network nighttime minute participation plans.

The Katz Agency and Ziv-UA think they've hit on the answer in their "Trailblazer" plan.

The key to the plan is this: guaranteed prime time clearances over the whole Katz list of stations.

Here's what "Trailblazer" will contain:

- Guaranteed and non-pre-emptible prime time for a first show designed for outright national or regional sale.
- Clearances for a second show to be a nighttime announcement carrier on the participating stations.
- First refusal by Katz on Ziv-UA syndicated possibilities in 1962-63.

Other important facets of "Trailblazer" are that the plan will stimulate production of new syndicated programs and will also give Katz stations a strong hand in buying tv films collectively.

The plan is as much a counterattack for syndication as it is for the stations and reps. The syndicators too have been fighting a nip-and-tuck battle to retain time periods and it has been a story of one network encroachment after another.

Katz will now be able to offer programs for full sponsorship with national coverage. But since it's dealing in spot, it has the flexibility to deliver just those markets a regional sponsor might need.

At the same time the Katz stations will be able to handle participations orders in the second show, intended from the outset to be a spot carrier.

With time shortages this year, syndication has been in a quandary and has cut production to a mere seven or so new shows compared to about 29 three years ago.

Katz's agreement with Ziv-UA is for one year with options for a second season.

A review committee of four will select the programs. They are: Ollie Blackwell, director of audience development forecasts, and three station men—Merl L. Galusha, operations manager of WRGB, Schenectady; Robert Olson, program manager of WTVT, Tampa, and Jack Tipton, station manager of KLZ-TV, Denver.

He also pointed out that stations would spend no more for "Trailblazer" programs than other syndicated shows and, furthermore, that the plan could lead to "tailor-made production" in the future for Katz-represented stations.

COLGATE $3.2 MIL. IN NBC TV DAYTIME

Colgate will come close to becoming an NBC-only client in tv daytime in 1962, spending an estimated $3.2 million there.

Except for its use of American Bandstand on ABC TV, Colgate will be using NBC TV exclusively.

During 1962 Colgate will have 329 daytime quarter hours on NBC TV plus full sponsorship of the five-minute news at 2:25 p.m. (260 broadcasts). The quarter hours are scattered through a number of shows and the news broadcasts are daily.

On ABC TV Colgate began 26 weeks, three quarter hours a week, in American Bandstand last September, with about 39 quarter hours remaining in the first quarter of 1962.

On NBC TV, Colgate has 659 daytime quarter-hours or five-minute periods set for 1962. They'll start the year at the rate of 25 daytime minutes a week.

5 buy participations on 8 ABC TV shows

Five major sponsors have bought into eight nighttime ABC TV shows in 1962.

The five are: Edward Dalton-Mead Johnson (K&E), Philco (BBDO), Polaroid (DDB), Union Carbide (Esty), and Schick (Compton).

Shows in which they purchased participations are The Untouchables, Ben Casey, Naked City, The Corruptors, Adventures in Paradise, Hawaiian Eye, Cheyenne, and ABC Evening Report.

TvB REPLIES TO ANPA ON NEWSPAPERS & TV

TvB's December newsletter presents some figures in rebuttal to the newspaper bureau's recent study.

ANPA Bureau of Advertising has lower figures on newspaper use than ones TvB reported in 1956.

The new ANPA study says 86% of households read newspapers on an average weekday, 80% of adults (21 or over) read a paper on an average day, that readership is 91% in metropolitan areas and 72% in rural areas, and is lowest in the South, 78%.

TvB finds viewing greater than set-owning. When 77% of households had sets, 79% watched; now 89% have sets and viewing is larger than this. Also, 83% of people watch tv on average day; ownership is 92% in metropolitan areas, 88% in rural areas, and 85% in the South.

Average reading time for newspapers is 36 minutes, says ANPA. Over half of U. S. adults view tv during an average hour, says TvB.

Five years ago TvB said of newspapers they were read in 92% of households by 83% of adults (18 or over).

Lang to ABC News as Hagerty associate

Robert A. Lang, former CBS News v.p., is joining ABC News as associate to v.p. James C. Haggerty.



Robert A. Lang

Lang was with CBS from 1955 to 1961, since 1959 as v.p. for administration of the news operation. He was previously sales director for CBS News and Public Affairs.

Before that Lang was advertising manager of Post Cereals division of General Foods.

Tape playing time spread by device

ABC has developed a special videotape accessory which greatly expands the running time of a machine without switching.

It has 10 videotape accumulator systems, as the devices are known, in operation.

Normally a tape machine can be run for up to 90 minutes without changing the tape or switching to another machine. However the new ABC device allows continuous operation over an extended period of time.

In effect, tape is run from an extended reel system into and out of special troughs where about 15 minutes of tape can be freely accumulated both before and after playing. This gives the operator time to change and splice extra reels.

DISCOUNT HOUSES MUSHROOM IN TV

Discount houses are the fastest growing and most aggressive users of tv in the retail field, reports TvB.

It's expected that their $4.1 billion sales in 1961 (estimated) will top those of mail order or variety stores.

The varied stock, rapid turnover, and light use of personal salesmanship in stores of this type make them especially well suited for using tv, notes TvB.

Automated spot paperwork

Automated spot paperwork was the subject of an RTES round table this week.

Kenneth C. Schonberg, president of Central Media Bureau, John Palmer of Broadcast Clearing House, and George W. Schiele of Broadcast Billing Company participated in discussions moderated by Y&R v.p. William E. "Pete" Matthews.

FCC GETS NEW LOOK

Trade observers see the FCC's behind-the-scenes role in the sale of WNTA-TV to an educational group as marking the end of a decades-long hibernation of that agency.

It became known last week that a combination of official and informal intervention by the FCC over a period of months was probably the key influence in the sale to ETMA.

Last March, when bidding for the station reportedly reached as high as $6.6 million for the tv station and $8 million for the station and its radio namesake, the FCC issued a Notice of Inquiry. This document regretted that New York had no educational station and was taken as a strong hint that NTA, owner of the station, should sell to an educational group.

Then in late November, when negotiations twice had fallen through, Tedson Meyers, administrative assistant to FCC chairman Newton Minow worked all weekend to arrange a compromise between the educational broadcasters and New Jersey Governor Meyner, whose legal objections would have provided a court proceeding so lengthy that the sale contract would have been voided. After finding how far each side would go, Meyers of the FCC actually typed out a suggested compromise that became accepted the following day, 4 December, the final day of negotiations.

Network educational grants trimmed

The educational sale of WNTA-TV, New York, has provided some new wrinkles.

Latest hassle is over just how much the networks will contribute. CBS has tentatively provided $500,000, but ABC cut its donation to $250,000, and NBC last week said it would not give the original $500,000 but only $250,000 as long as another network gave the lesser sum.



Jack Hennington

Turk Righter

Jim Passas

Ed Sullivan

Lou Nelles

Jack Clark

Cris Rackbaum

John Dickinson

Bob Gilbertson

Peter P. Childs

Burt Adams

Frank Grindley

Bill Yonan

Walter Kright

Al Nelly

Frank Dunphy

Dick Gardner

Ken Feldman

Jay Walker

Bob Lamkin

Ken Brown

Bill Ingersoll

Frank Rice

Art Elliot

Regional promotion ideas given at ANA

Adapting promotion programs to regional market differences is an essential part of sales promotion. Some hints on how this can be done were provided by A. C. Nielsen, research company head, at sales promotion workshops of the ANA in New York last week.

Nielsen gave these examples of strong regional differences in marketing. In New York 71% of health and beauty aids were sold through drug stores, but in the Southwest the figure is 36%. However, the Southwest averaged 16.6 prescriptions per family in 1960, compared to only 11.1 in the East Central. Large package sizes in three types studies accounted for about half of Pacific and West Central sales but only one-fourth of Southeast and New York sales. Chain stores account for 63% of food sales in Florida but only 2% in Mississippi. West Central families listen to radio 50% more than Pacific families. East Central families average more than an hour more tv viewing a day than Southern families.

Most products have clear differences, in the regions. Taking 2-to-1 as the basis, only one of six dentifrices, but 16 to 21 detergents, and

(Continued on page 64, col. 1)

ANA workshops for market merchandising

There are no longer such things as specific age markets, but only "a continuity or spectrum," according to Dr. C. Merle Crawford, director of market research, speaking at an ANA workshop on "Merchandising to Selected Markets" in New York last week.

He pointed out that all marketing tools, not just advertising and sales promotion, were necessary in approaching age-segmented markets.

Norman H. McMillan, v.p. and associate director of the plans marketing department of N. W. Ayer & Son, spoke on "Strategy in Reaching Miniature Mass Markets" at the meetings.

Vincent L. La Rosa, president of V. La Rosa & Sons, spoke on using community newspapers to reach the suburban market.

Institutional markets were the subject of a talk by Oscar Gerenflo, national advertising and institutional sales manager of Sunshine Biscuits.

Rash of year-end agency account shifts

A rash of account shifts have surprised Madison Avenue lately. Last week Revlon reportedly was shifting the $2 million Knomark account from Mogul, Williams & Saylor, probably to either NK&C or Grey. Only a month ago Revlon moved about $5 million from W&L to NK&C.

Lately too JWT lost Libbey glass to Fuller & Smith & Ross. Other business of parent company Owens-Illinois went from JWT to Meldrum & Fewsmith of Cleveland recently.

P&G, which shifted the $10 million Tide account from B&B to Compton and its Premium Duz from Compton to Grey recently, announced agencies for two new test market products.

NBC footnote to ABC ratings claims

NBC TV denies ABC TV's assertion that the ratings race is close as decimal points.

Basis of the controversy is the MNA for the week ending 3 December, where, says ABC, the whole week nighttime average shows a mere 0.4 difference: NBC TV, 18.5; CBS TV, 18.2, and ABC TV, 18.1.

But, says NBC, that was hardly a typical week, since it had seven pre-emptions for special shows (including five of its highly-rated ones), while the other webs had only one pre-emption each.

POLITZ VS. ARF

Alfred Politz, a pioneer in the development of many advertising research techniques, has openly attacked the Advertising Research Foundation.

ARF, supported by ANA, AAAA, and special media groups has formerly stated that Politz's criticisms haven't any significance to it.

Last Monday and Tuesday a 19-page pamphlet was received by 1,500 advertising executives. However, ARF denied receiving a copy. The pamphlet was entitled, "Is Progress in Advertising Research Endangered by the Advertising Research Foundation?" It charged that ARF had become too big, was lowering standards, and had gone into competition with independents by offering its own consultation service. It denied that ARF was impartial, and accused it of being subject to fads and "self-serving" activity.

Alcuin Lehman, head of ABC, replied in a formal statement, although at no time had it received a formal communication from Politz. He stated that ARF heard of Politz's criticisms last April, formed a special committee in June to look into the hearsay criticisms. Lehman last week said he read of Politz's criticisms in the trade press but found nothing which he believed would "cause our technical committee or our board to change their mind."

ABC Radio up 21%

ABC Radio's year-end report is that 1961, the network's best recent year, was up 21% over 1960.

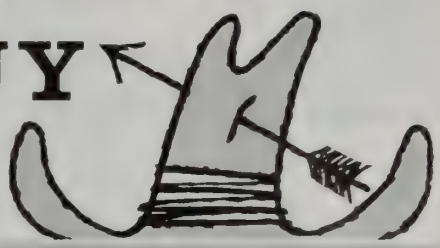
Some 48% of its income came from Breakfast Club and weekday news.

Affiliates increased from 360 to 372. Clearances were up from 225 to 270 on Flair, and from 280 to 300 on Breakfast Club.

Four new advertisers to start in 1962 are Wrigley, Maremount Mufflers, Breakfast Vitamins, and Miller Brewing.

More SPONSOR-WEEK continued on page 64

THE MOST EFFECTIVE ADVERTISING BUY IN WEST TEXAS



TRIGG TV VAUGHN STATIONS

KROD-TV EL PASO (CBS)

KVII-TV AMARILLO (abc)

KOSA-TV ODESSA MIDLAND (CBS)

First in coverage*. . . First in sales . . . First in the homes of the big spenders** in Texas and New Mexico. The Bolling Company has the facts.

* ARB Mar. '61 ** Average E.B.I. $7315 per hsld. Sales Mgmt. Survey of Buying Power May, '61

TRIGG TV VAUGHN STATIONS

KROD-TV EL PASO | KVII-TV AMARILLO | KOSA-TV ODESSA MIDLAND

BUY TV to sell West Texans...
Get 34% of New Mexico to boot

KROD-TV	KVII-TV	KOSA-TV
El Paso	*Amarillo*	*Odessa/Midland*

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, National Sales Manager

ONE BUY! FOUR MARKETS!

WALB-TV

WJHG-TV

- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE NBC PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

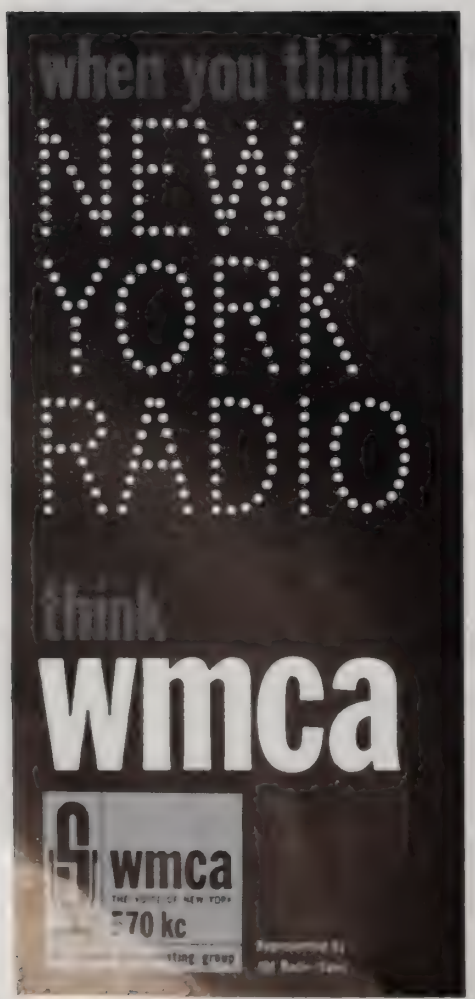
WALB-TV
Ch. 10
Albany, Ga.

WJHG-TV
Ch. 7
Panama City, Fla.

GRAY TELEVISION, INC.

Raymond E. Carow, General Manager

Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.



555 5th

Advertising and distribution: Close ties

Congratulations!

Your interview with Ken L. Pezrow, a food broker, in your 13 November 1961 issue is the first evidence I can remember having observed of a broadcast trade magazine's report acknowledging the very close tie that must exist, not merely between the forces of advertising and distribution, but even more directly between the individuals who create that force.

However, the problem is far greater—and just as real—in Kokomo and Pascagoula and LaCrosse. The food brokers can be just as much an influence—but there they *aren't* listed in the yellow pages of their local telephone directories for easy exploration.

More than two years ago—in your 20 June 1959 issue—your *49th and Madison* column carried a letter from us describing a massive effort, both in contact and in advertising to the food trades, which was "paying-off" for several of our represented stations in markets somewhat more remote than New York.

Perhaps our continued and uninterrupted contact on the food brokers in the Philadelphia area—and on the sales reps, wholesalers, processors and manufacturers, too—is one of the reasons our represented stations in Chambersburg, Pa.; Atlantic City, N. J.; Lebanon and Easton, Pa.; and Cumberland and Pocomoke City, Md. (we're not going through the whole list, just those that are closely associated to the Philadelphia market!) —are all showing steady billing gains out of the Philadelphia area.

For medium- and small-market stations, these contacts are at least as important to their national and regional business as for stations in New York.

This is what we think reps should do—and we wish more did it!

Morton Lowenstein
Philadelphia Spot Sales
Philadelphia

Compliments to the right

Just as I am prompted to leap upon your back when I think you are wrong, so am I prompted to compliment you when you are right.

I refer specifically to *Commercial Commentary* in the 20 November issue of SPONSOR. I could not agree with you more in your statement that we are not getting to the advertisers and their agencies. Station men can make call after call on timebuyer after timebuyer and it does us absolutely no good, and it will continue to do us absolutely no good until we find a more effective means to sell the account executive and the client. The timebuyer makes no decisions, he simply carries out orders. Radio and radio people must take the bull by the horns and sell the medium on a national level just as we sell it on a local level.

Every one of our local sponsors is fully aware of our creative efforts in presenting news and public service. They know that when a siren is heard going down the street, the fastest way to find out why is to tune in the nearest, most effective radio station. We must somehow convey this idea of immediacy and tremendous local acceptance to the national sponsor.

Frederick Epstein
president
KSTT
Davenport, Ia.



21/20 IS ON THE MARCH!!

CHESTERFIELD is stepping out front by stepping up sales with a great new theme, a rousing new song and a barrage of television SPOTS. In the words of Chesterfield's famous slogan: "THEY SATISFY."

SPOT advertising builds *king-size* sales with *regular-size* media budgets and is the only medium that lets you *match* your advertising effort to your sales potential. SPOT is the only medium that lets you bolster *light* marketing areas without any waste circulation.

Your H-R salesman can help YOU *select the right blend* of stations and markets for your client. Broadcasting is H-R's business.

H-R Television, Inc.

"Our live TV show on WSUN is in its 3rd year . . . the reason . . . RESULTS!"



This is how Charlie Cheezem, Realtor, Builder and Developer of Florida's leading West Coast Retirement Home Development feels about WSUN-TV, Tampa-St. Petersburg, Florida.

"Our 8 salesmen at Ridgewood Mountain Village make it a point to learn where our customers come from. Our weekly half-hour Community Sing program on WSUN-TV is over 2 years old, and has consistently been one of our best advertising investments."

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

WSUN-TV abc

Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

by John E. McMillin

Commercial commentary

Xmas letter to an adman's son



Dear Mike: The reason for this letter is that I happened to have breakfast with your father when he came East last month for the ANA meeting at Hot Springs, and though I've never met you, there are a couple of things I'd like to say to you, especially at Christmas time.

The ANA has a nice custom at Hot Springs for those of us who are early risers. Set up in the Homestead dining room are two or three large tables for eight tagged "hospitality tables"—a cornball name but a good idea.

Anyone who wants to can eat at a hospitality table. You just sit down, introduce yourself, order your breakfast, and join in the conversation.

The morning your father came in we were kicking around the topic, "the public image of advertising and how to improve it," one of those big-deal subjects which admen are always yakking about these days.

Your old man listened for a bit, then looked up from his bacon and eggs and said, "You know what the real problem is? It's when my boy comes home from high school and tells me what his teachers say about the waste and immorality of the ad business."

That remark revealed a lot about your paternal ancestor, Mike. First, he's obviously a pretty shrewd cookie who can cut through glop and goo and fuzziness and get to the guts of a subject. Second, he thinks an awful lot of his kids, particularly you. Third, and this may surprise you, I don't think he's at all happy about what he's been able to tell you so far in answer to your teachers' snide cracks.

It's hard for the old man to say it

Now in a sense this is understandable. Fathers often find it tough to talk to sons, particularly teen-age sons, and as you have undoubtedly heard, you're smack in the midst of "that difficult age."

Beyond that, however, most fathers get sort of shy and choked up when it comes to boasting to their own offspring about the grand and glorious profession they're engaged in.

This is partly because they're afraid they'll sound like permanent inhabitants of Squaresville, partly because any dad who is worth a damn wants his boy to make his own decisions, without influence.

But let me tell you something, Mike. They care. They care terribly what you think of their business or occupation.

That's why, as a kind of Christmas present to the old man and to you, I'd like to try to tell you some of the things about advertising and about his job in it, which your father finds awful hard to say.

First off, however, a few observations about your teachers.

I've never met Miss Twitchett, or Mr. Pennywhistle, or whoever it was on the high school faculty who gave you that line of guff about

(*Please turn to page* 53)

KRON is TV in SF



San Franciscans are sold on KRON-TV

KRON-TV
biggest station share, most homes reached
3-6 PM, MON.-FRI.
NSI, Aug.-Sept., 1961

· S.F. CHRONICLE · NBC AFFILIATE · CHANNEL 4 · PETERS, GRIFFIN, WOODWARD ·

SEAL OF GOOD PRACTICE

NOW IN PRODUCTION!....

A NEW CATEGORY OF PROGRAMMING TO MEET TODAY'S INDUSTRY TRENDS!

FLASH! Just reported! ALREADY BOUGHT BY • WAST-TV Albany, N.Y. • WSB-TV Atlanta, Ga. • WCCA-TV Columbia, S.C. • WLW-D Dayton, Ohio • KLZ-TV Denver, Colo. • WFBM-TV Indianapolis, Ind. • WHAS-TV Louisville, Ky. • WCCB-TV Montgomery, Ala. • WEAR-TV Pensacola, Fla. • WTOK-TV Meridian, Miss. • KTVK-TV Phoenix, Ariz. • WAVY-TV Norfolk, Va. • KOMO-TV Seattle, Wash. . . . and others.

A CANDID photographic view of REAL PEOPLE IN TRUE SITUATIONS AND AUTHENTIC LOCALES!



ZIV-UNITED ARTISTS, INC.
488 MADISON AVENUE
NEW YORK 22, N. Y.

TV'S FIRST
"DOCUMATIC!"

"KEYHOLE"

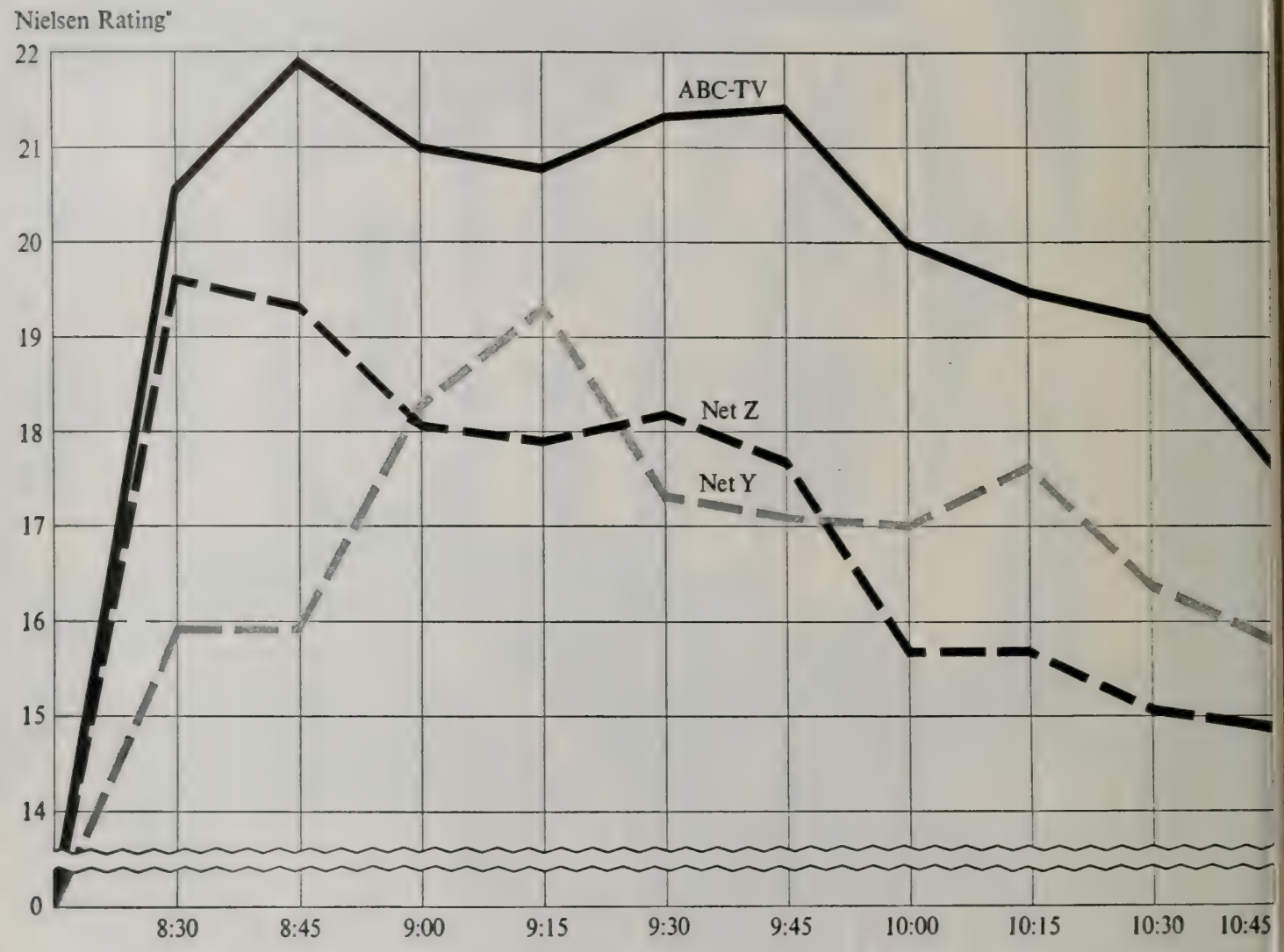
DRAMATIZES THE
DOCUMENTARY!

DOCUMENTS THE
DRAMATIC!



BY AND WITH

JACK DOUGLAS



Take your time.

Study the numbers. Follow the lines to their inevitable conclusion. The #1 network as rated any and every quarter-hour between 8:30 PM & 11 PM, as averaged Monday thru Friday, is **ABC-TV.***

*Source: Nielsen 24 Market TV Report, Average Audience, week ending December 3, 1961.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

18 DECEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

The tv networks have begun to show quite a sensitivity to the continuing jibes about having made themselves so flexible in sales policy as to pose a serious threat to the growth and/or stability of spot tv.

Sales executives of two different networks last week voluntarily brought the subject up to SPONSOR-SCOPE, urging that some attention be given to the **network side of the issue.**

The gist of their rebuttal was this:

- The allegations are clothed in half-truths and imply a **lack of understanding of the marketing process.**
- There is no basic conflict between the sellers of spot and network, because when an advertiser switches from spot to network he has found it expedient to **change channels for the marketing of his product.**
- The transition might be compared to a household head who, once content with a Volkswagen, switches to a Ford to take care of his burgeoning family.
- Sellers deeply concerned with the industry should take the long-range view and weigh these questions: (a) Are the transfers from spot to network hurtful to the industry as a whole? (b) If spot does its promotional job well, can it not look forward in an expanding economy to more recruits for itself?

The reaction of selective spot sellers against the inroads of the networks on what they deem their preserves could trigger a bitter battle of sales maneuvers for 1962.

A very significant gambit in this tug-of-war was unveiled only this past week when the Katz tv stations and Ziv-UA combined their forces for a programing plan to **guarantee time for national or regional advertisers interested either in sponsoring their own programs or participating in a spot carrier over an extended list of markets.**

(For details and broad implications of this plan see Sponsor Week, page 7.)

The trading stamp business continues to be a hefty source of revenue for spot radio, even if the multiplicity of stamp merchandisers are given just to flights.

The thing that makes them choice accounts is that where they do cut loose the schedules **run anywhere from 50 to 200 spots** (mostly minutes) per market.

In the northwest one that's just started rolling is McDonald Plaid Trading Stamps (D'Arcy). At the moment it's hitting hard in the Albany, N.Y., district, in **association with the A&P,** and is making plans to mushroom out into New England.

Other spot radio buying action of the past week: J. I. Case (Geyer, MM&B), GM's Guardian Maintenance Program (Brother), Oliver Corp. (Fuller & Smith & Ross), Armour Fertilizer Works (Liller, Neal, Battle & Lindsey).

It isn't often that a brand can climb to dominance in a particular programing facet of spot without the trade noticing, but it's happened in the case of Tareyton (Gumbinner) with regard to local baseball.

To wit, Tareyton has become the **biggest buyer of local baseball in terms of a single brand.** The expansion in that area has meant quite an increase in the brand's billings —though still far from the estimated $12 million that American Tobacco is spending on Pall Mall (SSC&B).

Tareyton's baseball broadcast roster includes the San Francisco Giants, the new Houston team, the Boston Red Sox, the Milwaukee Braves, the Los Angeles Dodgers, the Detroit Tigers. In the cases of the Red Sox and the Tigers Tareyton shares the commercials with Lucky Strike.

Tareyton has taken over a role filled back there by Camel, before by Old Gold.

National spot tv buying for early 1962 seems to have moved into first gear.

Among the week's activity out of New York: Duffy-Mott (SSC&B), eight weeks, starting 21 or 28 January, fringe minutes, prime 20's and I.D.'s; Johnson & Johnson (Y&R), contracts to September; Gulf Oil (Y&R), prime 40's, nine weeks, starting 31 December; Maxwell House regular (OBM), five fringe minutes a week, 15 January; American Home's Chef Boy-Ar-Dee (Y&R), 26 weeks, 2 January; Warner-Lambert's Bromo-Seltzer (BBDO), 17 weeks, 1 January.

Out of the midwest: Climalene (D'Arcy), 18 markets, early January; Pure Oil (Burnett), lining up news, weather, sports strips; Alberto-Culver (Compton), renewed spot market list for another year.

Admen who've lately visited the tv program producing marts in Hollywood report that judging from what they've seen on the drawing boards the producers are taking a more mature attitude toward the medium.

According to those observers, where tv fare will particularly benefit is the effort to evolve **new frameworks for the anthology type of drama** which retain the same lead characters from week to week.

The click of Dr. Kildare and Ben Casey and the gratifying reception accorded the Dick Powell series seems to have had this effect on the producing fraternity: recognition of the fact that realism in character portrayal **can pay better dividends in audience** that realism in action—that is, violence for violence's sake.

Another programing trend on the horizon, but this mostly out of New York: idea shows of the Candid Camera category where the accent is on **human interest** rather than sheer stunt.

Schlitz will be allocating more of its budget in 1962 to spot than it did this year, according to information obtained by rep sales development people from Burnett.

The brewery put around $1.8 million in spot tv in 1960, but the medium's share took a **sharp decline this year.**

(For a graphic correlation between Schlitz's up-and-downs in spot and its total barrels as compared to the Budweiser story see 30 October SPONSOR-SCOPE.)

Whitehall and the Listerine section of Warner Lambert last week unloaded quite a chunk of year-end money for nighttime participations and sports.

The recipients were the tv networks, with the buys to expire by 31 December.

The pre-Christmas promotion of Gulton Industries' Lifelite battery (Compton) has already worked out so well that it's planning on a similar promotion for Father's Day and the June graduations.

It's now using six weeks of spot tv in the top nine markets and Jack Paar in 70 markets.

Ford (JWT), which has swung strongly to the side of sports sponsorship, is taking a look at the possibility of participating next fall in the NCAA games on ABC TV as well as the National Football League events on CBS TV and NBC TV.

To sweeten the look for Ford, ABC TV advanced this statistical narrative:

- Over a four-week period the NCAA games reached 41% of all tv homes.
- Over a four-week period the NFL games reached 38% of all tv homes.
- 17% of ABC TV's 41% was an audience different from the NFL's.

Implication: **a goodly portion of the NCAA audience is unduplicated** by the cumulative audience of the pro games.

Network tv could be moving into a World War II cycle, even though the Civil War series didn't catch fire in this year's rating parade.

ABC TV has **two potential series** in this genre for next season, one of them Combat Zone, out of the Warner Bros. studios.

Notes that network: the World War II films on NBC's Saturday movies have been **scoring rather well.**

Incidentally, these Saturday movies have been getting 2.3 viewers per home and this audience composition: men, 29%; women, 41%; teenagers, 15%; children, 15%.

The tv film vaults have been dug into once again for a daytime replacement. ABC TV will have the Jane Wyman Theatre instead of Number Please in the 2-2:30 strip.

The January move has a two-fold motivation :(1) CBS TV and NBC TV have games of their own—Password and Jan Murray—in the same period; (2) Loretta Young soap operas have been doing well for NBC TV and there **shouldn't be any reason** why the four-year-old Wyman series (of similar appeal) can't be as productive.

ABC TV had a pretty good week in disposing of its daytime inventory.

The sales included: **R. T. French** (JWT), about $1 million worth for 1962; **Scott Paper** (Bates), for its Waldorf tissue; **Golden Grain macaroni** (McCann-Erickson), $250,000; **Sal Hapatica** (Y&R); **Fels Naphtha** (Manoff); **Minnesota Mining** (BBDO).

On the nighttime side there were **minute participation buys** by Block Drug (SSCB-Grey); Schick (NC&K); Welch Grape Juice (Manoff).

Moneywise, NBC TV daytime sales also had a lusty week.

To begin with, it got a **$3 million renewal** for 1962 **from Colgate,** while Simoniz bought 24 quarter-hours over 12 weeks and P&G bought some more time in Loretta Young. The Simoniz buy (for its furniture wax) will figure around $300,000.

Of the two hospital shows, younger household heads have a greater affinity for ABC TV's Ben Casey than for NBC TV's Dr. Kildare.

Distribution of household head groups breaks down this way, according to ARB:

PROGRAM	UNDER 40	40-54	55 & OVER
Ben Casey	41%	36%	23%
Dr. Kildare	36%	30%	34%
(Share all tv homes)	(35%)	(33%)	(32%)

Nielsen's audience composition also gives Casey an edge over Kildare as far as composition of women is concerned—50% to 48%. while **TvQ in the same area** gives Casey a rating of 58% and Kildare a rating of 39%.

If you like the game of figuring out the odds, here's one that Nielsen has worked out for you in connection with the prospects this season of various types of regularly scheduled nighttime tv network shows making the top 40.

As based on the latest NTI, the chances are as follows:

Westerns: 7 out of 14.
Suspense: 3 out of 17.
Situation comedy: 13 out of 27.
Adventure: 1 out of 2.
Variety: 5 out of 17.
Quiz, panel: 3 out of 5.
General drama: 4 out of 15.

With last week's acquisition of the $11 million Tide (P&G) account, Compton may be in a position to make this claim: more No. One (market share, that is) national grocery and toiletries brands than any other agency in the U.S.

The roster of these No. One's:

BRAND	CLIENT	CATEGORY
Cascade	P&G	Automatic dishwasher detergent
Comet	P&G	Cleanser
Tide	P&G	Heavy duty detergent
Crisco	P&G	Shortening
Duncan Hines	P&G	Layer cake mix
Ivory Liquid	P&G	Light duty detergent liquid
Ivory Soap	P&G	Toilet soap
VO-5	Alberto-Culver	Hair conditioner
Rinse-Away	Alberto-Culver	Dandruff rinse
Quaker Oats	Quaker Oats	Hot cereal

The word about the split between Alberto-Culver and JWT—a relationship that never got started from the billings end—is that they couldn't agree on product introduction strategy.

A-C won't tell what product was involved but it seems that the client was thinking **totally in terms of spot** and JWT leaned more toward network.

Neither Compton, Chicago or Burnett, which A-C would like to have handle the new product, are eligible because of product conflict. It'll probably wind up with a **New York agency.**

California Packing (Del Monte) and its agency, McCann-Erickson, are still listening to bidding for its $1 million daytime plum.

The budget would cover all of 1962.

The account spent around **$600,000 in spot tv** during 1960.

The theory that the closer the team is to the area the greater the audience quotient apparently doesn't quite stand up when it comes to the World Series games.

Note in this distribution of homes viewing World Series by territory as collated by Nielsen how people on the west coast **paid hardly any more attention** when, for the first time, one of its own was a contender:

REGION	1959 (CHI. VS. L.A.)	1960 (N.Y. VS. PITTS.)	1961 (N.Y. VS. CINN.)
North East	28%	26%	26%
East Central	19%	24%	21%
West Central	23%	20%	18%
South	17%	18%	23%
Pacific	13%	12%	12%

How to read the above data: 28% of the tv homes who saw at least a part of a telecast of the 1959 World Series were located in the north east.

If you're in the business of buying spots, you might take a look at what's happening this season in the audience profile of 7:30-8:30 p.m., network by network.

The pattern appears to be changing particularly for NBC TV and a good case in point is Sunday.

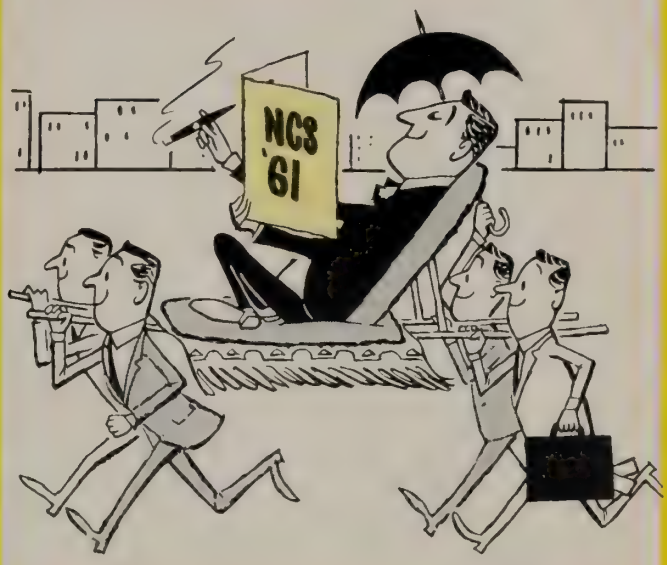
In this hour last fall NBC TV's quotient of the 3- 4- 5-person households was but 26%. This fall it's 40%, according to the national ARB. Perhaps the scheduling of Walt Disney had a lot to do with the difference.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 76; and Film-Scope, page 60.

Top station managers are studying it



Successful station reps are studying it



No wonder they are so well informed

(about radio and tv station coverage and circulation)

Nielsen Coverage Service '61 gives the clearest and most accurate insight into radio and tv station coverage available today. It obsoletes all previous studies in both up-to-dateness and depth.

When station reps quote NCS '61 they are on firm ground because time buyers recognize it as authoritative . . . as acceptable proof of:

. . . size of the station's market
. . . intensity of coverage and circulation in each county
. . . loyalty of the station's audience

—all by total week, weekly day or night, average day or night

By studying NCS '61 data on their own stations (and their competitors') station operators now have definite answers to the basic questions: *How many? Where? How often?* Armed with this information, they have been able to appraise the effectiveness of their present facilities and operations—and to develop plans and policies for the future.

Call . . . wire . . . or write today for immediate delivery of the NCS '61 facts you need to establish your position in your market.

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700

HOLLYWOOD 28, CALIFORNIA
1680 N. Vine St., HOllywood 6-4391

1515



Nielsen Coverage Service

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400

THE PGW



OLONEL'S MAJORITY

The TV and Radio stations represented by PGW offer hours of stimulating fare & entertainment to a majority of adult males in this country. They are the family pillars, the wage earners, consumers with an insatiable hunger for the necessities & luxuries of life.

The PGW Colonels in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach these millions and millions of men with spot television on these productive television stations. Won't you give us a call?

FOR SPOT TELEVISION

EAST–SOUTHEAST		CHANNEL	PRIMARY
WAST	Albany-Schenectady-Troy	13	ABC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WSFA-TV	Montgomery	12	NBC-ABC
WSIX-TV	Nashville	8	ABC
WDBJ-TV	Roanoke	7	CBS
WSJS-TV	Winston-Salem-Greensboro	12	NBC

MIDWEST–SOUTHWEST			
WCIA-TV	Champaign-Urbana	3	CBS
WOC-TV	Davenport-Rock Island	6	NBC
WHO-TV	Des Moines	13	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wisc.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS
KPLR-TV	St. Louis	11	IND
KARD-TV	Wichita	3	NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

MOUNTAIN and WEST			
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU-KHBC-TV			
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT. WORTH LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS SAN FRANCISCO



Why Monkey with the Metro...

The CHARLOTTE TV MARKET is First in the Southeast with 651,300 Homes*

Charlotte City Limits

Fables have persisted for years about how to judge a market's size by the Standard Metropolitan Area concept.

Savvy Monkeys see no metro, hear no metro, speak no metro — *because they know that it's the total TV Homes delivered that counts!*

Speaking of delivering, WBTV reaches 55.3% more TV Homes than Charlotte Station "B".**

* Television Magazine—1961

** ARB 1960 Coverage Study— Average Daily Total Homes Delivered



WBTV

CHANNEL 3 CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

* Television Magazine—1961

** ARB 1960 Coverage Study— Average Daily Total Homes Delivered

Tv may go the way of newspapers

Typical New York Times page carries ads of three airlines, seven haberdashers, and three restaurants, evidently all living together in harmony. Newspapers do not guarantee product protection; they limit it to what is practical for them



ls product protection ash-can bound?

:xit could result from near impossibility of keeping competitors ar apart without extreme sacrifice by stations, confusion for net

ast week, working under cloak d dagger wraps, an industry urce put the finishing touches on its oposed solution to the product pro- ction dilemma. (See box page 28.)

The pains taken to assemble this otocol point up the anxiety that has en caused by perpetuation of an institution which has its roots in radio days of yore.

The proposal substitutes "good business judgment" for any iron-clad protection stipulation, which is indicative of a feeling rampant among broadcasters that product protection as now practiced (or said to be practiced) ought to be junked posthaste.

Here's what's happened to date:

- At least one station group (Corinthian) has stated outright that it will not endeavor to protect network spot-carrier advertisers from spot advertisers on its stations. (It's "impossible," asserts spokesman from

Broadcasters perspire profusely over highly tricky product protection puzzle

Corinthian Broadcasting.)

- One network (NBC TV) has reduced from 15 minutes to 10 the length of protection it guarantees advertisers within its own programs and endeavors to extract from its affiliates.
- At least one network concedes it hasn't adequate staff to keep its affiliates fully informed of which products are to appear in which positions on participating programs.
- A number of stations, insisting they can't depend on the networks for sufficient information, have taken to monitoring the programs in an effort to get some idea of which products they should be protecting.
- Off-the-record spokesmen from all networks foresee limitation of whatever protection is offered in the future strictly to the category of the product actually aired (with plenty of advance notice as to what that product will be). Such a limitation would take the place of the current practice of multiple-category protection.

In keeping with these developments, the newly-created proposal for station policy toward product protection opens with the statement that guarantees of 15-30 minutes separation between competing products' commercials no longer are practical or possible. Nevertheless, it does put forth station intention to provide "maximum product protection as a routine operating procedure."

Top priority for protection unde this suggested policy would go to a nouncement advertisers and thos program advertisers (national, ne work, and local) who utilize fu sponsorship or conventional alte nate-week sponsorship. Crossplugs i alternate-week programs would n be included among the protectio eligibles.

As for network programs sold o a participating basis, the statio would not take protection respons bility under this suggested polic Yet, "within the limits of good bus ness judgment," stations would a tempt to provide all advertisers wit as much protection as possible.

And, finally, where product sep ration is to be furnished, it would h confined to the particular produ being advertised, as opposed to th broad classification into which th product falls. For example, a so drink would not necessarily be pr tected from a beer.

While this proposal is set up as guide for stations, industry source agree product protection constitute a substantial, though not so exte sive, impediment for the network Network salesmen are hard put t keep track of which product types a ready are represented in the spot ca riers, on which dates, in which pos tions in order to know what they ca sell to new advertisers.

And the advertiser practice of las minute switches among their mult product lists makes it difficult for th networks to keep themselves an their affiliates informed of whi products will be plugged, and which position, on a given progra That network problem becomes a st tion problem when affiliates receiv time orders to the effect that the must protect "Coffee, Post cereal Jello, Birdseye products. Minute pro ucts, SOS, or any of the other pro ucts made by General Foods." as th wording ran on an actual order.

A spokesman for the network sen ing out the above-described time o der admitted that it's unfortunat and attributed it in part to unde staffing at his office. He said the st tion that gets such an order has ever right to demand more specific info mation from the net.

Proposes an escape route for stations

Anonymous source assembles four-point approach to the product protection problem, eliminating network participation sponsorships from the guarantees

For many obvious reasons, it is no longer practical or possible for television stations to "guarantee" 15-30 minute separation of commercials for competing products. The following is offered for your consideration as station policy.

1. WHOA-TV will make every effort to provide maximum product protection as a routine operating procedure.

2. It will be WHOA-TV's intent to provide such product protection for announcement advertisers and for those program advertisers (national, network and local) who employ full sponsorship or conventional alternate-week sponsorship. However, such protection will not apply to crossplugs in alternate-week programs.

3. While it will be WHOA-TV's endeavor to provide all advertisers, whether network originated or not, with as much product protection as possible (within the limits of good business judgment), WHOA-TV will not take responsibility for product protection in the case of network programs sold on a participating basis, or any other basis of network purchase except full sponsorship or conventional alternate-week sponsorship as described above.

4. Where the intent to provide product separation applies, protection will be confined to the particular product being advertised. Example: The advertiser of a hand soap will not necessarily be protected from a packaged wash soap or detergent - a soft drink from a beer. Protection will apply only to the specific product being advertised - not to the broad classification into which it falls.

By way of rebuttal, a sales executive of the station receiving the delinquent time orders asserted that contacting the net does little good, in terms of obtaining specific information far enough in advance. According to him, station people sometimes seek a solution through watching the program for a couple weeks to get the hang of the product lineup. "It's like some kind of detective game," was his sardonic assessment.

Networks hold the key to easing tensions caused by the product protection stipulations, and they have made moves in that direction. A couple of years ago, they maintained a protection span of half an hour before and after the program in which an advertiser appeared. More recently that period was reduced to 15 minutes, measured not from the program's start and finish, but from the commercial itself.

A further refinement instituted this year by NBC TV is reduction of the protection span to 10 minutes on either side of the period embraced by the commercial and billboard. Care is taken to keep commercial and billboard close together.

In addition, that network is moving toward limiting protection to the product which actually appears in the announcement. Its current practice is to grant the half-hour adverser protection for three categories, and the spot-carrier advertiser for two—to give them leeway in switching products to be aired. The other networks maintain a similar arrangement.

Extra hyper-tension in the product protection area stems from varying definitions of just what constitutes competition for a given product. The soap-detergent field is replete with this kind of debate, what with bar soaps for bath and laundry, powdered or liquid soaps for washing machines and dishes, pills for washing machines, and powdered or liquid all-purpose detergents and so forth. Determination of what competes with what is only part of the battle. There is "incompatibility" to be fished out. Cigarettes want protection from cough and upset stomach remedies. Tooth pastes steer clear of chewing gum. Foods don't want to be anywhere near a weight-reduction preparation such as Metrecal. Metrecal is tolerant of foods, but wishes protection from vitamin pills because its copy claims include reference to vitamins (and because its manufacturer, Meade, Johnson, also makes vitamin pills). Purveyors of soft sell commercials object to juxtaposition to announcements of the Ted Bates school of hard sell. And nobody wants to be next to Ex-Lax.

A further twist to the product protection problem arises in connection with less-than-three-station markets. After a network carefully sets up its schedule so that no product conflict occurs from one program to the next, along comes a station which shuffles the timing and carries programing from two networks. Thereby it creates new possibilities for conflict, entirely out of either network's control.

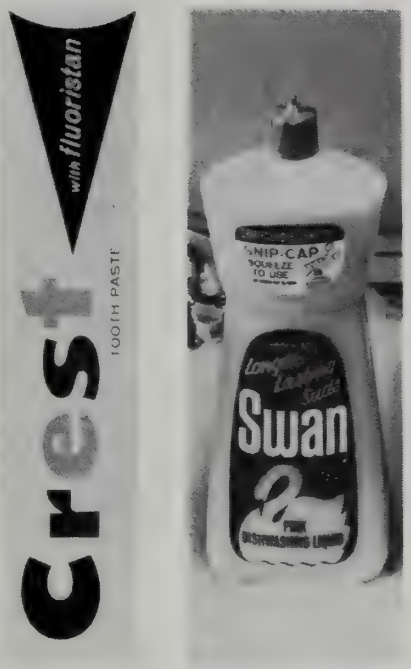
In pressing for relief from the ulcer-breeding anxieties of product protection, broadcast industry officials hasten to point out that advertisers can count on little if any such protection from the print media. They assert that a glance at any newspaper almost invariably will fall upon the advertisements of competitors on the same page or facing pages. While such may not be the case in magazines, they note that by flicking a few pages, one is certain to encounter competing advertisements within a matter of seconds.

Present-day broadcasters consider themselves, in a sense, victims of history. Product protection infiltrated during the heyday of network radio when one advertiser was responsible for an hour or half-hour, and held on to his slot for long periods of time.

And, as tv evolved, product protection made the transition smoothly since sponsorship arrangements initially were similar to those of network radio. But the spread of network spot carriers (well over 50% of nighttime net tv falls into this category), and diversification of products produced by parent companies have created an increasingly impassable road-block for product protection that makes any kind of economic

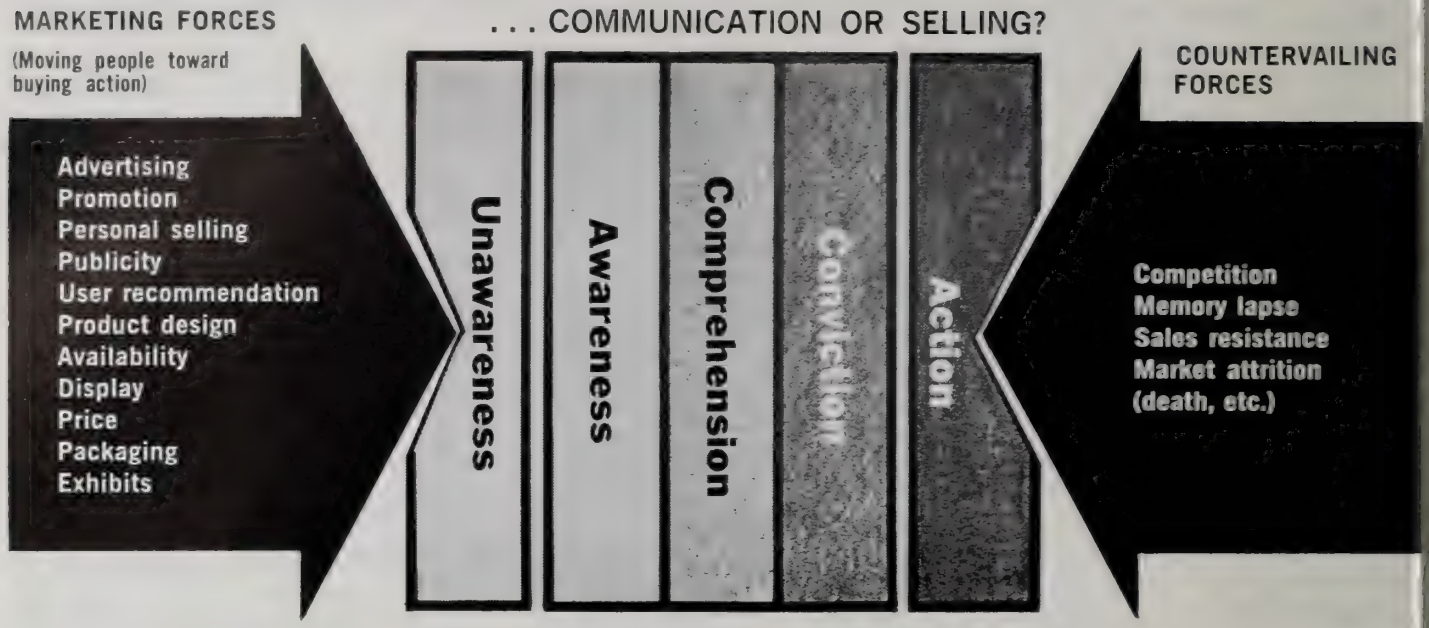
(*Please turn to page* 52)

Here is latest move toward co-existence



PACKAGE GOODS giants Procter & Gamble and Lever Brothers, who wouldn't be seen dead on the same nighttime network tv show even with unrelated products as of not so long ago, now are represented by Crest toothpaste and Liquid Swan, respectively, on *Frontier Circus* (CBS TV, Thurs. 7:30-8:30 EST). Industry observers see this as a breakthrough toward advertiser recognition of the infinite problems created by attempting to separate their diverse products on network spot carriers, and in adjacent spot advertising aired by net affiliates.

What is media's basic role? . . .



RADIO QUESTIONS 'PROJECT X'

Spokesmen for radio see ANA's 'Defining Advertising Goals' as fine in theory but in practice defend the measuring of direct link between advertising and sale

Last week SPONSOR took a long, thoughtful look at what, if anything, radio is doing, can do, plans to do, to research the communication measurements of advertising as detailed so provocatively in the ANA's "Project X" publication, "Defining Advertising Goals for Measured Advertising Results" (SPONSOR, 6 November).

Conclusion at week's end? A wealth of *Is* and *If*.

1. *Is* "Project X," which the ANA unwrapped early last month at its fall meeting in Hot Springs, Va., receiving the serious attention in broadcast circles that its top-echelon advocates expected?

2. *Is* its premise—that an advertising goal is a specific communications task rather than a marketing or sales task—a radical departure from established media thinking? Or *is* it simply part of an ideological textbook that the "practical" advertising man long ago dismissed as perceptive in theory but over-detailed in realistic application?

3. *Is* there a decided difference of opinion among advertisers, reps, agencies, and rating services as to what *should* be measured as well as what *can* be measured?

4. *Is* there a measurement gap (i.e., those unmeasured quantities between consumer unawareness and consumer action), especially in current research, as contended by the ANA?

5. *Is* the ANA testament likely to bring on a redefining of advertising principles and responsibilities, or simply, like many another theorizing tome, die on the vine?

Well . . .

1. *If* there has been any widespread interest, discussion or enthusiasm in the ANA study, aside from its initial impact at the ANA meeting, SPONSOR has not discovered them.

2. *If* the nation's leading adve tisers, as some ANA members antic pate, do start to respond (that is, a cept advertising as just one amon many marketing forces in the spe trum from product unawareness t direct buying action, and thus d mand that advertising's measureme be in terms of how well a specif communication task is accomplishe rather than in terms of sales), the radio lags behind tv in so-calle shades-of-gray research.

3. *If* the validity of ANA's go goes unchallenged (that goal being t determine the extent to which pe ple are *influenced* by advertising i stead of being content with measur ments that do little more than te how many people *are exposed* to particular advertisement), then ra dio, *if* it hopes to woo any sizeab national budgets, is going to have t research the knowledge, attitude, an behavior changes in its listeners th

it has done so infrequently, if at all, in recent years.

The disparity between radio's current measurement activity (and thinking) and ANA's marketing communications spectrum is most notably revealed by the remarks of RAB's president Kevin B. Sweeney to the Advertisers Club of Cincinnati on 22 November. Sweeney, while not commenting directly on ANA's "Project X," roundly scored what he calls the "type of information being piled up in huge mountains about aspects of advertising other than sales."

Citing radio as the "undisputed king of the sales effectiveness research field" because of its sizeable information on sales resulting from retail advertising, Sweeney asserted, in part, "Many national advertisers are being sold meaningless measurements of their advertising and have relatively little idea of what their dollars are buying in increased sales or increased share of the market. Most advertisers don't have the vaguest idea—with any degree of accuracy—of how many dollars come back when they spend their share of the $12 billion that American retailers and manufacturers invest in business stimulation."

"There are measurements of everything about much of national advertising," Sweeney said, "except what it produces. In fact it is doctrine in some advertising agencies that sales and national advertising are not closely inter-related." Concluding, Sweeney recommended an all-media, all-agency and all-advertiser effort to learn more about sales resulting from advertising and what can be done to improve the performance of advertising in producing direct sales.

This is in marked contrast to the ANA study recommendations. While the purpose of advertising, *ultimately*, says ANA, is to get action—*buying action*—the advertiser needs to know:

1. How many *more* people are *more acutely aware* of his brand or company name after being exposed to his advertising?

2. How many more people comprehend the features, advantages and benefits of the product because of the advertising?

3. How many more people are favorably disposed (rationally or emotionally) toward the purchase of the product?

And, finally,

4. How many *more* people have gone the whole route—taken action by asking for, or reaching for, the product?

That most advertising people are aware of the many factors contributing to a sale, says RAB's vice president, Miles David, is obvious; no intelligent advertising man is one-dimensional. But those who try to separate advertising from selling, he contends, are simply trying to get off the hook. "Any high level marketing man gives thought to these factors," he adds, "but when it comes to advertising he is primarily concerned with the role that advertising plays in actual sales. He, as all of us, is much more interested in shades of green than shades of gray."

Looking at both sides of the coin, Dr. Sydney Roslow of Pulse—while granting a sincere point of view on the part of ANA's Committee on the Corporate Management Approach to the Advertising Investment, the committee under whose auspices "Project X" was conducted—believes that far too many advertising people, when the chips are down, tend to hide behind the skirts of a "sales are down but that's not our fault" philosophy.

"But," says Dr. Roslow, "I don't perceive the controversy in 'Project X' that seems so obvious to many. After all, whatever can be measured ought to be measured, if in so doing we obtain useful material at a realistic cost. There is a tremendous fund of experience and technology available to advertisers for measur-

Measuring advertising's effect on sales from two viewpoints: radio and research



KEVIN SWEENEY, PRES., RAB

"Information is being piled up in huge mountains about aspects of advertising other than sales... many national advertisers are being sold meaningless measurements of their advertising and have little idea of what their dollars are buying in increased sales . . . let's learn more about sales resulting from advertising and improving performance of advertising in producing direct sales."



DR. SYDNEY ROSLOW, DIR., PULSE

"Whatever can be measured ought to be measured, if in so doing we obtain useful material at a realistic cost . . . there is a tremendous fund of experience and technology available to advertisers for measuring the content, attractiveness and memorability of advertising . . . there is no comparably matured system for relating sales to advertising . . . it may not be feasible for some time."

ing the content, the attractiveness and the memorability of advertising. As yet there exists no comparably matured system for relating sales results to advertising. Doubtless this can be developed; at what cost we do not know. It may be that for a long time to come it will not be feasible. But certainly we in research cannot consider our job complete as long as knowledge of the effectiveness of advertising remains inaccessible."

The problem of how to measure, when to measure, even what to measure, has plagued advertiser and medium alike since scientific approaches to advertising began. "Defining Advertising Goals," many reps contend, is neither new nor profound, and although it may, as a leisurely textbook, make top management more aware of the theoretical relationship between advertising and sales, it bogs down considerably for the advertising practitioner.

"Let's face it," one radio rep said unequivocally, "advertising sells. Repeat. *Advertising sells.* And when you're fighting tooth and nail to make radio a major consideration for top national advertisers either ignoring it, or using only supplementary budgets in it, you can't wallow for long in a lot of ifs, ands, and buts. You sell radio by showing how radio sells. As accurately but expediently as possible. This means *direct* measurement, not indirect."

Are there any *direct* measurements for the national advertiser in radio research today? The Radio Advertising Bureau thinks its "On Target" project may be a major breakthrough. The "On Target" technique, designed to measure specific customers for specific products at specific times, is currently being employed in test market research. Financed by RAB, "On Target" guides the purchase of time in test campaigns, determining where a product's potential audience is, and when; then zeroing in on it. To provide periodic measurement of the campaign's effectiveness, RAB also measures what happens to the advertiser's share of market (that is, his brand share) both during and after the campaign. From this test market research, along with specific presentations to advertisers in the top 100, RAB hopes to increase radio's national sales by 15% annually, or $30 million within eighteen months. It also believes that it will serve as a healthy answer to recent critics of radio's stress on local retail results as a guage for national advertisers.

Many broadcast experts are enthusiastic over the "On Target" technique. They contend that the measurement of an advertiser's market share in the midst of a specific radio campaign, as well as immediately after it, makes possible a straight-line correlation between advertising and sales. They maintain that direct action on the part of the consumer is quite reasonably ascertained without having to measure such superfluous intangibles as comprehension and conviction; thus cutting through the elaborate awareness-to-action spectrum; that is, determining *that* specific people buy because of specific advertising in a specific medium, rather than *how* and *when* they arrive at the mental disposition to buy.

How, then, does such a measurement fall short of ANA's requirements, since "Defining Advertising Goals" assumes, as do all advertising guides, that the purpose of advertising, ultimately, is to get action? A detailed study of the book indicates three precise gaps:

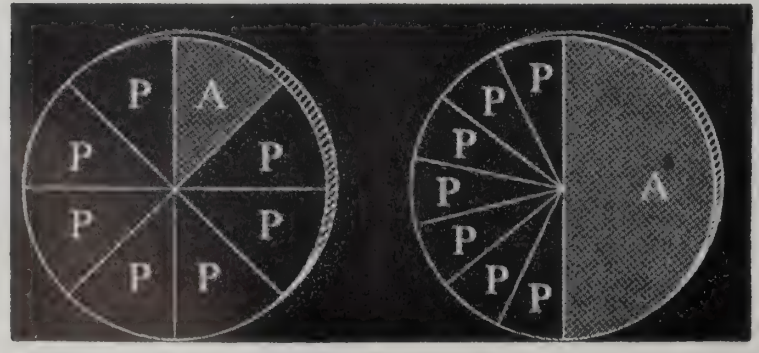
1. Those factors having a decided bearing on sales—product, point-of-purchase, packaging, price, publicity, promotion, personal selling — have been pre-supposed both equal and perfect. "Unless advertising is the dominant marketing force, outweighing all others," says ANA, "it is difficult to establish a positive relationship between volume of advertising and volume of sales."

2. Measuring people's exposure to advertising does not fulfill today's increased demands. It need not be replaced; it needs only to be supplemented by another dimension—research into what happens when people read, view, listen to advertising messages, thus guiding management to a more productive, more profitable advertising.

3. The majority of national advertisers employs more than one medium; a cigarette's sale cannot be measured like a department store's sale. The toy manufacturer's goal is not commensurate with the soap manufacturer's. "The use of adver-

(*Please turn to page* 54)

When are sales an ad yardstick?



In this ANA exhibit of the marketing dollar, the "A" represents advertising expenditure, the "P's" point-of-purchase, packaging, personal selling, promotion, publicity, and price. Advertising may represent a few pennies of the marketing dollar (l), or be the dominant marketing force (r). Unless it is the dominant marketing force, says ANA, it is difficult to establish a positive relationship between volume of advertising and of sales.

Len Matthews' two heads

Top Leo Burnett executive refers to himself in those terms because his radio/tv, media responsibilities encompass both agency operations and administrative functions

CHICAGO

A 13-year rise from research analyst to executive vice president in charge of broadcasting, media, and administration—with important stops in between—is the notable track record of Leonard S. Matthews of the Leon Burnett Co. The course of his career has kept pace with the agency's growth, which is also a notable track record.

When Matthews joined Burnett's research department in 1948, the agency was billing at the rate of $14 million. For 1961, Burnett's billing is estimated at more than $130 million.

During Len Matthews tenure at Leo Burnett, his responsibilities have spanned a gamut of activity, leading eventually to more complex involvements with media and marketing.

Today, as executive vice president in charge etc., Matthews refers to himself as "the only two-headed man in the agency," because his responsibilities encompass both agency operation and administration.

In administration, Len Matthews reports to Philip H. Schaff, chairman of the finance committee—the new executive arm handling financial and economic aspects of the agency.

The four operating divisions of the agency—turning out the product, advertising—are: creative services, client services, marketing services, and the broadcasting and media division (which includes media, programing, and the broadcast business department). Of these four divisions, Matthews is involved with all but creative services. Burnett's branch offices in Detroit, Hollywood, and New York, devoted primarily to broadcast activities, report directly to Matthews. On this, the operating side of the agency, Matthews reports to Edward M. Thiele, who became president of Burnett in the October reorganization.

Of the relationship between marketing and media, Matthews says that,



TYPICAL posture for Matthews is phone to ear. The exec. v.p. for broadcasting, media, and administration has risen fast since he joined Leo Burnett's research department back in 1948

to be most effective, it must be "close." He declares that today's average marketing man is not creative—that he's still manufacturing-oriented, without a consumer point of view and the know-how to achieve it. Advertising agencies can solve this general bottleneck, he says, because they can offer an objective, outside viewpoint, plus experience acquired from work for other clients in other industries.

Commenting on the marketing approach at Burnett, Matthews says:

"The creation of outstanding, compelling, selling copy is still the principal job we do and the primary job that our clients expect. But we know



COORDINATING operations and administrative duties, Matthews (l) is shown with Edward M. Thiele, Leo Burnett president (c), and Philip H. Schaff, Jr., chairman of the finance committee. In addition to media experience, Matthews spent four years on account work, headed up Toni grou

that you don't create selling copy in a factual and marketing vacuum, and that art director's awards and high readership ratings are not worth a damn if the Nielsen is down.

"So, in the history of Burnett, we have tried to keep our feet firmly planted on some kind of marketing concept. In the early days of the agency, the watchwords were, 'you plan the sale when you plan the ad.' I think this is a pretty good marketing concept, in an oversimplified way. We've gotten a lot more scientific today, but without letting our scientific approach get in the way of creativity and judgment."

The Burnett approach to creative marketing consists of a highly organized, systematic approach to problem solving, which also acts as a marketing check list, Matthews explains. He claims that, although it's very simple to create and to understand, it is not simple to operate because it requires such concentrated thinking and a lot of decision making. These last two requirements, Matthews believes, are things which people ordinarily tend to side-step.

The first step in Burnett's creative marketing approach is the fact-finding phase, and consists of these elements:

- *Consumer attitudes* — what the consumer thinks about the product, brand, company, industry
- *Dealer attitudes*—what the dealer thinks about the product, brand, company, industry
- *Marketing facts* — quantitative facts about the market
- *Products facts*—facts about the product and the manufacturing process
- *Media facts* — your and your competitors' media history
- *Competitive advertising* — study of competitive themes and copy

At this point in the process, Matthews feels, many so-called marketing plans come to a complete standstill. "But it is here," he says, "where the decision-making starts and the strategy is determined."

From the fact-finding stage of Burnett's marketing approach, these strategies may evolve, depending on the need of the situation: creative strategy, media strategy, sales promotion strategy, spending strategy, product improvement strategy, package design strategy, test marketing strategy, and dealer strategy.

To make this plan work, Matthews emphasis is on one essential point: "It must have the active participation of *every* member of the agency product group, plus the client marketing people."

Here Matthews touches on a vital point—the key to a question frequently raised up and down Michigan Avenue and by savvy advertising men throughout the country: What makes the Burnett media department such a standout, and how does this agency consistently maintain superior performance by its media people?

Matthews feels that the answers lie in several simple facets of the media operation in conjunction with the agency's overall marketing philosophy. He says, "Not only are media people invited, but they are expected to participate in all phases of campaign and marketing development.

From the very beginning, media people are an integral part of the whole process, not merely informed after someone else has formulated the strategy."

Burnett's organization is based on the product group system. The product group is composed of the media supervisor and other key people especially assigned to the account, all working on the solution of marketing problems—all participating actively in strategy formulation.

"We try to instill in every member of the product group a deep sense of responsibility for selling the product," Matthews explains, "We want the media supervisor to be just as concerned with the rise and fall of the share figures on his accounts as the account executive or the brand manager."

Matthews explains that this modus operandi provides a single track to run on for all people concerned with an account who must work toward a common goal in executing the plan.

Another reason for the superior performance attributed to the Burnett media department, Matthews feels, is the fact that the media supervisor on each account is solely responsible for initiating media planning. No one else in the agency has his responsibility. The account executive may recommend, and vote on the final plan, but it is the media supervisor who must initiate media plans.

Because of the initiative required, Matthews feels that the calibre of people who welcome and need an independent creative environment are attracted to Burnett's media department.

"Media supervisors are considered advertising men first and media men second. At Burnett, media men have to be advertising men," says Matthews, "and almost any one of them could be an account executive."

One of the anomalies noted by admen of the advertising industry in Chicago is the tenacity with which timebuyers stick to Burnett. Almost every major agency has a training program for buyers, and shortly after training, the trainee is lured away by offers from other agencies and media representative companies. At Bur-

(*Please turn to page* 54)

WHO WILL REPLACE JACK?



Who will replace Jack Paar? It's a big 15 million dollar-per-year decision NBC TV must make, for the wrong star could easily jeopardize the show and destroy what started with Steve Allen on the *Tonight* show and was built up to its present peak by Paar. For months there has been speculation in the trade as to the selection: Johnny Carson, Steve Allen and Hugh Downs are the most prominent. But scores have been mentioned, from Mike Wallace with his *PM East* format through Sam Levenson.

Mort Werner, NBC TV's v.p. in charge of programing, was in Los Angeles at presstime, attending the NBC radio & tv affiliate annual convention, where the decision was being discussed with the tv station men. Queried as to whom was being considered, Werner was non-commital and said that "the announcement would be made sometime in December."

There was a rumor several weeks ago that NBC TV was secretly trying to buy Steve Allen's contract from ABC TV. But the most talked about personality has been Johnny Carson, whose successful 3:30-4 p.m. across-the-board show, *Who Do You Trust?*, has attracted a big daytime audience. The latest Nielsen NTI (September) gave his show a healthy 4.6, or 2,250,000 homes during the average minute. Carson has had meetings with NBC TV, but how far they got is unknown.

SPONSOR, taking a survey, asked a number of agency tv directors who buy the Paar show, off-the-record,

(*Please turn to page* 56)

Carson preferred by many agency tv directors



Johnny Carson



Steve Allen



Hugh Downs

WILL MACY'S DO IT AGAIN?

Store plans tv's first home furnishings show, which could launch trend, as it did with fashion telecasts

Another unique aspect is intention to syndicate the film for stores carrying the same merchandise line

Two tv firsts at one blow are on deck at Macy's, that bellwether of department store activities.

- Next fall the retail merchandising giant will air a filmed half-hour home furnishings show on tv in the New York market.
- That film will be designed for ready adaptation to other markets, and placed on the syndication block.

Observers of tv programing know of no previous foray into the home furnishings area. With the traditionally much-copied Macy's about to break the ice, it appears that a new tv program category is well on its way. (For evidence of the leadership Macy's furnished in establishing fashion shows as a virtual tv staple. see "Tv takes the fashion world by storm," SPONSOR, 3 April 1961).

Intention to syndicate the home furnishings film indicate that the new program category may even spread more widely than have fashion shows. since the production problems are out of the way. Of course fashion shows in turn could widen their appeal should syndication move into that field and negotiations currently are very much afoot there.

In explaining his company's plan to bring home furnishings to tv, John A. Blum, Macy's senior v.p. for sales promotion and public relations. points to the store's success with tv fashion shows, noting that the same principles should be applied to home furnishings.



Blum relates that Macy's initial tv fashion show (March, 1960) brought on unit sales of line-for-line copies of European originals three times greater than the previous year's level, and dollar sales were up four times with a better product mix.

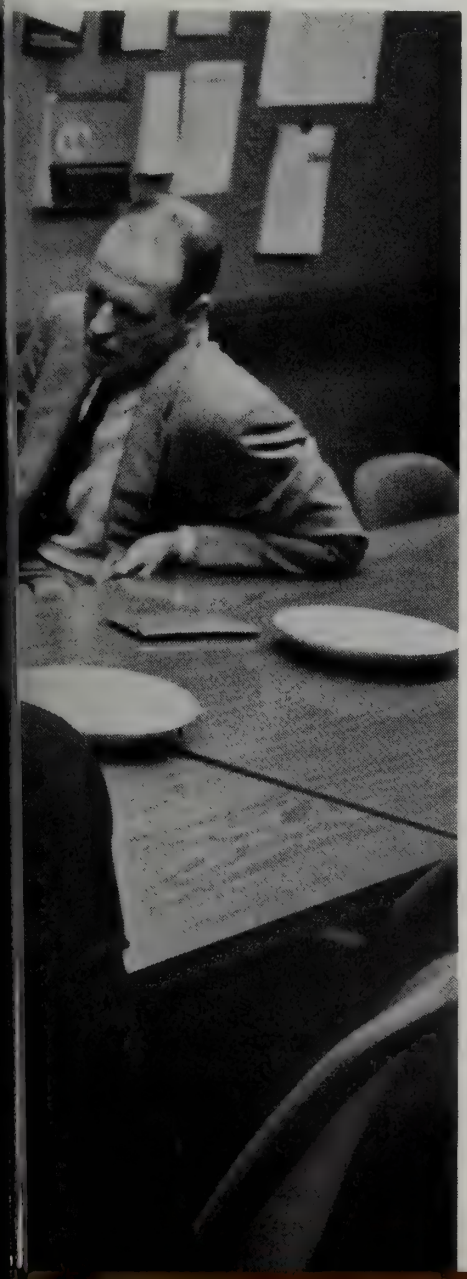
"Once these results were in, it was obvious that we had a successful new marketing technique on our hands, so we decided to continue on with it," explains Blum. "Since then, we have had three more successful fashion shows on tv . . . each pulling an audience of some one million homes in the metro New York area."

The home furnishings to be promoted in the upcoming Macy's tv film bear the over-all designation "Palazzo." Though each category of furnishing is produced by a different manufacturer, all are co-ordinated in design, simplifying the consumer's job of matching. Macy's brought about this new approach to home furnishings sales promotion about a year ago, having decided that the field could benefit a great deal from the coordination used in fashions.

Macy's did it once with fashions



STORE led the way in televised fashion show field (scene is from one of its programs), and now is on the way toward doing same for home furnishings. Half hour film, set for fall 1962 showing, will be syndicated



Since Macy's introduced Palazzo (18th century in feeling), the line has been taken on by more than 200 retailers in more than 170 markets. The syndicated film featuring Palazzo furnishings figures to be of interest throughout a growing lineup of stores.

Here's how Blum visualizes the Palazzo-tv relationship:

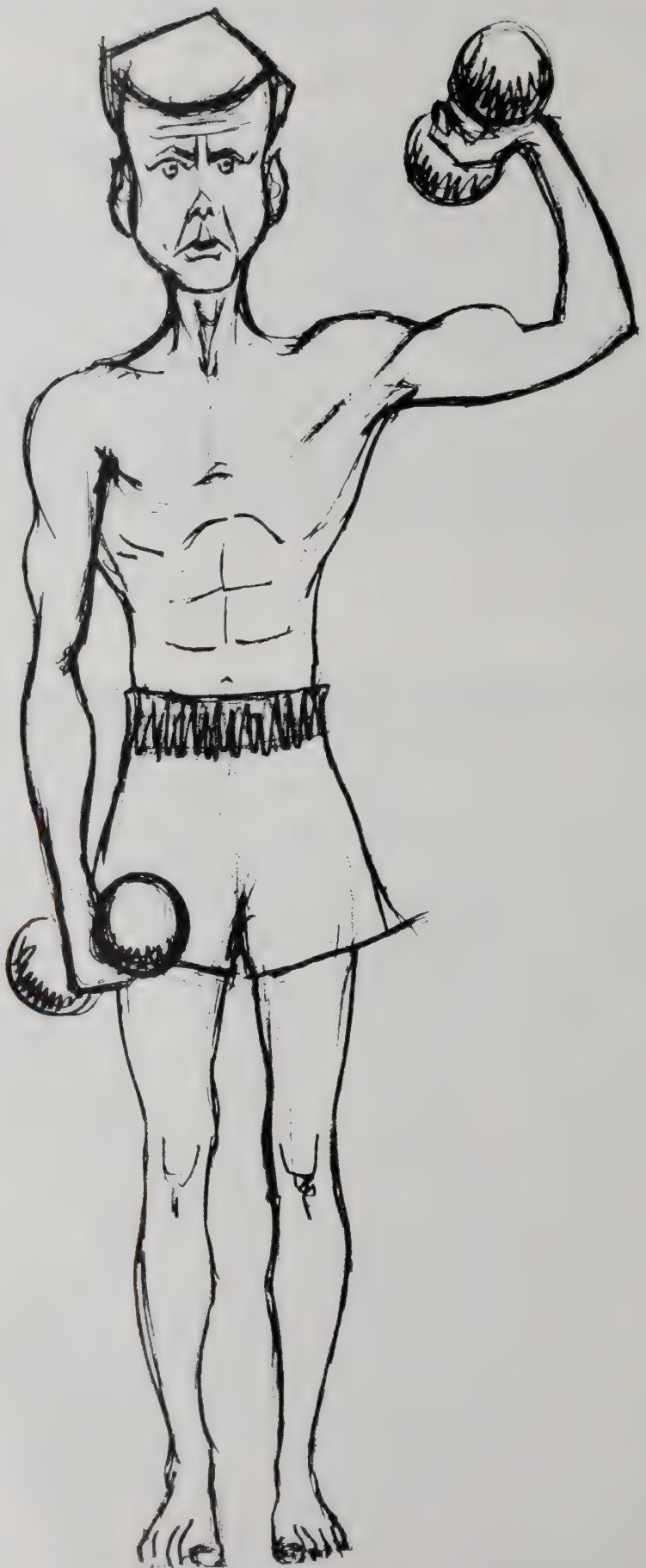
"Take Palazzo, with its best sellers and with newly designed merchandise for fall, 1962; put this home fashion news into a 30-minute tv production; add the kind of personalities who can speak with authority about home furnishings and who will help stimulate consumer interest in the show; put the full power of retail advertising, display and promotion behind the audience building effort; and you have something entirely new in home furnishings. . ."

Along with the television film, a New York presentation, to be sponsored by the New York Telephone Co., Macy's plans a tie-in with Medallian builders for display of the Palazzo furnishings in model homes and apartments. The builders are expected to add their efforts to the tv show audience-building campaign, as is the New York Telephone Co., the latter spurred on not only by its sponsorship of the show, but by prominent display of phone equipment in the room settings to be filmed, and in the model home exhibits.

Another interested party expected to add to the pitch for the show is General Electric in response to emphasis on good lighting. G.E. supplies lighting for Medallian homes.

This kind of arrangement for multiple tie-ins can readily be made on a market-by-market basis for buyers of a syndicated film, says Blum.

GATHERED AT TvB to go over home furnishings tv program scheduled for fall 1962 (l to r): Charles Vercelli, Macy's business ad mgr.; Morris Rosenblum, creative ad dir. of the department store; Howard Abrahams, TvB local sales v.p.; John Blum, senior v.p., sales promotion and public relations, Macy's. Backs to camera (l to r): Louis Sirota and Frank Merklein, both on TvB staff



YOU KNOW how President Kennedy feels about physical fitness, don't you? And who knows, we [illegible] even get a public service award from Washington for getting them back in shape'!

'Let's do something different, Charlie'

Maybe it was the fuss about "payola," but ask any timebuyer and he'll tell you: In recent years the glow of gift-giving has grown somewhat dimmer. And in hundreds of stations all around the country, there's considerable brain-storming going on, right about now, as broadcasters struggle to revive some of that luster. They're battling hard to come up with that something new, something different, something bright. And something inexpensive, maybe?

At radio station WEAK, located right smack in the heart of Waistland, O., things of course, are no different. And between WEAK's station manager, Charles Watts, and his promotion man, Harvey Hussel, memo's are flying.

What are they saying? Something like this, no doubt:

INTER-OFFICE MEMO
TO: Charles Watts
FROM: Harvey Hussel
Dear Charlie:
Have you taken a good look at the calendar, lately? Time marches on, boy, and if we're going to bring a little Yule cheer into the lives of our good friends, the timebuyers, we'd better get with it. Let's face it, with business the way it's been, who can afford hard feelings?

Harvey

INTER-OFFICE MEMO
TO: Harvey Hussel
FROM: Charles Watts
Dear Harvey:
What's your problem? Thought we settled the Xmas gift thing last year. All you have to do is order a batch of the same stuff we sent out last year, that's all. No sweat, Harv, no sweat at all. So get right on it, will you?

C. Watts

P.S. What's with this "Time Marches on" bit? That went off the air way back with "We the People." Ha-Ha.

INTER-OFFICE MEMO
TO: C. Watts
FROM: Harvey H.
Dear Charlie:
I've been thinking, Charlie. About those gifts, I mean. I'm not so sure now that what we sent last year is such a good idea after all. Don't get me wrong pal. That idea you had about getting them started on the road to good health was great, just great. The best thing I ever heard! When you got up there and said "The way people keep sending liquor you'd think there was some kind of a race on to see who can give them cirrhosis of the liver first, so let's do something good for the poor devils and send them something to build themselves up instead," man, I tell you, I was goose bumps all over. And all the time I was wrapping up the vitamin pills (those little apothecary jars were a smash, weren't they?), and those boxes of wheat germ, I was getting excited about the whole thing and thinking we've really hit upon something different for sure this time. But, geez, Charlie, when those three thank-you letters came, didn't you get the feeling something was missing? And that guy—what's his name—Doug something—Whistle, I think—what did he mean, surplus trade-outs? I really think we ought to give this some thought, boss. Why should we care about their personal health, anyway? It's the business we're interested in—right?

Harvey

INTER-OFFICE MEMO
TO: Hussel
FROM: C. W.
Good grief, Harv, what are you trying to do to me—give me problems I need like a hole in the head right now? Anyhow, you know how I feel about it, don't you? I explained the whole thing to you last year, but if it's gonna help get it through your noggin, I'll tell you again. A healthy timebuyer is a clear thinking buyer and a clear thinker isn't apt to pass up such a good bet as our station. Got it? O.K. then, now get to it and leave me alone. I'm too busy for this tripe.

Watts

P.S. Stop being so sensitive about wise-cracks. You know what passes for a sense of humor with these birds, don't you?

INTER-OFFICE MEMO
TO: C. W.
FROM: Hussel
O.K., O.K., I get it. The wheels are always turning, eh, Chuck? But I don't know, Charlie. I still can't shake the feeling we ought to ditch the health kick bit this year. With al those mice, men, and monkeys flying around up there. . . . What do you say we do something extra special this year? Something ornamental, with maybe a little bit of glamour? Especially for the girls. Have you noticed how big they're getting in the business, lately? I mean, every year there seems to be more and more women timebuyers, and heck, you know how girls are about those little feminine doodads? What do you say, Charlie?

Harvey

INTER-OFFICE MEMO
TO: Harvey
FROM: Watts
I'm listening.

C. W.

INTER-OFFICE MEMO
TO: C. Watts
FROM: H. H.
Well, I thought maybe the girls would like to have something you don't see around so much anymore like those bobbie-sox they used to wear all the time a few years back, remember? And, listen, Charlie, if we get them trimmed up with a little bit of fringe I think it would go over big with the Twisters. How does it sound to you, Charlie?

Harvey

INTER-OFFICE MEMO
TO: Hussel
FROM: Watts
The image, Harvey, you're getting away from the station image!

C. W.

INTER-OFFICE MEMO
TO: C. Watts
FROM: H. Hussel
How about running through the glasses routine again then? And just for a change maybe we could put the call letters inside the glass this time.

Harvey

INTER-OFFICE MEMO
TO: Hussel
FROM: Watts
I'm still listening.

Watts



'THE TOWER leans back, the little lid lifts up and out comes the melody, and you're back in business all over again'

INTER-OFFICE MEMO
TO: C. W.
FROM: H. H.
Say, here's something. Remember the old crooner, Rudy Vallee, and that song he was always singing—"My Time Is Your Time"? Well, why don't we get hold of some of his records and send them around? Get it, Charlie—my time is your time? All we'd have to do is make sure it says WEAK on the label. It's a natural. And just think of the money

(*Please turn to page* 56)

VIDEO TAPE is the shape of QUALITY TV commercials TODAY!

SCOTCH® BRAND LIVE-ACTION VIDEO PICTURES, SIMPLIFIES



"LIVE" LOOK! Extraordinary visual presence of "SCOTCH" Video Tape, in black and white or color, gives new dimension to product sales appeal, believability. Tape assures complete compatibility of picture source and picture (both electronic), prevents jitter, achieves greatly expanded gray scale from absolute black to pure white. Result -- commercials of unsurpassed quality.



INSTANTANEOUS SPECIAL EFFECTS! Wipes, dissolves, fades...pixies and giants...split-screen and dream sequences--you name it! You can matte person or product into different scenes, combine several images of the same person, photos, drawings, titles, cartoons, movies with live or tape. No waiting for the lab--"SCOTCH" Video Tape performs with ease and economy, instantly!

AND TAPE GIVES THESE ADDED ADVANTAGES! Immediate playback of commercials created on "SCOTCH" BRAND Video Tape is today's best insurance against fluffs—provides many other production advantages. In a matter of seconds, the producer, director, performers all know exactly the result of the latest take. They can immediately determine if the scene should stand or how precisely to improve it. Work schedules are uninterrupted, permit efficient scheduling of sets, talent, crews. Clients can see *and approve* new commercials on the spot, when enthusiasm is high. And, the many time- and money-saving advantages of video tape are yours, whether commercials are black and white or color. Either can be recorded on any roll of "SCOTCH" Live-Action Video Tape.

VIDEO TAPE MAKES TODAY'S BEST-SELLING PRODUCTION, COVERS THE COUNTRY!





EDITING'S EASIER! Multiple cameras permit on-the-spot video tape editing. Direct-cutting and splicing methods have improved. Now, out-of-sequence shooting, followed by tight electronic editing, has become routine. And you can mix tape, film, live, etc. Difficult shots can be re-used. Commercials can be lengthened, shortened, modified...quickly and economically!

TAPE COVERS...NET OR SPOT! Taped commercials can reach over 90% of any product's market. Complete tape facilities of each major network can deliver your message to 150-200 affiliated stations. Spot coverage is available coast-to-coast, in all major cities, and the number of markets reached by VTR-equipped stations continues to grow. At press time, the total was 127.

© 1961 3M Co.



GET THE FULL TAPE STORY!

Send your next storyboard to your nearby video tape producer for analysis—and a bid that will surprise you! For a free copy of the new brochure, "Techniques of Editing Video Tape," write Magnetic Products Division, Minnesota Mining and Manufacturing Company, Dept. MCK-121, St. Paul 6, Minn.

Magnetic Products Division 3M COMPANY

"SCOTCH" and the Plaid Design are reg. TM's of Minnesota Mining & Manufacturing Co., St. Paul 6, Minnesota. Export: 99 Park Avenue, New York, N.Y. In Canada: London, Ontario.

SPONSOR ASKS:

HOW MUCH DO YOU THINK MINOW CAN ACCOMPLISH?

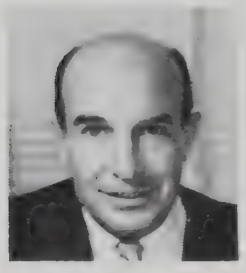
Those replying to this week's question are:

- **Nick Keesely,** Lennen & Newell, New York
- **Sidney Weiss,** Mogul Williams & Saylor, New York
- **Richard King,** KHCC&A, New York

Nick Keesely, *senior v.p. for radio/tv, Lennen & Newell, New York*

Everybody's asking the same question: How much can Newton Minow accomplish?

I would say at once, and I feel the entire television industry will agree,



A vast difference between "can" and "will"

that with his power, his prestige, and his undeniable sincerity, he can accomplish a great deal.

But how much Mr. Minow can accomplish is quite a different question from how much he *will* accomplish. He's in a new world—at least a world quite different from the one he knows. If Mr. Minow can slash through the underbrush of office bureaucracy with the same clean sickle that opened his direct approaches to programing, he may make the biggest contribution to our business since Lee De Forest.

There's no doubt there are changes in show standards. More important, there's no doubt that producers' attitudes toward shows are changing. And this is good. Criteria are stiffening—which is to say they are improving.

Mr. Minow is a lawyer and a realist. We've had too many lawyers who were merely lawyers. We've had too many lawyers who were primarily theorists—which is to say, day-dreamers. Mr. Minow has laid out his criticism where it can be measured. He's been specific. You can measure what he says against what the public is seeing. That is not only new, it is refreshing.

Furthermore, it is obvious that he has the courage of his convictions—something for which the FCC has not before been conspicuous. And it is just as obvious he will be impossible to fool or 'snow.' He *looks* at television. That's a hopeful sign right there. And his family is a family of television viewers. Also hopeful. At least the product that is being dissected is being screened.

Now the promise for improved programing service has some reality. Everyone has worked a little harder and come up with a product that's a little better. That's "quite a little better," as it turns out. Already the networks have scheduled more documentaries (e.g., "Eisenhower and The Presidency"); information programs (e.g., "East Is West"); cultural programs (e.g., "Life of Van Gogh"); news specials—and all in prime evening time.

And on the sheer entertainment side, we have added such fine quality programs as the *Dick Powell Show, Theatre 62, Mitch Miller,* and some good new situation comedies. There will be many others before the season is over; and to the skeptics all I can say is it shows progress that's healthy for the industry.

Mr. Minow didn't do that all by himself. It is a direct result of the quick percolation, through all the crevices of our complex business, of the Minow influence. It indicates he's being taken seriously; that he's being accepted as a man who believes what he says and who will *act.*

From my own position as head of a reasonably large Madison Avenue television operation, I've been belabored by my own friends with the same questions that bug Mr. Minow: Why aren't the programs better? Why is there so much violence? Does there *have* to be so much?

No, there does not. Violence—more often brutality—is the lazy writer's way out of plot problems. Reduction of violence is going to force writers, many of whom are quite spoiled, quite rich, quite seriously overpaid for mediocre labors, and often over-rated by their own producers—to dig harder for better stories. It will force them to implement character action by better motivation; to stop loafing, to stop stealing, and to begin once more to do some basic, hard-to-come-by inventing. Shaw called it "the dead lift of creating." Producers are aware of this. Some are, anyhow.

Television never got to the point where it wasn't worth turning on. There have always been fine shows—several every week—no matter how 'wasted' the main landscape might have appeared to more sensitive responses. But we were going downhill, we admit, and Minow put the brakes on. We needed to be stopped, to be shaken up a bit. This is true of any business, especially one this big, this public, this continuous. We just grew up too fast to fill out properly.

It's my personal hope that Mr. Minow's vacuum cleaner also gets into radio programing. The FCC might listen in on some of the "music for morons" and remind station owners that all the world's great music, all its popular light music, and all its "feather-weight" classics are available in albums. There is more to radio than guitars and the beat and the top 40 so-called hits.

Thank heaven that some of the more civic and show-minded radio stations are programed intelligently, but there are still too many station owners who should have this pointed out. For radio listeners complain—just as television viewers do. Nobody has a monopoly, and Mr. Minow has a big chance.

Sidney Matthew Weiss, *executive v.p., Mogul Williams & Saylor, New York*

Mr. Minow has already accomplished much of what he set out to do. He launched his campaign to

(*Please turn to page* 49)



in 1961 they turned...



to young adult radio

We certainly did it in 1961: increased our 1960 sales by 30%.

Chalked up the biggest ABC Radio year since 1956.

Yes, 1961 was the year that the Young Adult concept really came on and took hold.

1961 was the year that we aired more than 1500 hours of Young Adult programming.

We spent more for programming and sold more than 90 national advertisers on "Flair," "The Breakfast Club," News, Sports, Special Events.

1961 was the year that we broke the record; reached the biggest commercial audience in advertising history; 61,000,000 listeners for our exclusive coverage of the Patterson-Johansson fight.

1961 was the year that Young Adults and ABC Radio did each other a good turn.

A very good turn for you in '62. **ABC RADIO**

FIRST WITH YOUNG ADULTS

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Ted Robinson has been made an a/e at Gardner . . . Jack Levins assigned to Whitehall Laboratories at Bates . . . Norma Strassman of Chirurg & Cairns taking her vacation during the holidays . . . Nick Imbornone of SSC&B and wife Dorothy, who is with WNEW, celebrated their fifth anniversary at the Roosevelt Grill—they've been married five weeks. And those gossipers said it wouldn't last!

Ray Elbrook of Schwab, Beatty & Porter is an enthusiastic theater fan, and his comments are both knowing and pithy. Of an actor with a theaterish haircut, he remarked: "The best part he ever had was in his hair."

Marie Coleman, of Donahue & Coe, lunching at the Envoy Restaurant with reps, was asked if she wanted a little garlic with her dish. "There's no such thing as a little garlic," she told the waiter . . . Bob Carmody at SSC&B is busy buying 400 radio markets for S&H Green Stamps, which has gotten good results using radio exclusively . . . Mort Reiner of Hicks & Greist, at the Grinzing Restaurant, told everyone he was translating the complete works of Ted Green into Greek.

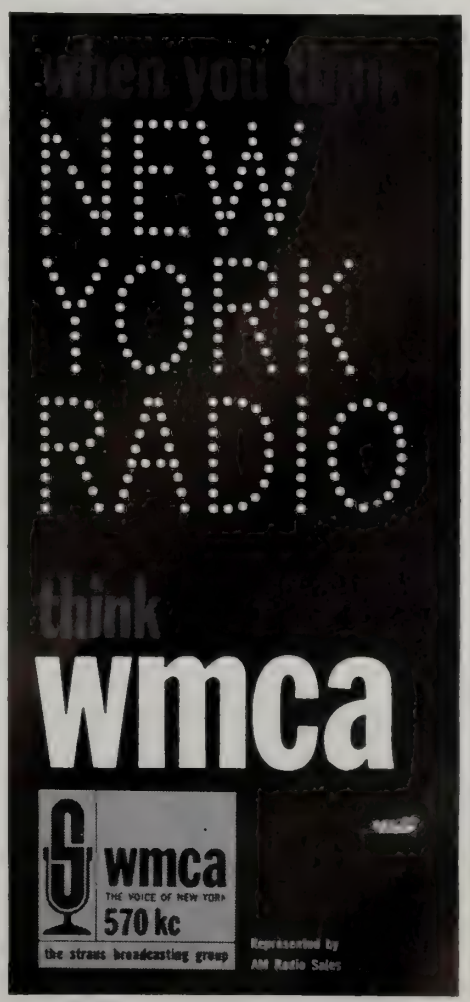


SANTA CLAUS took time out from his busy season up at the North Pole to visit Miami, as a guest of WINZ. He arrived by blimp and took part in a season-opening parade in Miami before going on the air for an hour's broadcast to the kiddies

Nita Nagler of Del Wood is moving into her new East side apartment with pet schnauzer, Jazzie, whose bite is worse than his bark . . . Lionel Schaen has been appointed mgr. of the timebuying dept. at LaRoche

(*Please turn to page* 46)





Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH

GET THE FACTS
FROM OUR
PERSPIRING REPS

H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD
J. M. BAISCH
Vice Pres. & Gen. Mgr.

NEW ORLEANS'
ONLY STATION
WITH MOVIES
EVERY NITE!
BUY
IT!

Represented nationally by Katz
WWL-TV
NEW ORLEANS

TIMEBUYER'S CORNER

(*Continued from page 45*

and Bob Cagliere made chief timebuyer and asst. to Humboldt Greig, v.p. in charge of broadcast media.

At the Pen & Pencil last week, a media director spoke of his anticipated appointment to v.p. Since his agency's major account has been waivering for some time, someone commented: "That's like having an outside stateroom on the Titanic."



Dorothy Glasser
of KHCC&A

Personality Capsule: Dorothy Glasser, one of the best known and respected buyers in the business, joined her present company, KHCC&A, two-and-a-half years ago, when it was formed as a result of a merger. Previously, Miss Glasser worked for several agencies in a variety of positions, including research asst. to a media director and asst. to an a/e.

She's an indefatigable worker, serving as buyer on more than 10 accounts. Among the clients she handles: Smith Brothers, Seabrook Farms, Roosevelt Raceway, Sofskin and Italian Lines.

At Reach, McClinton, a.e. Henry Nachman is acting as media supervisor on Isodine-International Latex. Bud Pfaff and Adam Shirey, formerly estimators, have been made buyers, handling Isodine and Playtex bras, respectively . . . Joe Hudack of W&L has a successful system for saving money on the kids at Christmas time: Get the toys out of the closet that you gave them three years ago—they don't remember them.



Joe Hudack
of Warwick & Legler

Rep Who's Who: Frank L. Boyle joined Robert E. Eastman in 1959. After rising to the post of manager of Eastman's Detroit office, Boyle moved to New York as a member of the sales staff here. In June, Boyle was elected secretary of the firm.

During the six years prior to joining Eastman, he worked with WJR, Detroit, the last four as local sales manager. Among the agencies he visits while on his rounds are B&B, JWT, Ellington, Donahue & Coe, Gumbinner, Gardener, K&E, and Morse-International.

Tom Flanagan, media director of Riedl & Freede, dining at Vincent & Neal's Hampton East, told a rep how he decides how much to spend on Christmas presents: "I divide my friends into two groups. Those I dislike, I spend five dollars on. Those I like, I spend two dollars on. After all, with those you like, it's the thought that counts."



How to deal with a Woman from Missouri

She may be from Missouri, but she is not from hunger. She has so many products to choose from nowadays that she only takes the ones she believes in.

That is a **fact** worth writing down.

Second fact: She will not necessarily believe you just because what you say is true. Nor even because you offer proof. You must also say it and prove it in a believable way.

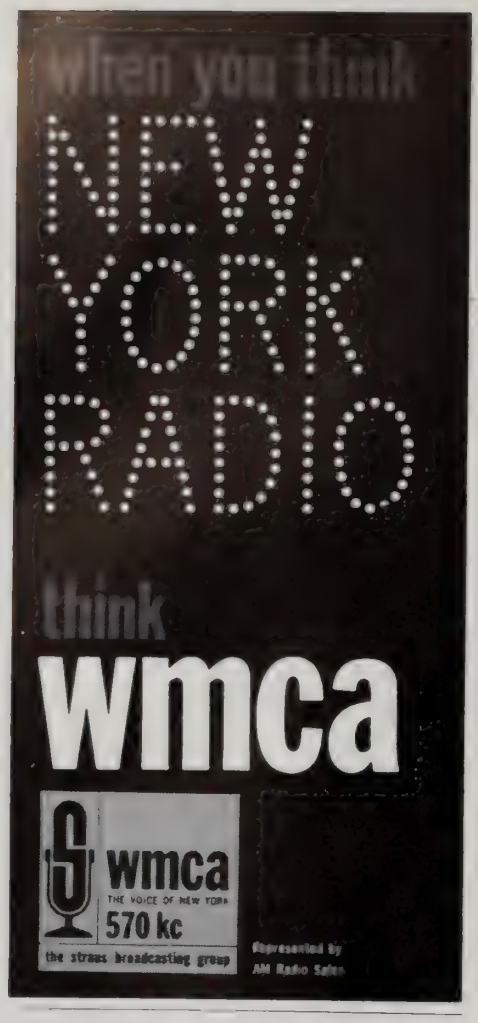
Third fact: She still may not believe you (or choose your product) if she doesn't like the way you talk—because she is a woman, and because she has a choice.

Final fact: If you don't believe this, you may be a Man from Missouri.

Talk to your wife.

Or better still, talk to an advertising agency that knows how to talk to your wife.

YOUNG & RUBICAM, Advertising



in ATLANTA

WAOK

Delivers the Basics!

Ratings

Number 1 in the Negro Pulse and in top 3 in the general Pulse and Hooper surveys.

Results

Fantastic case histories available on request covering getting and expanding distribution.

meRchandising

Trade mailers, displays plus WAOK's exclusive "COUNCIL OF WOMEN" for sampling, research, etc.

Cover Atlanta Better with WAOK

America's Most Powerful Full Time 24 Hour Negro Programming Station

For Details And Avails Contact Daren F. McGavren Co. or Stan Raymond — WAOK — Atlanta, Ga.

Sold in combination with WRMA, Montgomery, Ala

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive will test-market Heavy Gravity Ad detergent in a limited-market campaign which starts 1 January for 26 weeks. Time segments: day and fringe night minutes. Agency: Lennen & Newell. Buyer: Mike Moore.

American Home Products, New York, is going into 20 markets on behalf of Chef Boy-Ar-Dee for a six-month campaign which begins 2 January. Time segments: day and prime night. Agency: Young & Rubicam. Buyers: Ricky Sonnen and Jim Stack.

Cracker Jack, Chicago, selected minutes in late afternoon kid shows for a 13-week campaign in 11 markets. Agency: Leo Burnett, Chicago. Buyer: Bob Bentley.

Norwich Pharmacal has mapped a five-week promotion for Pepto-Bismol in some 35 markets. It begins 1 January, using night minutes and 20s. Agency: Benton & Bowles. Buyer: Bill Brett.

Procter & Gamble has schedules of day minutes in five markets for Duncan Hines mixes beginning the end of December and running through the P&G year. A day and night minute campaign for Comet starts 18 December. Agency: Compton. Buyer: Pierre Bennerup.

Warner-Lambert, Morris Plains, N. J., is going into 13 markets for Bromo-Seltzer 1 January for 17 weeks. Time segments: day and night minutes. Agency: BBDO. Buyer: Hal Davis.

P. Lorillard, New York, has lined up placements for Newport in 11 markets for a 10-week campaign which gets underway 1 January. Agency: Lennen & Newell. Buyer: Bob Kelly.

Pharmaco, Kenilworth, N. J., begins a test campaign in a few markets 1 January for Aspergum. Schedules of I.D.s and minutes run through the end of March. Agency: Brown & Crane. Buyer: Rosemarie Vitanza.

RADIO BUYS

Armour Fertilizer Works, Atlanta, has a mid-January start for a six-week campaign of farm programing in 20 markets. Time segments: minutes. Agency: Liller, Neal, Battle & Lindsey. Buyer: Pamela A. Tabberer.

Sperry & Hutchinson, New York, on behalf of S&H Green Stamps, will use 300-400 spots a week in 14 markets. The two-week flight starts 11 January. Time segments: day and night prime minutes and breaks. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Bob Carmody.

Oliver Corp., Chicago, will use farm time minutes in 10 markets starting 1 January for 52 weeks. Agency: Fuller & Smith & Ross.

SPONSOR ASKS

(*Continued from page* 42)

shake up the television industry, and whether by design or coincidence, the initial results have been felt in the somewhat upgraded programing of the current season.



Cutting down on mayhem for mayhem's sake

If, in the process of shaking up the industry, he's also managed to rattle a few dried-up bones of ancient contention, we ought to forgive his transgressions in the light of his positive achievements.

On the programing side, his not so subtle warnings of licensing harassments, and the extra-diligent scrutiny of the FCC have led to re-examination of programing philosophies on the part of all three networks.

Despite the continued display of violence on prime-time shows, we've seen unmistakable signs that the pendulum is swinging the other way. Mayhem for the sake of mayhem has become, almost imperceptibly at first, less onerous and distasteful — and briefer in the telling.

I think Mr. Minow's one-man crusade will eventually leave an indelible mark on the television industry. One very recent example points clearly to his influence. Two years ago, or even last year, a program called "Bus Stop" would never have encountered any difficulty with a story involving a monstrously immoral and ruthless teen-ager. The story—tasteless and sordid in the extreme—compounded its own felony by having as its star a "big name" in the rock and roll set. Several million teen-agers would surely be exposed to an hour of pointless brutality.

Although the show finally reached the home screen several weeks ago, it was shorn of several particularly violent sequences—the network, undoubtedly, had seen to that. But more significantly, the two sponsors withdrew support from that program.

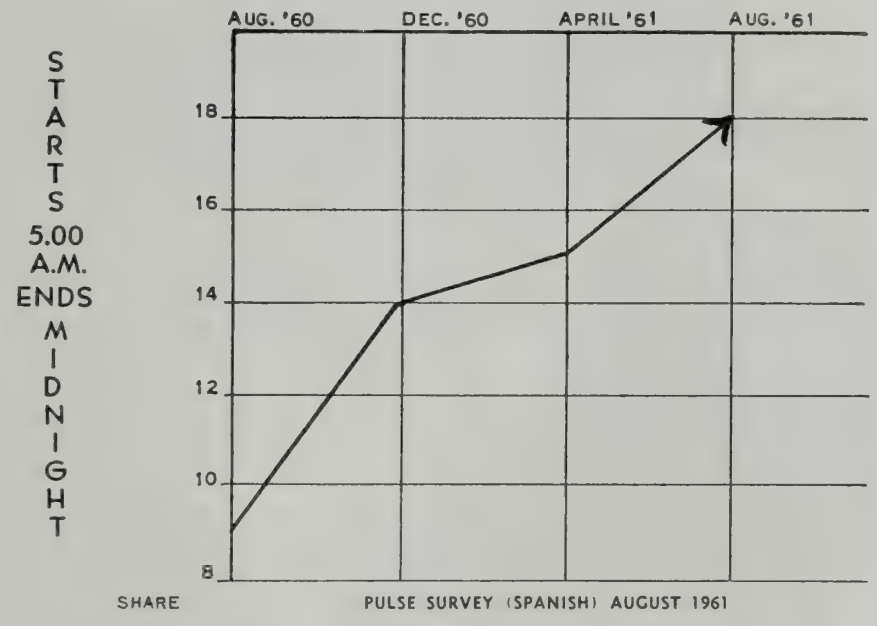
The increasingly evident signs of public responsibility on the part of network advertisers should be attributed—in part at least—to Mr.

(*Please turn to page* 52)

What a difference a year makes

Look at WBNX today!

Pulse rating has doubled



NO OTHER SPANISH RADIO IN NEW YORK CAN MAKE THAT STATEMENT

So cash in on this valuable market where programming brings results.

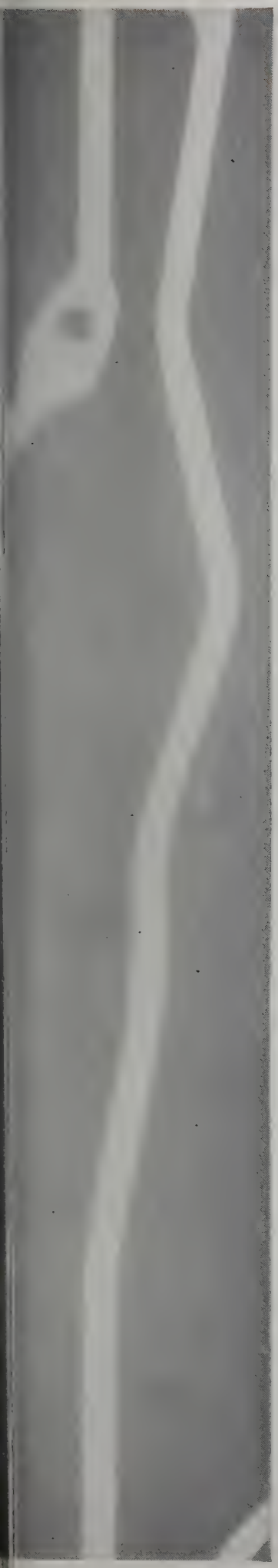
1380 ON EVERYONE'S DIAL

WBNX **560 5th Avenue** **N. Y. 36, N. Y.**
CI 5-1441

KBTV SCHEDULES 21½ HOURS OF COLOR WEEKLY

Denver's KBTV is now telecasting 21½ hours of local color programming every week. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.





Not yet in people... a printed circuit

It's a miracle in predictability . . . the printed circuit. In a few squiggles of metallic ink, you can compress all the myriad impulses and responses of a modern radio or TV set . . . and be certain that message output equals message input to an electronic eyelash.

But there's no way to predict how the *animate* circuit in people sitting in front of that radio or TV set will react, respond, record or relay to any input message.

This job requires a very special kind of *human* alternating current . . . a private wave length of understanding . . . between you and someone attuned to your personality. That's *The Personal Approach.* A good way to open people's eyes, ears, minds, hearts, and pocketbooks, too.

McCANN-ERICKSON, INC. • THE PERSONAL APPROACH

SPONSOR ASKS

(*Continued from page 49*)

Minow's campaign. It's not important for the moment to analyze the motives or rationale of the two sponsors involved in the aforementioned program. What matters is that positive action was demonstrated, an action that reached the public through newspaper reports (a mixed blessing, of course, since the publicity contributed to an increased audience for the show).

The programing is starting to improve; the quality of commercials is on the upswing; networks and advertisers are acutely conscious of the Minow-focused spotlight. If the FCC Chairman remains utterly silent for six months, he will have accomplished a commendable beginning.

If he continues his shake-up campaign of criticism and constructive suggestions, the ultimate result will be a fully matured and responsible television industry.

Richard King, *director, radio/tv department, KHCC&A, New York*

I think Minow can accomplish a great deal if he assumes the role of advocate rather than critic.

Criticism of tv programing, as of the weather, is as cliché as it is justified. Heaven knows, our programing structure is splattered with trash. We all know that, including the networks and sponsors who have the best of rating reasons for perpetuating bad programs.

Tv history has been filled with cultural failures when the culture has been matched against trash. The public—not the networks, not the sponsors—turned the dial the wrong way. Sniping won't change that fact of life unless, perhaps, Mr. Minow starts sniping at the public which *does*, after all, determine the broad programing decisions.

Let Mr. Minow be realistic. Government-owned tv across the seas has plenty of trash to its credit. So that is no answer (as BBC discovered



Inspiration rather than intervention

when its commercial competitor started broadcasting).

What is the answer? Let the FCC be inspirational for a change rather than critical. Let Mr. Minow ferret out the wealth of magnificent tv that also splatters our programing structure, praise it, encourage it, *lead* the industry in ways his powers permit.

Let Mr. Minow encourage (perhaps sponsor) new programing experiments—new, untapped sources of programing which might not be readily accessible to networks and stations. Let Mr. Minow work with better local programing sources. Let Mr. Minow encourage greater international programing exchanges in local stations, help them to develop conjunction with governmental bureaus abroad.

Government inspiration—not government intervention—is the road for Mr. Minow to follow. After all, the WPA cultural projects didn't result in an intellectual fascism in this country. Indeed, WPA was responsible for many important cultural contributions. So, too, could the FCC be under a leadership that's positive, not negative; constructive, not destructive.

PRODUCT PROTECTION

(*Continued from page 29*)

sense for broadcasters.

While broadcasters do acknowledge that some advertisers, notably Procter & Gamble, have shown understanding as regards the headaches spread by product protection, they do not anticipate much help from the advertiser-agency camp in any effort to eliminate or greatly curtail that institution. As one broadcaster put it, "They have a good thing going for them, and are in no hurry to relinquish it."

Elaborating on advertiser-agency attitude toward product protection, one network official stated with conviction that much tv buying is done with the blocking out of competition from large time-spans in mind. While this may be a healthy manifestation of the competitive spirit within the system as it now exists, and an added reason for the beneficiaries to cling to it, he feels it points up the need to alter that system.

Further, many broadcasters are convinced that often when agencies get after a station or network for so-called "violation" of product protection, there is an element of "showing off" to impress the client. They maintain that while reason often does prevail during discussion over alleged "violation," there are manifold instances of make-good demands entirely out of proportion to whatever damage may have been done to the "injured" commercial. One station man complained of "star chamber" proceedings, and threats of business withdrawal over the "impairment" to a network cigarette commercial caused by a cigar spot announcement some 12 minutes later.

A survey of officials from both sides of the fence indicates that negotiations over alleged product protection violations are conducted in a reasonable manner, for the most part. Borderline cases generally don't go beyond a warning, and if a flagrant violation turns up, reparations are forthcoming.

Nonetheless, inherent in the system are so many areas where conflicts and virtually insoluble problems can develop that to salvage countless man-hours all over the broadcast advertising lot, it would appear the time for a change is very much here.

Q. What **ONE SERVICE** can solve all my post-production problems?

A. **BONDED**, of course. Their Single Source Service handles everything — from print procurement to delivery of show prints on time.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO

A Division of
NOVO INDUSTRIAL CORP.

advertising being an economic waste, and advertising men being hucksters and hidden persuaders who influence people to buy things they don't need. But I've met their kind.

The fact is, Mike, I don't have a very exalted opinion of the teaching profession. It ought to be a noble occupation. But unfortunately, today it is clogged with hundreds of small-minded people who think it their duty to sneer at certain other Americans whose work they don't understand, and have no direct knowledge about.

They sneer at advertising, at television, at radio, at big business, at small business, at anything that smacks of mass communication, or mass consumption, or mass entertainment.

And Mike, watch out for them. Anytime you find a sneerer you'll find a little man, an outsider, someone who doesn't know.

A business for insiders

The reason I emphasize all this is because I think you'll begin to understand your father's business of advertising when you realize that he is very much of an "insider" in American life.

He's right in the middle of things, the main things. He's not sitting on the sidelines, but scrambling in the scrimmage.

For you see, Mike, the biggest and, by all odds, the most important activity of the American people is creating, making, selling, and buying products and services.

Everything else—and I mean everything, from teaching history in high school, to law and medicine and politics, and space capsules, and the Peace Corps—is really secondary. Because they all depend on how well the first things are done.

That's where your father comes in.

As an advertising man, his job is to stand half way down the line of creating, making, selling, and buying, and keep the traffic moving at maximum speed. He wouldn't be there if he wasn't an expert, and if his work didn't save everyone millions and millions of dollars.

Can he persuade people to "buy things they don't want"? Of course not. All he can do is to let them know, faster and more completely, about things they do want. All he can tell them is the good news they want to hear.

But this takes a lot of brains, and a lot of skill, and, like all other "inside" activities, a lot of guts and fight.

Actually, Mike, your father has one of the roughest, toughest, most intellectually demanding jobs to be found in any business, or in any profession, or in any science, or art.

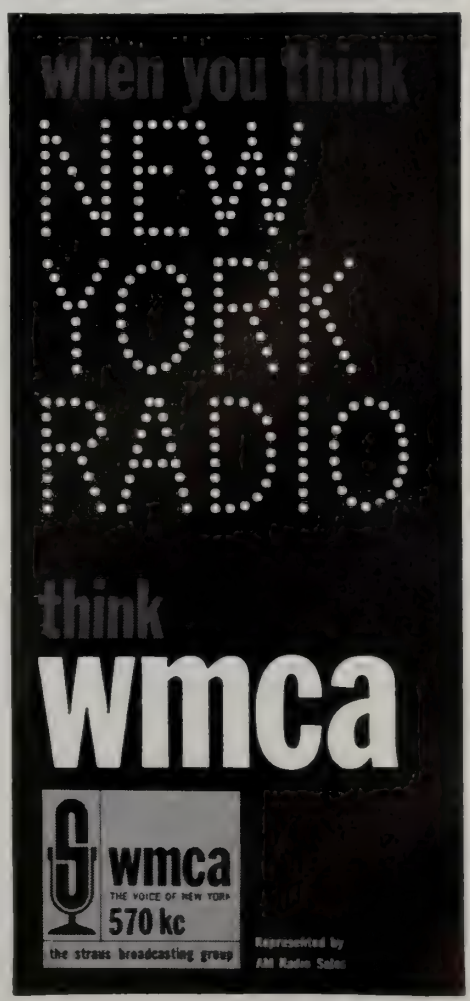
As an advertising man, he's expected to know something about almost everything—manufacturing and costs and business practices, and engineering, and sales operations and art and writing and tv and radio and newspapers and magazines, and psychology and sociology and creativity, and even a little about computers.

If you ever try to rummage through all those papers he brings home in his attaché case, you'll be staggered at what you see.

He's quite a guy, your old man. And I hope you'll learn to appreciate him. Is he perfect? Hell no. Sometimes he's a plain damn fool. Sometimes he does the damndest things.

But I'm fond of him all the same. Give him my best for Christmas. And my very best to you, too.





'PROJECT X'

(Continued from page 32)

using to achieve the wrapped-up, one-shot sale," ANA asserts, "is but a tiny fraction of total advertising and selling effort. All of the forces of marketing communication are brought together in a 'mix' or 'blend' to move the prospect step by step, even inch by inch, toward the ultimate goal of a *satisfied* customer."

The complications involved in both the theoretical and practical aspects of advertising measurement make it impossible to reflect all of the highways and byways of measurement thinking, whether in management, agency, rep, trade bureau, or research house. But in radio measurement, especially in the light of the "Project X" findings, we can at least examine, and so reflect upon, the basic approach to advertising's goal as it is practiced by radio researchers today and as it is commended to the advertiser by the ANA Corporate Management Approach committee. And that, in summary, is this:

Radio: *Advertising sells. We must make every attempt to measure advertising in terms of sales.*

ANA: *"Advertising's job purely and simply is to communicate, to a defined audience, information and a frame-of-mind that stimulates action. Advertising succeeds or fails depending on how well it communicates the desired information and attitudes to the right people at the right time at the right cost."*

LEN MATTHEWS

(Continued from page 35)

nett, this is not usually true. Although Burnett buyers are constantly offered good jobs from other sources, they choose to remain at Burnett.

Commenting on this, Matthews says with pardonable pride, "Out of the 40 to 45 media supervisors and buyers, only two or three of them are not Burnett trained, developed, and promoted in the department."

To promote media people to other agency posts, too, has always been the Burnett policy, which Matthews documents with these statistics: Promotion from within the media, marketing, and research departments to the account level averages about one man every 45 days. And, Matthews feels the media people refuse other offers in order to stay on to qualify for promotion within the agency.

Outside people are hired, explains Matthews, generally when specific experience not available from staff members is required. However those within the agency are given an opportunity to pitch for the job, too, Matthews points out.

Burnett has been using some new techniques recently to simplify some general broadcast problems, Matthews told SPONSOR.

The agency was among the first in the business to install an IBM random electronic data processing system, automating the flow between media and accounting, in the areas of estimating, billing, and paying. Matthews feels that clerical processes can be automated to great advantage, but the day has not arrived when machines can replace the human judgment required for decision making on media strategy.

For the past two years, Burnett has been working quietly and without fanfare with what the agency calls the Burnett Creative Research Workshop, a technique designed to remove the guesswork and reduce the gamble involved in buying new nighttime network shows. In the workshop, pilot films are pre-screened by a small sample of the target audience for each show. For instance, if young housewives and mothers are the prime market for the sponsor's product, 10 or 15 of them at a time, would be selected to serve on the screening panel. During their viewing, small electronic devices, operating on a principle similar to the lie detector, are strapped to their fingers, recording emotional reaction. At the same time, these panelists operate dials indicating favorable or unfavorable response. From this, results are compiled showing which reactions were positive, which were negative, and the degree of each.

Before Kellogg launched *Dennis the Menace*, the pilot was pretested through the Burnett Creative Research Workshop. Results indicated that the character of Dennis required some re-vamping. Mothers on the panel, while indicating favorable response to the pilot themselves, said they wouldn't allow their children to watch the show because of Dennis' disobedience. So Dennis was changed into a more acceptable type who would not set bad examples for child viewers.

In the first few months of the *Dennis the Menace* schedule, it was among the top 10 new shows of its season. Matthews feels that the success of *Dennis*, versus possible mediocrity, is due in large portion to the pre-testing in Burnett's Creative Workshop.

Helping to balance the odds for new network placement is vitally important to an agency that invested an estimated $40 million in network alone, this year, for such shows as these: *What's My Line?* for Allstate and Kellogg; *Lassie* and *The Donna Reed Show* for Campbell Soup; *The Bob Cummings Show*, and *Dennis the Menace* for Kellogg; *Doby Gillis*, *Rawhide*, and *Route 66* for Philip Morris, Marlboro, and Alpine; *Joey Bishop*, *Car 54 Where Are You?*, *The Real McCoys* and *Dick Van Dyke* for P&G; three specials this season for Motorola—*Carnegie Hall Salute to Jack Benny*, Bing Crosby Christmas special, and *The Power and the Glory*. Pillsbury and Green Giant and P&G sponsor extensive daytime network schedules. In sports, both Philip Morris and Chrysler carry extensive schedules and Chrysler participates in the Rose Bowl Game. The Blue and Grey Game, and the World's Series.

CITIES SERVICE OIL COMPANY SPONSORING 3 COLOR TV SPECIALS

It's Color TV for Cities Service Oil Company. This season they're sponsoring three color specials on NBC-TV. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

Philip Morris is the only national sponsor of National Football League games.

In addition, Burnett spent an estimated $20 million this year in tv spot placement, including Kellogg-owned programs, *Huckelberry Hound*, *Yogi Bear* and *Quick Draw McGraw*.

Of radio, Matthews points out that the reason it has not been used more this year is because of the nature of Burnett accounts. (Of the total $60 million air dollars, Burnett spent an estimated $6 million in radio.)

"The agency has no negative attitudes toward radio," he emphasizes, "we regard radio as a major advertising medium. At Burnett, we are dedicated to giving every medium *consideration* in our approach to media-marking problems. We have used radio in the past, and we expect to continue using it in the future."

Now, some biographical facts:

Transferring from Burnett's research to media department in 1949, Matthews started out as a space buyer, then became a timebuyer, and later, chief time-buyer. His first move from the media department was to the account level, in 1951. For a year he was account executive on Pure Oil, and later for Toni products, Prom and Viv. In 1954, he was promoted to supervisor of the Toni account. He was named vice president in charge of media in 1955, and simultaneously appointed a member of the plans board. In 1958, he was elected to the board of directors.

A year later he became vice president of the marketing services division, responsible for the marketing, media, and research departments. In mid-1961 his functions were increased to include the program and broadcast business departments, as well as administrative responsibility for the client service division. And in October, when the agency's management was re-structured, Matthews was elevated to his present post.

Such rapid ascent in an agency of Burnett's stature assumes even more remarkakle proportions considering that Matthews did not set out to enter the ad industry. His early aspiration was to become a surgeon, and in 1940, he enrolled at Indiana University where he studied pre-med for two years. World War II interrupted his medical studies, and Matthews enlisted in the U. S. Coast Guard as an apprentice seaman. Later he attended the Coast Guard Academy at New London, Conn., and his final assignment was executive officer of an LCI in the South Pacific.

A lifelong interest in advertising, however, motivated Matthews to major in marketing and advertising when he enrolled in Northwestern University after the war. While attending NU, Matthews arranged his class schedule so he could work part time in the presentation analysis department of A. C. Nielsen's Radio Index.

With a degree of Bachelor of Science in business administration, he entered the research department at Leo Burnett.

Matthews was born in Glendean, Ky., but spent most of his boyhood in Owensboro, a Kentucky town on the Ohio River. Today, at 39, Matthews looks as if he could be the protagonist in a tv Western. He has all the attributes necessary for wide public appeal. He's tall, considered handsome and wholesome, and has a youthful, slim physique. Although unassuming, he speaks in a direct manner, expressing himself quietly and articulately. Business and social acquantances say they have never known Matthews to raise his voice in anger, or lose his temper.

On the intellectual side, according to agency collegues, Matthews boyish appearance and engaging ways might belie his powers of intelligence. Friends describe him as having amazing mental capacity and a photographic mind; a man who, after one reading, can remember everything in the most statistical document. Matthews has also been called an advertising sophisticate, particularly in his approach to marketing and media.

In addition to his continuously strenuous schedule and his increasing responsibilities at Leo Burnett, Matthews has participated in the industry's professional activities. He is past chairman of the broadcast media committee of the 4A's, and is currently a member of the media relations committee of the 4A's board, and a director of the National Outdoor Advertising Bureau.

One of Matthews fellow-workers commented recently, "If the 4A's ever decided to nominate an emissary to promote 'Advertising's Image,' Len Matthews would be a natural for the job."

Experienced Time Buyer and Radio-TV Oriented Account Executive

Our growing agency in Ohio seeks a thoroughly experienced ad man to head our Radio-TV Department. Good background in package goods promotion, broadcast budgeting, market and station selection required. We also have opening for Account Executive to work with food and drug accounts using broadcast media extensively. Send full résumé with dates, names and places. These positions pay well to start and offer the usual and some unusual fringe benefits. Box 305.

LOCAL COLORCASTING NEARS 400 HOURS WEEKLY

An industry survey, reported in VARIETY, estimates that local colorcasting now runs close to 400 hours weekly. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

WHO WILL REPLACE

(*Continued from page 35*)

what personality they thought would pull the greatest audience. There was a strong preference for Carson for several reasons: 1) His proven appeal to women and housewives, on his ABC TV show; 2) Carson's type of comedy and entertainment is distinctly different from Paar's, and there would be a change of pace. A personality too much like Paar, it was felt, would create a basis for comparison for the audience, and this would be fatal to the program. An original, fresh star is needed; 3) Carson has heavy press support and is liked professionally and personally by many columnists. Paar, it was pointed out, would not have achieved such eminence at the beginning had it not been for the enthusiasm of the press.

Downs was not considered a good contender because they felt he was too identified by the audience as the second man on the show.

Several tv directors thought that Allen would best carry the show because he is a longstanding established personality. Allen, in the 7:30 Wednesday slot on ABC TV, has not fared well this season. The latest Nielsen NTI gave him an unspectacular 10.2, or 4,800,000 homes during the average minute. But the reasoning was that since he was able to make the *Tonight* show a success, he might be able to do it again.

Allen firmly secured the *Tonight* segment for NBC TV, from September 1954 to January 1957. After that he left to do his Sunday night show exclusively, and the period was filled for a while with various hosts, including the previously never-too-successful Jack Paar. This was followed by *America After Dark* with Jack Lescoulie hosting and feaurting night life throughout the country and newspaper columnists who covered that beat. A poor show, NBC placed Jack Paar in the slot in 1957 July, and the rest is television history. The latest Nielsen gave Paar a 6.8, or three million homes during the average minute. Whether anyone else can rack up that kind of rating in this time period remains to be seen.

Carson? Allen? Downs? A dark horse? It's a tough decision for programer Werner to make.

XMAS

(*Continued from page 39*)

we'd be saving this year. Get back to me right away on this will you, so that I can get started on it.

Harvey

INTER-OFFICE MEMO
TO: Harvey
FROM: Watts

You must be nuts, Harvey. You know the old boys at Faster, Richer, Colder & Hot won't like being reminded of their age! Some of them wouldn't be caught dead humming tunes from anything earlier than *My Fair Lady*.

C. W.

INTER-OFFICE MEMO
TO: C. W.
FROM: H. H.

If that's the rub, Charlie, we'll forget the records. Maybe we can do something else with the tune. A music box maybe. We'll do it up so pretty the timebuyers won't want to keep it out of their sight for a minute. Picture this, Charlie. Here's the guy's desk and right smack in the middle, right on top of his mess of papers, is this gold music box. (Maybe we'll put some hand decorated flowers on it, too.) Right on top of the box is a miniature replica of our new tower, big as life. And spelled out all over the tower, big as life, is WEAK.

And get this, here's your man sitting hunched over his desk trying to decide which station to buy. He's feeling real low, mind you. It's almost quitting time and he still hasn't made up his mind. If he decides to work late he's in hot water with the wife because he hadn't phoned about 9 a.m. to tell her he'd run into a snag and please don't put the roast on until 8 p.m. But it's too late for that. While he's sitting there trying to pull himself out of the doldrums, he absent-mindedly pokes his finger against the WEAK tower.

The tower leans back, the little lid lifts up and out comes the melody—My Time Is Your Time. Man, that's sweet music to him and—you've guessed it—you're in business.

Harv.

P.S. By the way, if you want to go whole hog we can have a little diamond stuck on the top of each tower. Sort of like a beam, you know.

INTER-OFFICE MEMO
TO: Hussel
FROM: Watts

You must have flipped your own lid, man. What do you think you're working for, a gold factory? This is a radio station, kid, a radio station, so get your feet back on the ground, will you. What do you want to do, get us both back in the mail room slitting envelopes?

C. W.

INTER-OFFICE MEMO
TO: C. W.
FROM: H. H.

Suppose we just send out some cards this year, Charlie, and maybe in the spring we can charter a boat and take them on down to the Suez Canal on a fishing excursion.

Harvey

INTER-OFFICE MEMO
TO: Harvey
FROM: Watts

Harv, here's what we'll do. We'll make some kind of a deal with Moonlight, the dairy we signed last week to send a container of yogurt to each of our buyers, once a day, for say, a month. By that time they'll have the habit and, Harv, I tell you, they'll thank us for it. This should make a hit with President Kennedy, too. You know how he feels about physical fitness, don't you? Who knows, maybe we'll even get a Public Service Award from Washington for it. Call Moonlight, Harvey, and get started on it.

Charlie

INTER-OFFICE MEMO
TO: C. W.
FROM: Harvey

Aren't you forgetting something, Charlie? You know what the problem is with yogurt, don't you? You told me yourself—until you taste it, you hate it. So how are you going to get them to taste it?

Harvey

INTER-OFFICE MEMO
TO: Harvey
FROM: Charlie

Dammit, man, do I have to do all your thinking for you? Just have the dairy do them up in some real fancy containers and stick an Old Grandma label on 'em, that's all. And oh yes, don't forget the call letters. So get with it, Harv. It's like you said, time marches on.

C. W.



Groucho sold it to me!

Groucho opens up any market! Take New York—when WPIX scheduled "The Best of Groucho" in a Monday-Friday strip, 11:00-11:30 P.M., advertisers snapped up all available commercial time before the program went on the air! ■ Current advertisers using "The Best of Groucho" to sell New York are: Bromo Quinine; Parker Pen; Miles One-A-Day; Alka-Seltzer; Coftabs; Duffy-Mott; Helene Curtis; Chesebrough-Ponds. ■ Use Groucho to sell whatever market you have in mind. Call NBC Films at CI 7-8300 in New York City for complete information.

FIND OUT FIRST-HAND WHY... **ADVERTISERS GO FOR GROUCHO ON** NBC FILMS

The Bravura Statistic Reaches (and Passes) Eastern Iowa

WMT Radio gets up 13% earlier than 47% of the stations of the U.S.A. and plays 23% louder (in barns) than 38% of the victrolas in the attics of 89% of ramblers built before 1929.

Less than 1% of Eastern Iowa radios tuned to WMT used UV-200 detector tubes in a recent survey. Exactly half of the variometers tested had loose connections. Not one regenerative receiver had a transmitting license.

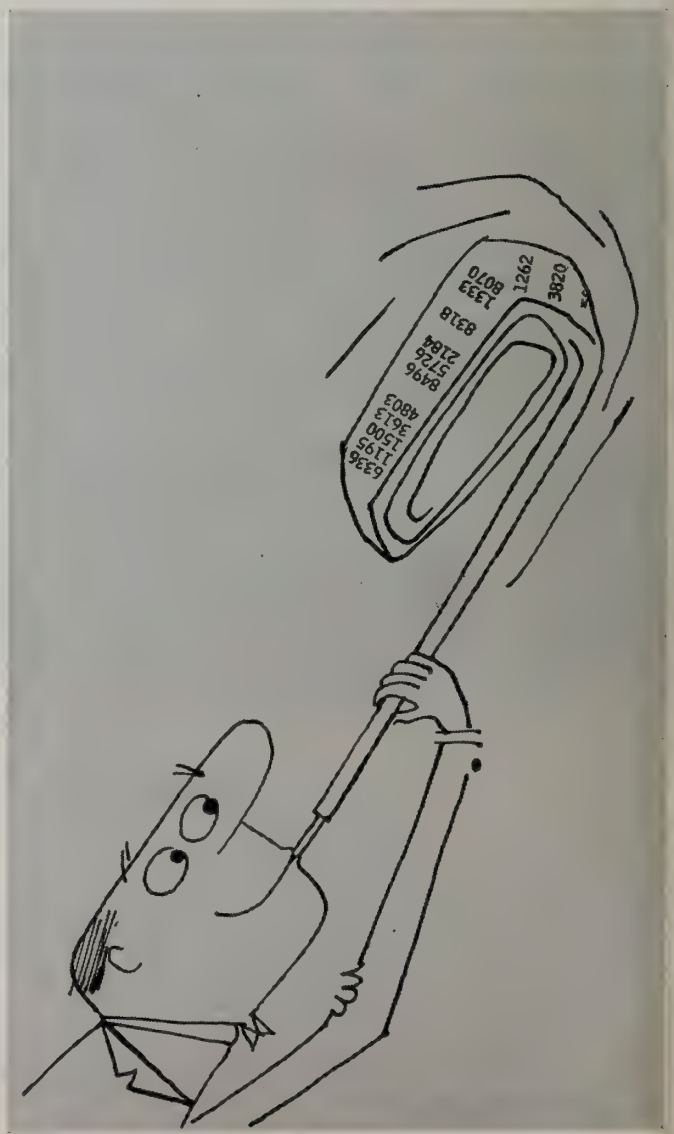
Three-fourths of the dogs in WMTland can't turn on a radio.

When it's midnight on Madison Avenue, it's 8.33% earlier in Cedar Rapids.

There are 7% more names on our mailing list than there were a year ago.

End of bravura. Some things don't reduce to numbers. WMT Radio is one of them (although, if pressed, we can play numbers as well as the next guy). Listeners in Eastern Iowa depend on WMT.

WMT. CBS Radio for Eastern Iowa.
Represented by the Katz Agency.
Affiliated with WMT-TV,
Cedar Rapids—Waterloo;
K-WMT, Fort Dodge;
WEBC, Duluth.



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

18 DECEMBER 1961
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The hottest rumor at the moment in this rumor-ridden city has FCC commissioner Frederick Ford changing his vote on network option time.

This is one of the whisper variety. It hasn't been printed anywhere, even on the "reliable sources" basis. In fact, even the whisperers fail to quote anybody.

Ford was one of three **voting last year to retain option time with a half-hour cut.** Interim commissioner King provided the fourth vote to retain that much option time. Minow's vote now substitutes for King, and there is **no doubt that he will vote to ban the practice.**

Thus, everything else being equal, a switch by Ford would make it 4-3 again in favor of option time. However, other rumors of much longer standing have had Cross shifting the other way. Therefore estimates were that the final tally would be 5-2 against option time. It is now believed, though, that as Ford goes, so will go Cross.

This is a crazy, mixed up situation—but only if the rumor about the Ford switch can be taken to be true. The basis for the story appears to be far from conclusive, not to say fragile. Those who whisper "watch Ford," **point only to the tenor of his question during last week's option time arguments before the FCC en banc.**

There is also the fact that the recent Ford speeches have veered sharply against strong FCC regulation of the broadcasting industry. Last year, and for a good part of this year, Ford sounded not unlike Minow, himself. Lately, however, he has **gone out of his way to point to the pitfalls of government dictation of programing, public tastes, etc.**

At this stage, the best that can be said is that the rumor is interesting with respect to option time, and time will tell. On the other hand, the change in Ford's position with respect to the scope of FCC regulation would appear to promise future problems for Minow. In most cases, and largely in the most important cases, **Minow needs and must have Ford's backing in order to carry the day for his ideas.**

At the request of the three tv networks, the FCC has postponed from 9 January to 23 January the date for the start of its en banc hearing to complete the program inquiry phase of the network study.

This is another, but very minor, delay in a proceeding which has been dragging along for years. The Commission completed all phases of its network study, except for programing, with the publication of the Barrow Report. The program study was held up again and again by long court cases to compel independent program packers to produce information they regarded as confidential and as of possible benefit to their competitors.

Rep. Dale Alford (D., Ark.) had more troubles than you could count with his House Small Business subcommittee hearings on radio-tv problems of small businessmen: he could get few to testify, and had to subpoena some of them.

Contrary to his expectation, independent program packagers didn't leap at the chance to testify. Ziv-United Artists wanted it known that it appeared only because of Alford's subpeona and **Alford conceded this fact.** John Mitchell of Screen Gems wasn't there at all, because they couldn't find him to hand him a subpoena.

(*Please turn to page* 61)

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

18 DECEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

The re-organization epidemic, after winding its way among other syndicators all year, has finally hit CBS Films.

CBS Films' chief Sam Cook Digges says it's a comparatively mild case, only realistically reflecting the current "softness of the domestic syndicated film market."

Offices will be closed in two of seven cities; Detroit activity will be consolidated into Chicago and Los Angeles sales into San Francisco's.

Remaining CBS Films offices are in New York, Atlanta, St. Louis, Dallas, and Boston.

Unaffected by the re-organization are CBS Films' other divisions, such as international, licensing, Terrytoons, and CBS Animation.

ITC's sales drive for Danger Man is capitalizing on an unusual circumstance: the show has a network record—yet still has 15 first-runs left.

Latest sales report is 63 markets, (For details, see WRAP UP, page 73.)

Economee, the re-run division of Ziv-UA, reports a 47% sales increase for 1961 over last year, thanks to income on 20 series.

Two big factors in the 1961 rise have been re-run sales of Highway Patrol and Sea Hunt, the latter still simultaneously in first-run. Respective saturation of the two series consists of 98% and 86% of U.S. tv markets.

Economee's military, science, and political shows have also been enjoying news headlines. These include I Led Three Lives, Man Into Space, Man and the Challenge, Science Fiction Theatre, Men of Annapolis, and West Point.

Note that Economee, formed back in 1954, is **one of the few separate re-run sales units still operating,** although several other syndicators have attempted to utilize the same organizational pattern.

Seven Arts is using increased sets-in-use as a selling point for its post-1950 Warner Brother feature films.

According to a special ARB study, the features got good ratings and shares and also increased time period sets-in-use in New York, Baltimore, Denver, and San Diego.

Here are **before-and-after figures on station ratings, shares, and total sets-in-use** in four cities.

In **New York,** WNBC-TV on Saturday increased from 7.3 rating and 18% share to 16.8 rating and 35% share, while total post-11:15 sets-in-use increased 20%, going from 39.9 to 47.9.

In **Baltimore,** WMAR-TV on Friday went from 3.7 (26%) to 14.4 (74%) while SIU rose 33%. Saturday findings were similar, with SIU up 20%.

On KLZ-TV, **Denver,** the Monday through Saturday strip went from 2.2 (10%) to 13.4 (59%) with SIU up 14%. The Friday-Saturday figures were even better, with SIU up 55%.

In **San Diego,** KOGO-TV Fridays at 7 p.m. ratings went from 10.0 (19.3%) to 24.7 (42%) while total SIU rose 12%. There were parallel figures for Sunday at 11 p.m. where SIU rose 14%.

Starting today, KHJ-TV, Los Angeles, will schedule a syndicated show at 12 noon that everyone else schedules at 11:15 p.m.

The show: P. M. East.

The rationale: viewing habits in Los Angeles are unique and there's actually twice the audience available there at noon than there is at 11 p.m.

Incidentally, WBC will consolidate and expand the nightly series early in February 1962. P. M. East becomes 90 minutes and P.M. West is being discontinued. They had originated from New York and San Francisco nightly since June, but now the whole show will originate from New York.

A factor leading up to the consolidation was the **enormous technical difficulty of trafficking two shows daily on tape from cities at opposite ends of the country** —the first time such a tape syndication feat had been attempted.

WASHINGTON WEEK

(*Continued from page* 59)

Nor did Alford appear to **make much progress in his effort to build a case.** He said he will try again, with more hearings later.

Minow didn't appear, though Alford wanted him. Nor did any other commissioner. Kenneth Cox, broadcast bureau chief, appeared for the FCC. Most of his testimony appeared to be aimed at giving the subcommittee facts and background material about the broadcasting and ad media-education it seemed to need rather desperately.

Cox was quite cool to suggestions that the **FCC might take it upon itself to make sure that small advertisers have access to prime tv time.** Some of the witnesses had contended that local and regional brands are frozen out of their own local stations—and hence sometimes out of their markets—by the ability of their national competitors to buy up all the best tv time.

Cox said the FCC has no legal power to tell a station that it must sell time to specific advertisers. Nor did he indicate that the FCC wants any such power. He noted that the FCC is considering banning option time, but **didn't hold out much hope that this would change the situation very much for small advertisers.** On the other hand, the film packagers said the option time plans they had already presented to the FCC would do the trick.

Another suggestion heard at the hearings would force the networks to give up a percentage of prime time to local advertisers. Still another would restrict networks to the role of program producers, would bar them from selling time to advertisers, and **would reserve this function for the stations.**

Kevin B. Sweeney appeared, but only as a salesman for radio. The president of RAB told the subcommittee that radio is a better medium for the small budget advertiser in any case. TvB president Norman E. Cash plumped just as hard for tv, but did get to the point of the hearings with his contention that small businessmen can find prime time available on local stations. He provided the subcommittee with **case histories of small businessmen with small budgets who became big businessmen through use of tv.**

The old Barrow Report recommendation that no one company, person, or other single interest should be permitted to own more than three stations in the top 25 markets has been revived.

That was the word of FCC broadcast bureau chief Kenneth Cox at the Alford hearings.

He said not only is the FCC giving the idea renewed consideration, but it can enter into contests for new stations on a case-by-case basis. By this he meant that when weighing qualifications of competing applicants, **ownership of that number or more could be held against a multiple owner.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

18 DECEMBER 1961
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Marion Harper, Jr. has lately been getting around the country with this main mission: new business.

Among the accounts he's sought to have meetings with are a couple at JWT, Kraft and Scott Paper.

If the Colgate and Lever brands of fluoride dentifrices ever get rolling, they won't find P&G's Crest asleep at the switch.

P&G's plans for Crest away back provided for just such a contingency—that is, the amount of tv weight to be added to counter the pressure from competitors.

The brand people at Lever are reported as not quite happy over the way their network tv properties are turning out in the ratings column this season.

For a couple seasons they were accustomed to having six shows among the top 20 and suddenly they're down to three.

And they can't be assuaged by pointing out what's been happening to P&G's average of hits and misses.

Puzzling New York agency media directors: why one of the big shops has become so accessible for the weaning away of junior media executives.

For many years this same shop has had a reputation as both a breeding ground for top men and a place where it took an irresistable offer to lure the man away.

Medium and small types of accounts keep trying to induce agencies that are invited to solicit their business to waive the commissions on programing.

It's usually the last thing brought up when the client and agency get down to polishing off an agreement.

An agency with a lot of other network tv business has no other choice but to taboo the idea: **acceptance would jeopardize this other business in the shop**—unless the concession were made general.

As further seen from the agency management side: the talent commission covers a number of services for which the agency ought to but doesn't make specific charges. In the long run **one washes out the other.**

TVB and others may be missing a good bet by not updating for broad exposure much of the material it's turned out over the years.

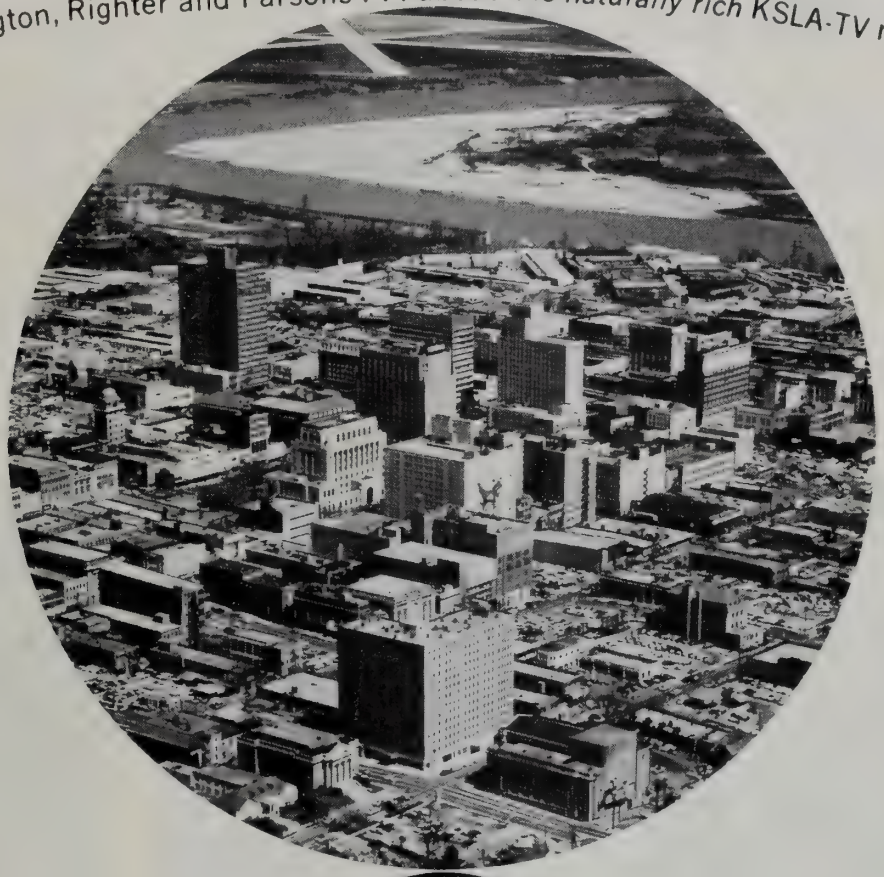
There's a **new generation of prospects coming into places of influence** to whom a lot of this might be quite new.

Young, aggressive agency researchers learn after a certain amount of mental anguish to exercise restraint in advancing their thinking about programing to giant clients.

Why they must tread softly: such clients are extremely sensitive about anyone from the outside questioning preconceptions in an area **which has become almost sacred.**

However, what these keepers of the preconception will accept is a different media approach if it can be supported by **a sound statistical story.**

NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich KSLA-TV market.*





KSLA-TV SHREVEPORT, LOUISIANA

SPONSOR WEEK WRAP-UP

Regional promotion

(Continued from page 10, col. 1)

34 of 49 ready-to-eat cereals had such market share differentials.

On particular sizes of these items the differences were even greater. Sixteen of 30 dentifrice items, 63 of 69 packaged detergents, and 44 of 59 cereals had 2-to-1 area differentials of market share.

Nielsen stressed the importance of dividing up geographic areas of responsibility, obtaining detailed statistics, and striving to attain achievable promotional goals.

Advertisers

The H. J. Heinz Company has unusual strategy plans in two marketing areas.

Company has chosen an outside agency, Hicks & Greist, to do a special test promotion for soups while Maxon remains the official Heinz agency. (H&G is asking for minute availabilities in kids shows).

A joint promotion effort with General Foods is also on the Heinz agenda. The gimmick—a series of quick and tasty 20-minute casserole or skillet meals made from a single basic recipe. Some 68 commercials on eight Heinz NBC TV daytime



EVEN COMPETITORS turned out with a smile to help celebrate the power increase at WESC, Greenville, S. C., from 5 to 10 kw. Station owner Robert A. Schmid, pres. of Broadcasting Co. of The Carolinas, and his wife are flanked by R. A. Jolley, pres. of WMRC, Inc., which owns WFBC (AM & TV), Greenville (I) and Walter Brown, pres., WSPA (AM & TV), Spartanburg



SPOT THE STARS contest at WSOC-TV, Charlotte, N. C., was won by Mrs. Ralph B. Williams. Here station personality Jimmy Kilgo happily hands over a check for $1,000



OLD NEWSBOY DAY, event run by the 'St. Louis Globe-Democrat' which turns over profits to children's agencies, is celebrated by Robert Hyland, KMOX v.p. and gen. mgr.

PROGRAM PROMOTION at WLWI (TV) Indianapolis, included giveaways to tv editors. Here "(Don't) Miss The Hathaways'" eyes one of her souvenirs—a tiny toy monkey



shows will promote the tie-in sale during January, February and March.

The details of Lestoil's network tv buy for its 1962 marketing plans were outlined at the year-end sales meeting in Bermuda.

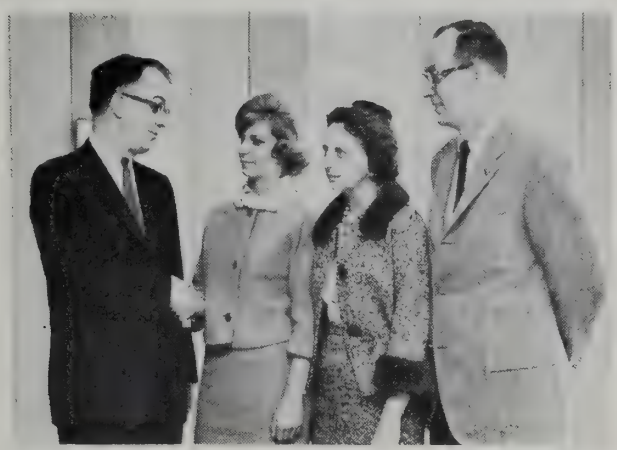
Of the total $7 million budget, $1.8 million will go to network, the first national push. Prime nighttime shows on ABC and NBC and five NBC daytime programs have been confirmed through May, 1962. Close to $4.5 million will stay in Lestoil's traditional medium, spot tv, and $500,000 has been set aside for print.

All Lestoil advertising is handled by Sackel-Jackson, Boston.

Campaigns: In its first stab at tv for Cherry Kijafa, **Browne Vintners'** (Lawrence C. Gumbinner) is concentrating in New York, Chicago and Miami in the pre-Christmas weeks. Its a humorous campaign, with actor Ken Harvey playing five Danish characters in the 60-second spot. Advertising director Irving Meisel predicts a growing interest in tv among imported wines . . . **Peter Paul,** pleased with its ABC TV advertising, will continue its sponsorship of "Ozzie and Harriet," "Maverick," and daytime shows next year. New on the horizon will be an expanded spot campaign in the east for its newest product, Chiffon, starting February . . . **QS Storage & Transfer Company,** local Memphis mover, is using spot tv in a very personal way. Salesmen make home calls timed to coincide with the spot announcements so they can say to prospects—"Just a second, let me show you what I'm talking about." . . . **The Chicago Currency Exchange Association** has launched its first local tv campaign to inform the public of its automobile license service. Schedules of 15 spots per week began 12 December and will run for three weeks . . . **Vick Chemical** is introducing its contribution to the delayed-action decongestant remedies, Tri-Span, with six nighttime

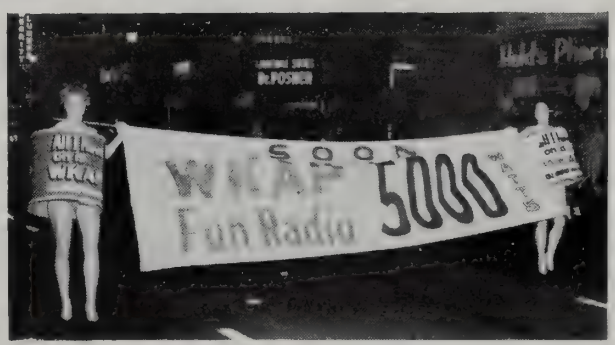


TWIST TACTICS—To stimulate interest in its on-the-air twist lessons, KFWB, Los Angeles, sent star June Wilkinson downtown with 'KFWB Twist Kits,' a real traffic-snarer



SCHOLARSHIP WINNER Lynn Golden is congratulated by Kenneth Cox, chief of the FCC broadcast bureau, at the fall meeting of the Maryland-D.C. Broadcasters Assn. Group's educational chairman Virginia Pate and president Robert B. Jones, Jr., look on with approval

NICE COVERAGE — WKAP, Allentown, Pa., will soon increase its signal from 1 kw to 5 kw. Drawing attention to the increase were two lovely models marching in a recent local parade, more eye-catching than even 100 press releases





FOR POSTERITY, print of ABC TV's 'Walk in My Shoes,' a study on the Negro American, is given to Library of Congress dir. Dr. Roy Basler (r) by ABC v.p. Alfred Beckman



PLATTER PRINCESSES from local high schools were backseat riders on bikes manned by WGH, Norfolk, d.j.'s. Occasion was Virginia's annual 'Oyster Bowl Parade.' Each d.j. had a contest before the parade and awarded winners the bikes for two

network shows and heavy spot coverage in the top 10 markets. An introductory high-frequency two-week spot schedule in the top 56 markets is also planned.

New v.p.: Sherwood Waldron at American Home Products.

PEOPLE ON THE MOVE:
Edwin J. Abeling to the newly-created post of research and development director at Peter Paul . . . **Ames Brown, Jr.,** to new post of assistant to the director of design, advertising and public relations at Container Corp. of America . . . **William G. Young** to general manager of retail sales at B. F. Goodrich . . . **Frank A. Holler** to assistant public relations director at Diamond National Corp.

Kudos: Bell & Howell was honored with the 1961 Chicago Commission on Human Relations award for outstanding contributions in human relations for its sponsorship of "Close-Up!" on ABC TV.

Station Transactions

Tom Bostic, sole owner of the Haltom Corp., has bought the Cascade Broadcasting Company which operates KIMA (AM & TV), Yakima, Wash., KEPR (AM & TV), Pasco, Wash., and KLEW-TV, Lewiston, Idaho.

Bostic, a past director of NAB, was chairman of the NAB Radio Board in 1960-61 and co-chairman of the 1960 convention. He's a vice-president of the Washington State Association of Broadcasters.

Sold: WMMT, McMinnville, Tenn., to Ogram Broadcasting Corp. by Regional Broadcasting Corp. for $92,500. Broker: Paul H. Chapman, Atlanta.

On the air: WPBS, the "Philadelphia Bulletin's" new radio station, signed on the air 15 December. The new outlet claims the distinction of being the only fm station in the greater Philadelphia area broadcasting 24 hours a day, seven days a week.

Agencies

A new agency, providing creative and counseling services for tv and radio has been formed by Robert C. Chase and is based in St. Louis.

Chase, who joined the radio-tv production staff at D'Arcy in 1956 and later served as assistant manager of the agency's regional marketing department, has produced and directed the filming of several spot campaigns since his resignation from the agency in June 1960.

A five-man executive committee has been appointed at Olian & Bronner, Chicago, to determine general agency policy.

Committee is composed of Bob Singer, senior v.p. and account supervisor, Elmer Silha, v.p. and account executive, Robert C. Bullen, v.p. and creative director, Robert

our clients are our best advertisements

In negotiating for broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. No lists are sent out; each sale is handled individually.

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Jack V. Harvey	William B. Ryan	Stanley Whitaker	Calif. Bank Bldg.
Joseph M. Sitrick	333 N. Michigan Ave.	Robert M. Baird	9441 Wilshire Blvd.
RCA Building	Chicago, Illinois	John G. Williams	Beverly Hills, Calif.
FEderal 3-9270	FInancial 6-6460	1102 Healey Bldg. JAckson 5-1576	CRestview 4-2770

MORE THAN 32½ HOURS OF COLOR EVERY WEEK ON WFGA-TV

Jacksonville's WFGA-TV now schedules more than 32½ hours of color programming weekly. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

WHEC-TV

NOW FULL-TIME In Rochester, N. Y.

It is with a feeling of great pride, together with a complete awareness of tremendous responsibility, that Station WHEC-TV has taken over full-time control of CHANNEL 10, Basic CBS in Rochester, N. Y., after an extremely pleasant share-time association with Station WVET-TV.

We at CHANNEL 10 (WHEC-TV) pledge to our ever-broadening audiences and our ever-growing group of sponsors that we will continue with renewed effort to maintain our present top position in the broad Rochester area that we serve.

WHEC-TV

FULL CHANNEL

10

CBS ROCHESTER N.Y.

Represented by **EVERETT McKINNEY, Inc.**

Berman, radio-tv director and account executive and Perry Thomas, account supervisor.

Agency appointments: P&G's Tide ($10-$11 million) to **Compton,** from Benton & Bowles and premium Duz ($2.5 million) to **Grey,** from Compton . . . Buitoni Foods (about $500,000) to **Kenyon & Eckhardt** . . . Fruit of the Loom ($1 million) to **Kenyon & Eckhardt** . . . Pakistan International Airlines ($350,000) to **Fuller & Smith & Ross** . . . Swift & Co., Chicago, to **Howard H. Monk** for its industrial chemicals, adhesives and gelatins . . . Chesty Foods, Terre Haute, to **Allen & Reynolds,** Omaha . . . U. S. Aviation Insurance Group to **Doremus & Co.** . . . Mead Johnson of Canada to **Kenyon & Eckhardt** for Pablum Infant Cereals, from McKim Advertising . . . Norcliff Laboratories, Fairfield, Conn., to **Kastor, Hilton, Chesley, Clifford & Atherton** for Albolene cream, Ora denture products, feminine hygiene products and Yodora deodorant and to **Street & Finney** for its parasiticide and fungicides and Utol antibiotic cream . . . Isodine Pharmacal Corp., to **Grey Advertising** for a new test brand . . . P&G has assigned agencies for two new test products. Pampers, a disposable diaper, to **Benton & Bowles** and Pert, a new shampoo, to **Grey** . . . Robbins Floor Products to **Tucker Wayne.**

New v.p.'s: Arthur J. Donnelly at Buchen Advertising . . . **James Pat Sweeney** at Campbell-Mithun to handle the recently-acquired Admiral account . . . **Oliver Barbour** at Ogilvy, Benson & Mather . . . **Tom De Huff** at Cunningham & Walsh . . . **Robert Jordan** at Dancer-Fitzgerald-Sample . . . **L. T. Steele** named executive v.p. at Benton & Bowles.

PEOPLE ON THE MOVE:
Victor P. Mangini and **Rodger Ludgin** to account executives at Leo Burnett, Chicago . . . **Thomas F. Madigan,** NBC nighttime programs manager, to Ted Bates as director of programing . . . **Eileen Conefrey** to personnel manager at Ted Bates . . . **Jack K. Carver** to account executive at Lennen & Newell . . . **John F. Foley** to manager of the research department at MacManus, John & Adams . . . **Derrik Van Nimwegen** to account executive at SSC&B . . . **Gordon Hull,** advertising director at Mutual Benefit Life, to account executive at Compton . . . **Donald M. Ross** to vice chairman of the Plans Board at McCann-Erickson . . . **G. Bruce Carpenter** to account executive at Ball Advertising.

New quarters: Arthur R. Mogge, Chicago, has moved its Miami branch office to 2701 S. Bayshore Drive, Coconut Grove . . . **Warner & Todd** moved into new, modern offices in the Brentwood Bank Building, St. Louis.

International Entente: Ted Bates, which recently sealed an association with Agence Francaise de Propagande in Paris, has its sites on similar agreements in West Germany and Italy.

On return from Paris, chairman Rosser Reeves pointed to the European common market as the obvious reason for the growing trend among U. S. agencies to expand overseas.

Merger: Embry Company and the **Frank Moreland Co.** have formed a new Los Angeles-based firm called The Embry-Moreland Co., with combined billings in excess of $1 million.

Equipment

Radio and tv appliance stores decreased in number by 10 per cent over the past three years in the face of a six per cent rise in total outlets carrying consumer electronics merchandise, according to National Appliance Audit figures.

There has also been a significant shift in the geographical distribution of these retail outlets, with a 12 per cent increase in the southern U. S. and a four per cent decline in the north central region.

New Products: Fairchild, New York, has introduced the Model 666 Compressor which allows for compression up to 40 db or higher without an increase in distortion and includes a fast, automatic attenuator called the "Third Hand" . . . **Sierra Electronic Enterprises,** Sacramento, has a new stereo cartridge tape playback and record unit which utilizes the "cue stripe" method, allowing the stereo heads to be free of any tone cue signal . . . **Memocord Corp.,** Englewood, N. J., has a new executive recorder which weighs less than 11½ oz., is priced under $100, and uses standard magnetic tape.

COLOR TV SALES 50% AHEAD OF PREVIOUS PEAK PERIOD

1961 Color TV set sales are reported to be 50% higher than 1960 sales were for the same period. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

Associations

Kern County Broadcasters Assn. has been formed to promote the Southern San Joaquin Valley in California.

According to president Arthur M. Mortensen (KERO-TV, Bakersfield) the group's first project will be a brochure for station and rep use comparing the market with others in the top 100.

The North Carolina Assn. of Broadcasters will open a new state head-

The Mark of Success in Station Planning

The RCA monogram has been a guide to selection of the best in broadcast equipment and services for over 30 years.



RCA The Most Trusted Name in Electronics

quarters in Raleigh on 1 January as the first step in an expanded program.

Ed Rankin, manager of John Harden Associates and former secretary to Governors William B. Umstead and Luther H. Hodges, will be executive secretary. For the past seven years, the association has operated with a part-time secretary in Asheville.

Ben Strouse, president of WWDC (FM), Washington, D. C., was named by NAB president LeRoy Collins to head up a seven-man 1961-62 FM Radio committee.

Serving with him are Everett L. Dillard (WASH, Washington, D. C.), N. L. Bentson (WLOL, Minneapolis), Merrill Lindsay (WSOY, Decatur), Fred Rabell (KITT, San Diego), Henry W. Slavick (WMC, Memphis), and Harold I. Tanner (WLDM, Detroit).

They were elected: Norman P. Bagwell (WKY, Oklahoma City) to president of the Oklahoma Television Assn. . . . **Sheldon Engel** (KXIV, Phoenix), president, **C. VanHaafton** (KTUC, Tucson), vice-president, and **Homer Lane** (KOOL, Phoenix), secretary-treasurer of the Arizona Broadcasters Assn.

Kudos: Sidney Andorn, WGAR, Cleveland, was appointed by the Governor to the Ohio Educational Television Committee.

Tv Stations

Spot tv gross time billings showed a 1.8% increase in the third quarter of 1961 over the like period last year, according to TvB, up from $125 million to $127.6 million.

Procter & Gamble again leads the spot roster, with billings of $13.7 million, followed by Lever Brothers at $3.1 million.

Product categories showing major increases were sporting goods, bicycles and toys, up from $459,000 to $1.4 million, and dental products, from $2.3 million to $3.8 million.

(For brand breakdown see 11 December SPONSOR, page 41.)

Ideas at work: WSJS-TV, Winston-Salem, helped open the Christmas season by broadcasting parts of the three-day "Candle Tea," a traditional ceremony held at the historic Brother's House in Old Salem . . . **WAST,** Albany, will pre-empt ABC TV programing to present four local special programs on Christmas Eve, including the first tv appearance of the Albany Symphony Orchestra.

Thisa 'n' data: J. B. White's, Augusta's largest department store, has picked up co-sponsorship of the Alan Sands-produced "Top Ten Dance Party" on **WJBF-TV.**

PEOPLE ON THE MOVE:
Ernest H. Peterson to regional sales manager at WTIC, Hartford . . . **Robert N. Brumfield** to news director at the WKRC stations, Cincinnati . . . **Rogan Jones** to account executive at WBBM-TV, Chicago.

Kudos: Howard Reiquam, KOMO-TV, Seattle, staff meteorologist, has been granted the American Meteorological Society Seal of approval for "excellence in public presentation of weather information." . . . **KDKA-TV and radio,** Pittsburgh, won Golden Quill Awards for distinguished achievement in journalism in western Pennsylvania. In addition to recognition for its editorials on the air control controversy and the need for stronger strip mining laws, the station's tv photographer Bill Nogach got an award for his film of a southside fire.

Obit: Joseph W. Evans, general manager of Storer Programs, died 7 December after a brief illness.

Radio Stations

NAB president Kevin B. Sweeney defended radio before the House Select Committee on Small Business which is studying whether small business has adequate access to radio and tv advertising.

He said that only radio allows thousands to compete with larger, better-established retailers and manufacturers, pointing to:

- 3603 AM stations available.
- 900 communities without a daily newspapers that have their own radio station.
- 168 million sets in the country.
- An average cpm of $1.09.

Radio has a huge out-of-home audience which often goes uncredited by the rating services, according to the 1961 State Fair Audifax study conducted by WCCO, Minneapolis-St. Paul.

Some 42% of the 261 interviewees do one-fourth or more of their total radio listening on portable receivers and 64% do one-fourth or more listening on automobile radios, the station uncovered.

Ideas at work: Some 137 underprivileged children got to see the Oklahoma-Army football game at Yankee Stadium, courtesy of **WKY,** Oklahoma City, which ran an air campaign asking all ticket-holders who were unable to attend the game, to send their tickets in to the station for distribution . . . Miami may be minus the snow and sleet which compliments the Christmas season, but for holiday authenticity nothing beats the Santa Claus imported by **WINZ** for a special broadcast. He's Jim Yellig, 78, from Santa Claus, Indiana . . . **WINS,** New York, has real proof of its popularity. Advertiser National Shoes, which ran 23 spots on the station in three days, got over 9,000 responses to a 15% discount offer made during the campaign . . . To celebrate its call-letter change from KMAP to **KWAC,** the Bakersfield station devised special kick-off campaign billboards with flashing lights. When news is on KWAC, the light flashes on all signs throughout the area.

PEOPLE ON THE MOVE:
William H. Fallon to national sales manager at WHDH, Boston . . . **Gerson A. (Gus) Parmet** to regional sales manager at WICE, Providence . . . **Al Racco** to KFRC as general manager, replacing **Richard E. Nason** who resigned to take over as president of Jupiter Broadcasting, which owns and operates WSAI (AM & FM), Cincinnati . . . **Robert C. Burris**



Season's Greetings from ARB

to sales manager at KGMS, Sacramento and **Don S. Thompson** to the sales department at the same station . . . **George H. Williams** to assistant sales manager at KDKA, Pittsburgh . . . **"Skin" Wood** to the sales staff at WCOL, Columbus, Ohio . . . **E. William Patterson** to sales manager at KIOA, Des Moines.

Kudos: A speech made to the Alabama Broadcasters Assn. by Elmo Ellis, **WSB,** Atlanta, evoked the following message from FCC chairman Minow: "It is a most outstanding document. . . . It indicates a kind of public service and public interest broadcasting which more people should be talking about and doing." . . . **WICE,** Providence, was commended by Sargent Shriver, director of the Peace Corps, for an editorial defending the project . . . **KNUZ,** Houston, got an award for outstanding 1961 public service coverage of Civil Air Patrol events . . . **Earl J. Gluck,** chairman of the board of WSOC-TV, Charlotte, N. C., was elected president of the Charlotte-Piedmont Better Business Bureau . . . **Grant Williams,** KMOX, St. Louis, has been elected treasurer of the St. Louis Assn. of Manufacturers' Representatives.

Happy birthday: "Good Morning from Memphis" will celebrate its 1,000 consecutive program on WREC-TV, Memphis, on 11 January.

Chuckle of the week: Commercial aired on WHK for Mr. D Discount Custom Draperies caused quite a stir in Cleveland. A sultry-voiced girl announced, "I'm taking my measurements to Mr. D . . . uhh . . . my window measurements."

Fm

A special one-week promotion for FM stereo multiplex broadcasting has just concluded at WCRB (AM & FM), Boston.

The on-the-air demonstrations were designed to explain the new stereo to listeners and were scheduled at times when in-store traffic was heaviest. The station has increased its weekly output of stereo multiplex broadcasting from 35 to 60 hours.

Happy birthday: WCOP (FM), Boston, has completed its first year as a 100% tape recorded and completely automated station. With programming supplied by International Good Music, Inc., the one-man staff of Dick Turner has handled the selling side, writing of copy and announcing for the unique outlet.

Begs to differ: A claim made by WTFM, New York, the new Friendly Frost station, that it is the first FM outlet in North America to program stereo on a 24-hour schedule, is disputed by WUPY, Boston. The latter, which has the first RCA Stereo Matrix unit, began full-day stereo broadcasting 1 June 1961.

Networks

Steve Allen has requested an immediate release from his contract with ABC TV which would run through 20 March 1962.

Allen is dissatisfied with the current 7:30 p.m. slot, said a spokesman, and with the network's unwillingness to move his show to a later time.

The announcement revived rumors to the effect that Allen will take over from Jack Paar when the latter leaves the NBC TV "Tonight" show 1 March.

CTV Television Network Ltd., the new Canadian commercial network which now has 65% coverage with eight affiliates across Canada, has opened a New York office to serve U. S. advertisers and agencies.

Kenneth M. Flower, formerly with CBS Films, is CTV's permanent representative in this country and will head the sales staff as national sales manager.

Speaking out publicly against FCC interference in tv programing, CBS president Frank Stanton told a University of Pennsylvania gathering that only the public can determine the standards of the medium.

A similar thesis was stated by NBC chairman Robert S. Sarnoff at that network's 35th anniversary celebration (SPONSOR WEEK, 11 December, p. 7).

The advertiser, said Stanton, has no immunity from the verdict of the public. This method may have its drawbacks but "to advocate that there is a price for speed and efficiency that broadcasters refuse to pay is not to advocate the status quo."

Representatives

The third annual Detroit Broadcast Representatives Christmas Party unofficially opened the holiday season 6 December.

Billed as "possibly the only party of the year completely devoid of any business presentation," the event was celebrated by some 41 agency people who were hosted by 35 reps from Detroit.

"A rep has the stamina of a horse, the curiosity of a cat, the audacity

WBAP-TV GOES COLOR FOR ALL LOCAL PROGRAMS

WBAP-TV, Fort Worth, has joined the growing number of stations scheduling color for all local programs. The big breakthrough in Color TV is here. To learn how to make it pay off for you, contact W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

of a steel trap, the enthusiasm of a fire cracker and a sales pitch for every occasion."

And, it would seem, a sense of humor. At the joint meeting of the Broadcasting Executives Club of New England and the New England Assn. of Radio and Television Representatives, smiles were evoked from the targets of the spoof called "What is a Rep?"

Rep appointments: WPTF, Raleigh, N.C. to **Henry I. Christal Company,** effective 1 January.

Film

On the syndication market less than 30 days, ITC's "Danger Man" has racked up 63 sales. Latest stations to sign include:

KJEO-TV, Fresno, KERO-TV, Bakersfield, KOVR, Stockton, KVIP, Redding, KVIQ-TV, Eureka, WLBW-TV, Miami, WCCO-TV, Minneapolis, KTHV, Little Rock, KTAL-TV, Texarkana, WJTV, Jackson, Miss., KVII-TV, Amarillo, KEZI-TV, Eugene, Ore.

Latest station contribution to the syndication circuit comes from KTTV, Los Angeles.

Its a 15-minute series called "The Doctor Answers," produced in cooperation with the American Medical Association. Bankers Life and Casualty Co. of Chicago and other members of MacArthur Insurance Group have bought the program in several eastern markets.

Sales: Magnum Television International sold "Peter Gunn' in a multimarket deal to the ABC Central American stations. It debuts in Panama next month . . . **MCA TV** scored 25 new station sales on "M-Squad," raising the market total to 71 . . . **Radio and Television Packagers, Inc.,** has sold its third group of 104 "Cartoon Classics" to WRCV-TV, Philadelphia, WOR-TV, New York, WGN-TV, Chicago, CKLW-TV, Detroit and KHJ-TV, Los Angeles.

Latest station to join TAC (Television Affiliates Corporation) as a subscriber is WFLA-TV, Tampa.

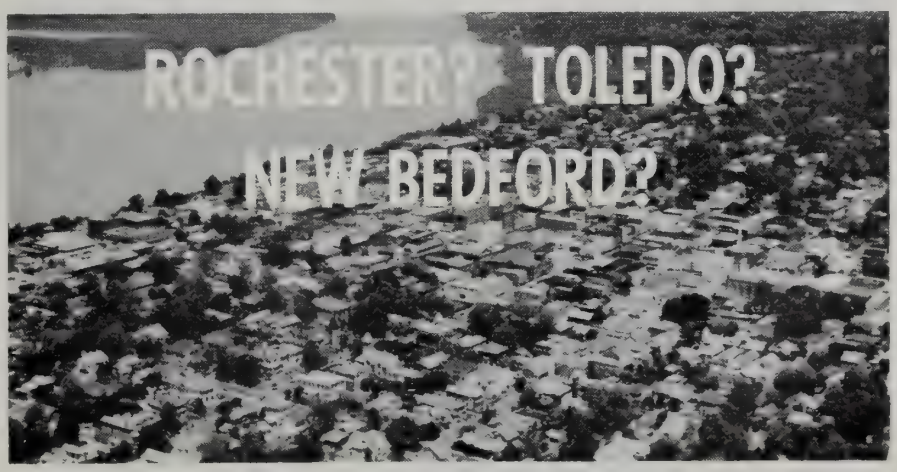
The clearing house for station-produced programs, owned by Trans-Lux Tv, works on sort of a co-op basis and will have 100 programs ready in 1961.

Public Service

Taft Broadcasting executive v.p. Lawrence H. Rogers, II, was one of the moderators of the American Bar Association seminar on "The Tactics and Strategy of the Communist Conspiracy."

It was the first of several seminars planned by the ABA. WKRC-TV and radio, Cincinnati, taped and filmed the sessions to provide the ABA with visual and recorded excerpts for presentation to other such study groups to be developed throughout the country.

Public service in action: NBC radio will introduce "Democracy in America" on 17 January (8:30 p.m.). The 30-minute, 14-episode series is based on Alexis de Tocqueville's classic work . . . **DJ's in Asheville,** N. C. are doing double duty several times a month by entertaining patients at the Veterans Administration hospital at Oteen, via their closed circuit radio station . . . "Face of the Inner City" debuted on **WBBM,** Chicago 13 December. New series studies Chicago's urban problems . . . **WBAL-TV, Baltimore,** has a series called "Perspective of Our Times" which focuses on problems of people in the Maryland community. Latest in the monthly series is "The Dark Corner," a 90-minute study of mental retardation . . . The Cuban Freedom Committee has launched a Spanish-language program over **WWL,** New Orleans, to challenge the distortions and propaganda of the Cuban radio. Its on daily from 9:30-9:45 p.m. and from 9:30-10 p.m. on Sundays . . . **WTEN,** Albany, committed to a two-day telethon for Cerebral Palsy, released its rights to the 17 December pro football game between the N. Y. Giants and the Cleveland Browns to competitor WAST-TV.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520.100	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486.000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

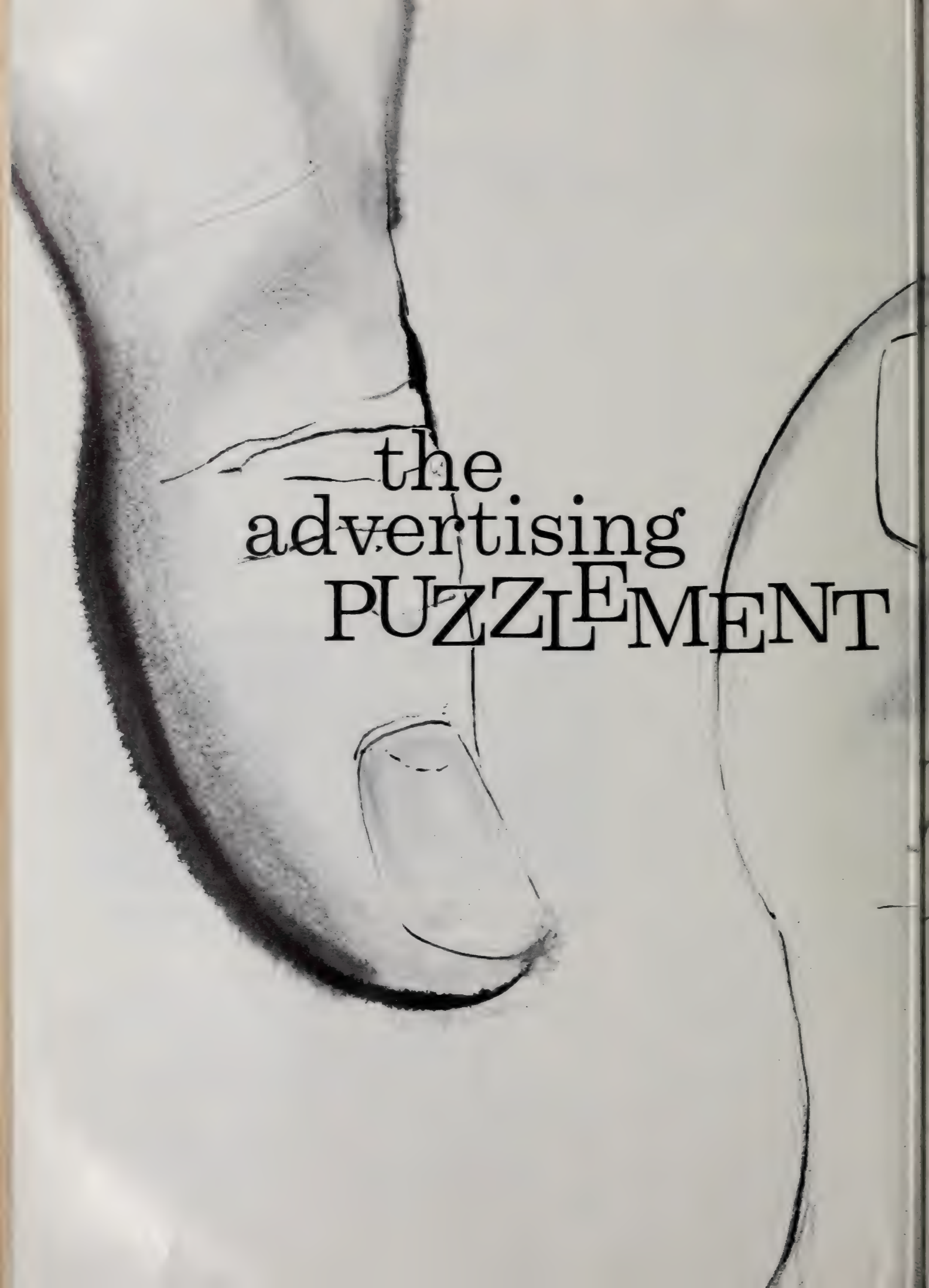
KNOE-TV
Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe

CBS • ABC

A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Aerial view of historic Natchez, Mississippi, noted for its famous Pilgrimage.


the
advertising
PUZZLEMENT



We know every broadcaster is "thumbs up" when it comes to selling national advertising. But which way does the thumb point when it comes to buying the same?

If you want some interesting figures—"thumbs down" wins by over eight to one. Less than 16% of the trade does any trade paper advertising at all. The total expenditure in all publications last year was some three-tenths of one percent of sales. Yet most stations have reps and are actively soliciting the agencies for spot business.

It appears to us that if a man does not believe advertising can work for him — why should we believe he can make it work for a client.

Everyone in this business should believe in it because he has a stake in making it work. The broadcaster's present stake is some $2,200,000,000. With proper promotion it could be more.

Therefore, we sincerely feel it's about time that agencies asked broadcasters to stand up and be counted. When a station solicits business it might be proper to use this yardstick: — ask it whether it is putting its own money where its mouth is.

JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

BEST by TEST

1st in Sales—in Audience

USE A "JOE" RAHALL STATION



N. Joe Rahall

WLCY—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall Manager

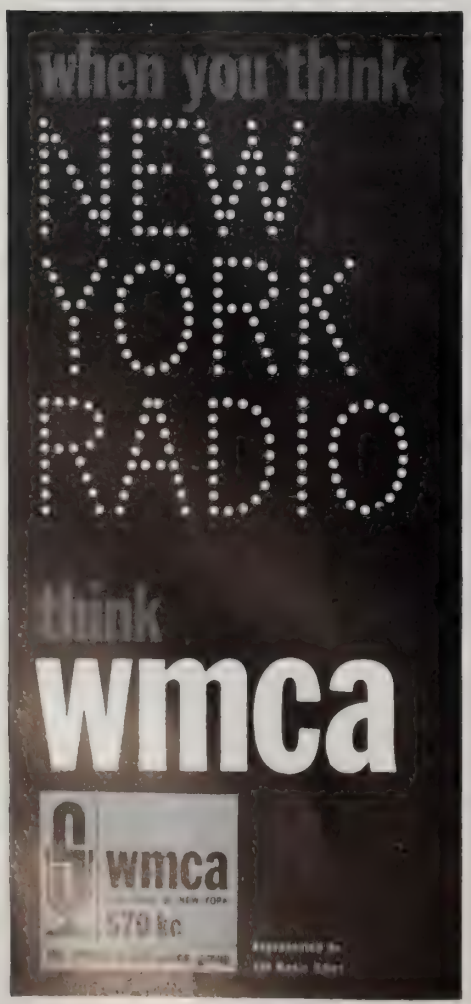
WKAP—ALLENTOWN, PENNA.
soon 5000 watts
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

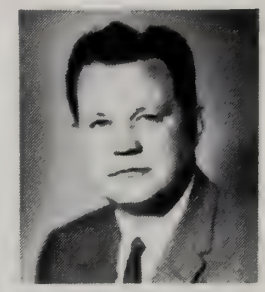
WNAR—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Sam Newey, Manager

RAHALL RADIO GROUP—Represented by ADAM YOUNG



Tv and radio NEWSMAKERS



Maurice E. McMurray was named sales v.p. at Broadcast Advertisers Reports, Inc. A veteran in broadcasting, McMurray began at WHO, Des Moines, in 1940. He joined C.E. Hooper as national sales manager in 1948 and the following year moved over to CBS TV. After some time as an account executive at NBC TV, he joined Storer Broadcasting Company in 1953 as sales manager of WJBK-TV, Detroit. He transferred to the New York sales office two years later and soon became national sales v.p.



Dr. Elmer W. Engstrom, who succeeds John L. Burns as president of RCA, pioneered many technical breakthroughs in his 31 years with the company. He was a member of the National Television Systems Committee when broadcasting standards were first established and when technical signal specifications for color transmission were developed. Elected executive v.p. for the RCA laboratories division in 1954, he became senior executive v.p. the next year. He's now on the Defense Science Board.



William B. Bachman, Jr., a senior v.p. at MacManus, John & Adams, has been named general manager of the advertising agency. He will report directly to president Ernest A. Jones and handle coordination of all account activities as well as execution of management policy. Bachman joined MJ&A in 1947. He was appointed v.p. in 1955 to direct account activity on Dow Chemical, Bendix, Minnesota Mining and Manufacturing, and others. He was most recently client services supervisor.



Marvin L. Shapiro is the new manager of eastern sales for TvAR. Shapiro came to TvAR in May, 1961, from Harrington, Righter and Parsons. Prior to that he had spent five years with CBS Television Spot Sales as account executive. His background also includes experience as national sales manager and general sales manager of WCAU-TV, Philadelphia. Named 1960 Alumnus of the Year by the Syracuse University radio-tv department, he has been guest lecturer at the university.

The seller's viewpoint

For the past few years, radio broadcasters have watched the national spot dollars get smaller, observes Ralph W. Beaudin, president, WLS, Chicago. He maintains that broadcasters may have been so busy fighting for their share of budgets now allocated, that they have forgotten how to sell radio as a medium. Beaudin feels that a cooperative effort among broadcasters to sell radio, per se, *is in order, as opposed to the intensely competitive pitches stations rely upon today. It might even be good, he suggests, for salesmen to compliment clients on making radio buys—even when on other stations.*



Let's put sense back in radio selling

Radio is a pretty basic thing after we boil all the baloney out of it. It's simply people talking to people. And as soon as you take people from one end of it, or one person doesn't take time to listen, you no longer have radio—you have a juke box. And I'm not talking about the top 40. I'm talking about popular music, sweet music, classical music, talk radio, and any other format.

In the past year-and-a-half, I have found many astounding facts about radio. For instance, I discovered that a lot of reps have never been inside a radio station; that a lot of stations never bother to keep the rep informed about changes; that very few stations send their reps market information; and most unbelievable of all, that very few stations inform agencies about their markets.

Maybe it's because we are too close to our stations and our markets to really see them as others need to see them if they are going to properly evaluate radio as an advertising medium.

As broadcasters, we have a tremendous knowledge of our stations and our markets. But do we tell about them as we should? We know, for instance, what time the people in our communities get up in the morning; what the peak traffic times are; what time the plants change shifts. Why don't we tell the people who need to know—the agencies and the reps?

It follows that if decision-makers in media departments don't know enough about radio, it is the broadcasters who may be negligent.

Radio should be sold as an advertising medium to those in a position to buy—not just to other broadcasters. I read and hear a lot of speeches by broadcasters directed at selling the speaker, or his theories on programing. Some speakers say that if a station isn't programing fast-paced modern sound, it won't sell. We really know better than that. If every station were programing fast-paced modern sound, who would win? No one but the newspapers. If every station were programing what some refer to as the balanced program concept, what would we have?

In Chicago there are 25 stations. We would need 25 traffic copters in the air. Someone would have to set up a ground watch to track the 25 copters. If 25 stations would carry baseball, the big stations would need several more major league teams. In Chicago, the 5,000 watt stations could do the Pony League and the 250's could do the Little League.

Then let's see every station do the same amount of news, and at the same time. Every station including the foreign language and Negro-appeal stations would have to do the same amount of agricultural broadcasting. Every station would have to carry a full orchestra and a variety program like *Breakfast Club*. Every station would have to devote Sunday morning to religion, and so on.

At least 99% of the stations have a pretty good balance in programing. For the total market there is excellent balance, more so than any other medium, because of sheer number of stations. In one market there are often two or three and sometimes four tv stations; one or two newspapers. But we often have four, five, six, or as high as 30 am stations.

So why not sell radio for what it really is, instead of from a selfish standpoint? Sell it as the medium heard in more cars and homes than any other advertising medium; as a day in and day out companion to people; as the only medium which is basically people talking to people. Let's try to forget a lot of petty stuff and admit to ourselves that the other fellow is not really the devil in disguise, but a broadcaster's man like ourselves. Let's tie a few loose ends together and start selling radio again—for if we don't get off our seats and start selling, we will surely be fired as an advertising medium!

SPONSOR SPEAKS

The case for television

Suddenly, eight months later, industry voices are speaking up on behalf of television.

The stunned industry silence that has prevailed throughout Newton N. Minow's non-stop "vast wasteland" performances is now at an end. The amazing fact is that the other side of the story was so long in coming.

From Detroit came William B. Lewis' rousing reminder of the good job television is doing.

At Philadelphia, Dr. Frank Stanton, CBS president, indirectly rebuked the Chairman of the FCC by pointed references to his hit-and-miss viewing criticisms. He said, "Such a method would be considered an aberration in critical methodology and its results would not be taken seriously."

At Los Angeles, Robert Sarnoff, NBC chairman, viewed with alarm the pointed suggestions for improvement. He said, "When criticism comes, pointedly and suggestively, from the voice of governmental authority, speaking softly but carrying a big hint, at what point does criticism become coercion, where does freedom leave off and interference begin?"

So far LeRoy Collins, NAB president, has not spoken up on a nationwide basis. His is the next voice that should be heard, as spokesman for his industry. We have reason to believe that his views are not nearly as much in accord with the criticism of the FCC Chairman as some would have us believe.

What was recently a monologue is now a debate. Minow has gone to the public. Television should do the same. And in this great debate it should use all the facilities at its command. The case for television is long overdue.

Jack Davis: pioneer tv rep

Jack Davis, who passed away on 6 December, was among the first of the tv station representatives. He opened the offices of Blair Tv in 1948, later becoming vice president. In 1958-59, he headed the Chicago chapter of SRA. Jack was a penetrating analyst and knew how to effectively apply spot tv to a specific ad problem. He widened the range of rep activity and earned the respect and affection of the whole Chicago ad fraternity.

10-SECOND SPOTS

Complications: The space age has had a detrimental effect on the education of at least one youngster, according to a communication received by WLOS-TV, Greenville, S. C.

At fault is that space age standby, the countdown. The station airs a show known as *Mr. Bill's Space Patrol* on which each day a youngster chosen from the audience helps Mr. Bill with the "blast off" of a simulated space ship by counting "10-9-8-7-6-5-4-3-2-1."

This entreaty was mailed to the station: "I would appreciate it very much if you would not count backward. I am trying to teach my little boy to count. He had learned his figures up to 15. Since listening to that program he now counts backward what little he does try to count. It has torn down everything I have tried to teach him."

Power of advertising: Al's DX gas station in Ashland, Wis., aired a series of spots over WATW there urging motorists to drive in, each announcement closing with the sound of a crash.

UPI issued a report that three cars hit some portion of Al's station soon after the spots hit the air, so he asked the radio station to discontinue them.

Culture vultures: While *Grand Old Opry*, which normally originates via WSM, Nashville, was packing Carnegie Hall, New York, the American Ballet Theater dance company was playing in Nashville to a full house at the Ryman Auditorium, regular home of the Opry.

Looks like there's great hope for the international cultural exchange.

Dog bites man: When a producer auditions for a star, that's news. Tv producer Joe Cates did just that for French actor-singer Yves Montand. It seems Montand reacted favorably to Cates' suggestion of a tv special but hesitated because unfamiliar with the latter's work. Cates showed Montand films of two of his previous tv works. Result: ABC TV's "Yves Montand on Broadway."

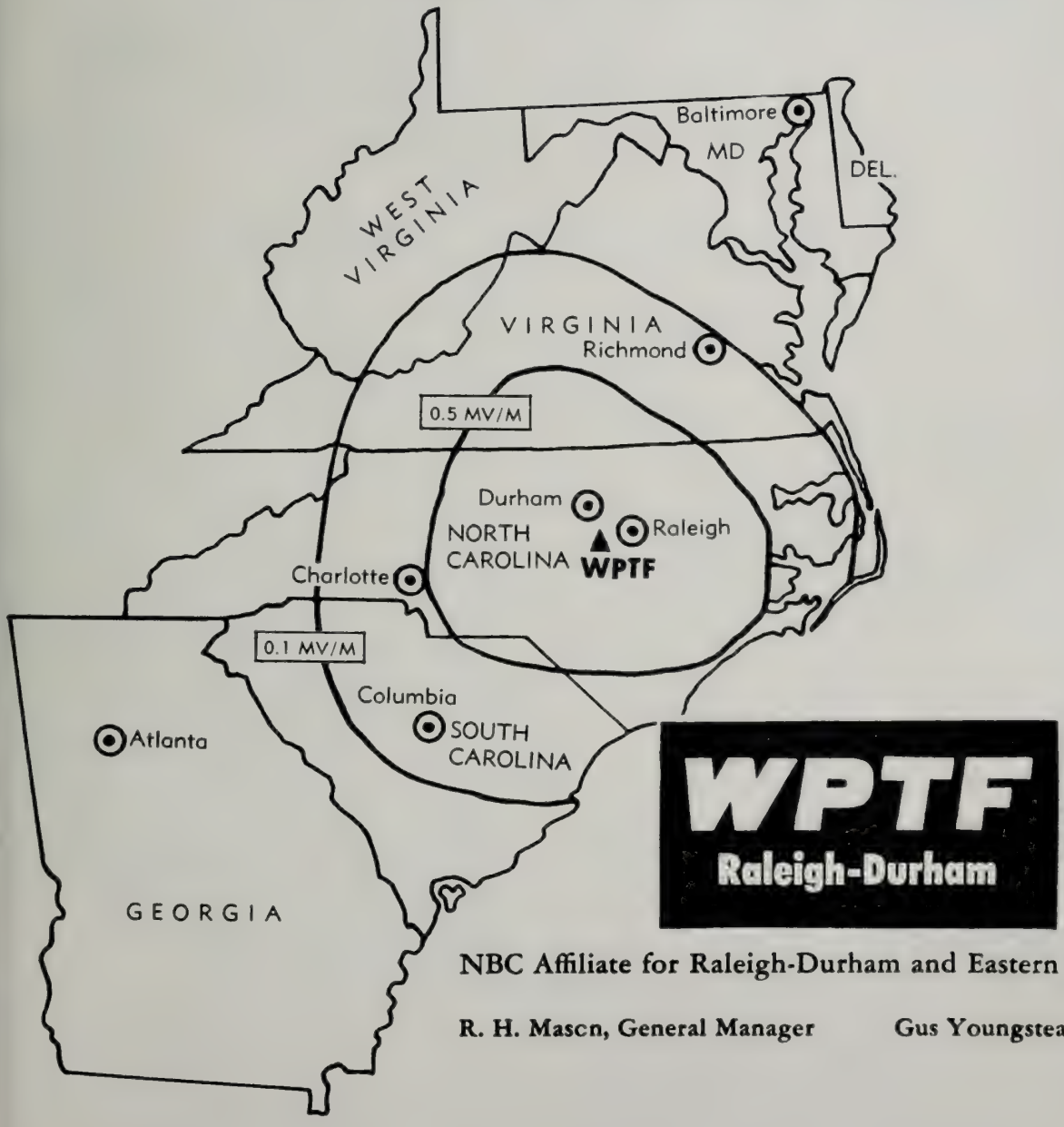
Announcing the appointment, effective January 1, 1962

of HENRY I. CHRISTAL COMPANY as

National Sales Representative for

WPTF Raleigh-Durham
50,000 Watts 680 KC

whose Full Range Programming
has made radio the respected leader
in a major Southeastern market



WPTF
Raleigh-Durham

NBC Affiliate for Raleigh-Durham and Eastern North Carolina

R. H. Mason, General Manager Gus Youngsteadt, Sales Manager

ASK DETROIT TV TIME BUYERS
THEY'RE ON THE SCENE...
THEY KNOW

THE NO.1 BUY IN DETROIT IS



NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.

25 DECEMBER 1961
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WKBW

CONTINUES TO DOMINATE THE BUFFALO MARKET

HOOPER July—Sept. 1961	**WKBW** delivers . . **111%** MORE audience weekly than the second station.
PULSE Sept.—Oct. 1961	**WKBW** delivers . . . **68%** MORE audience weekly than the second station.
NCS-1961 Neilsen est. radio homes	**WKBW** delivers . . . **62%** MORE homes weekly than the second station.

BW – BUFFALO – 1520
,000 WATTS • Clear Channel

Represented by
JOHN BLAIR & CO.

1961—THE NEW FRONTIER VS. TELEVISION
Newton Minow and the 'new' FCC is the top story of the year in '61 radio/tv roundup
Page 25

Tv's year of counter-attack

The newsmakers of the year

Radio: station flood is problem

Clients: L&M is the big story

Syndication: a transition year

Local radio results of 1961

DIGEST ON PAGE 4

"next to KONO-tv . . .
• this is the best way
to inform the natives"



San Antonio's KONO tv Channel 12

"Beat your drums" to the BIGGEST television audience in San Antonio!
ARB's June '61 report shows KONO-TV, ABC, leads with 44.7 . . . while
others trail with 29.8 and 25.9 . . . 6:00 PM to Midnight (Mon. thru Fri.)
Get the "Inside Story" on San Antonio Television

THE KATZ AGENCY, INC.
National Representatives

1ST IN ADULT LISTENING IN LANSING!

Pulse* again proves WJIM dominates the Lansing adult audience (24 years and older).

*Pulse Composition Age Study—April 1961.

42% MORE **MEN** THAN STATION B
TRAFFIC HOURS 7-10 a.m. 4-7 p.m.

25% MORE **WOMEN** THAN STATION B
10 a.m. - 4 p.m.

25% MORE **ADULTS** THAN STATION B
7 a.m. - 7 p.m.

RADIO jim

NOW 1000 WATTS NON DIRECTIONAL
CALL JACK MASLA



© Vol. 15, No. 52 • 25 DECEMBER 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

1961—The New Frontier vs. television

25 Though the radio/tv advertising business could look back on a host of developments in 1961, no story stood out more than the Newton Minow story. This and other stories are covered in this issue's six sections

26 **Television:** As the year ended, industry counter-attacked against New Frontier. Business was good; even uhf was a little hopeful

26 **Newsmakers:** Here are men who made news in radio and tv. They include the President of the United States and 20 others

28 **Radio:** A new urgency about the the flood of new radio stations was evident as spot took a dip. Plus signs: network, stereo

30 **Agencies and advertisers:** Single focus missing, but blue chippers testimony to FCC, oil changes, L&M switch make news

32 **Film and tape:** For syndication it was a year of transition as new product waned. Re-runs and international sales took up gap

34 **Washington:** Newton Minow dominated the radio/tv scene in the nation's capital but his bark was (luckily) bigger than his bite

37 **Radio results:** A compilation of local radio's most effective campaigns during the past year, in capsule form, alphabetical order

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Spot Buys **48**, Washington Week **55**, Film-Scope **56**, Sponsor Hears **58**, Sponsor-Week Wrap-Up **66**, Tv and Radio Newsmakers **72**

DEPARTMENTS: 555/5th **11**, Sponsor Backstage **15**, Sponsor Asks **46**, Timebuyer's Corner **49**, Seller's Viewpoint **73**, Sponsor Speaks **74**, Ten-Second Spots **74**

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Why WKTV bought Seven Arts' Volumes 1 and 2... and is waiting for Volume 3

Says Gordon Gray:

"Our credo calls for giving the viewing public only the very best of feature films. With the outstanding titles and star roster of the Warners' Films of the 50's, we consider that these groups really

TOP THE POST-50'S"

Gordon Gray, President and General Manager, WKTV, Utica-Rome, New York



Seven Arts' "Films of the 50's"
Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

19.6

Net Z

ABC-TV

Net Y

16.2

18.9

A do-it-yourself rating service.

You connect the networks with the right numbers—and there's your rating. Good clean fun for television buyers and their families. Got the answers? Check them: ABC-TV 19.6, Net Y 16.2, Net Z 18.9*

*Source: Nielsen 24 Market Report, Average Audience, Monday thru Friday, 7:30 PM—11 PM, week ending Dec. 10, 1961.

ABC-TV

25 December 1961

SPONSOR-WEEK

TV-ASCAP DEADLOCK

Contracts set to expire but advertisers won't be hit by strike since interim music use could continue

Advertisers needn't fear a reoccurrence in 1962 of the 1941 ASCAP strike. Even though current tv music license contracts expire at the end of 1961, stations and networks can continue using music under consent decree while they negotiate in the courts for new contracts.

It appeared this past week that negotiations might not end in new contracts before the close of the year and that telecasters might therefore begin using ASCAP music on an interim basis in 1962.

During 1961 it's estimated that tv paid $20 million for music use, higher than the $18 million in 1960.

There are several bottlenecks in current negotiations. One is that stations want licenses on a "per use" basis on the grounds that tv uses some music only for incidental purposes. It is understood that ASCAP wants to continue the present "blanket license." The effect of switching to a "per use" basis would supposedly be to reduce tv payments for music.

BUYERS RETURNING TO CONTROVERSIAL NEWS

Controversial news specials are becoming more saleable again over at NBC TV.

With a blank on the Angola special on the White Paper series, it was feared that other shows in the group might be sustaining, too, but it isn't so.

Metrecal of Edward Dalton-Mead Johnson (K&E) has purchased part of the 26 December White Paper on K & Berlin —ending that show's sustaining streak.

Last season White Paper had no sponsor difficulties thanks to Timex's sponsorship of the list.

RHEINGOLD TO JWT OVER BASEBALL SELL-OFF

Liebmann Breweries (Rheingold Beer) has reportedly switched from FC&B to JWT. The account involves $5 million commissionable and a few million more.

(Continued on page 8, col. 3)

Del Monte's $1 mil. to CBS TV daytime

CBS TV won out over the other two networks for California Packing's estimated $1 million daytime business in 1962.

The buy is for Del Monte foods and is through McCann-Erickson. Several hundred quarter hours and participations over the year are involved.

Del Monte's assignment of the business to CBS TV is significant since this is understood to be one of those cases where all three networks were pitching for the business.

NBC TV'S $2.2 MIL. NIGHTTIME MINUTES

NBC TV last week reported about $2.2 million (estimated) additional nighttime minute business for the first quarter of 1962, most of it from Schick and Schlitz.

Those two advertisers purchased 23 and 21 minutes, respectively, in various nighttime shows.

In addition, nine more minutes sold were distributed as follows: Bufferin, three; Bulova, one; International Latex, one; Beech-Nut, four.

Just the Schlitz and Schick business alone comes to $2 million.

The commitment of Schlitz has been under close observation because trade people have been sensitive to any policy changes following its shift from JWT to Burnett.

IN A NUTSHELL . . .

- **TED BATES himself to play new active ad agency role again**
- **NBC TV's daytime advance for 1962 is $8 mil. written in December**
- **TvB's Pete Cash warns tv broadcasters not to cut rates**
- **LIEBMANN BREWERY (Rheingold Beer) switches from FC&B to JWT**
- **DEL MONTE $1 mil. daytime tv order (McC-E) all goes to CBS TV**
- **SCHLITZ, SCHICK spearhead $2.2 mil. NBC TV nighttime buys**

BATES HIMSELF TO END 6 YEAR DESK HIATUS

Agency founder Ted Bates will resume the post of chief administrative officer of the shop he started 21 years ago. For the past six years he has played a lesser role in administrative matters.



Theodore L. Bates

Rosser Reeves, present chairman, will relinquish the post of chief executive officer to devote more time to creative and copy matters. No other major changes in agency policy or personnel are expected.



Rosser Reeves

It is thought that Bates' return to an active role with his agency has a great deal to do with the kind of image it projects. Rosser Reeves is the author of "Reality in Advertising," a controversial book which argues the case for "hard sell" advertising.

More account shifts

New agencies have been named by three million dollar accounts.

Hazel Bishop has moved to C. J. LaRoche, leaving North Advertising. Hazel Bishop is merging with Lanolin Plus and North already had the Toni account. The move involves about $2 million of advertising billings.

Two more account changes took place this week.

CIBA moves to KM&J on 1 April; it had been at William Douglas McAdams and Sudler & Hennessey. Norge Division of Borg-Warner goes to Clinton E. Frank, leaving KM&J. Both of these are $1 million accounts.

Coca-Cola returning to CBS TV daytime

Coca-Cola (McCann-Erickson) will be back on CBS TV nighttime in the first quarter of 1962 after a long vacation away from that network.

The buy involves one-third of Perry Mason and also one-third of Rawhide.

NEVER HAD IT SO GOOD ON DAYTIME ADVANCE

NBC TV's Christmas present to itself this year was a big chunk of December daytime business written for 1962, primarily for the first quarter, and adding up to $8,171,455.

Besides buys previously announced of Lestoil, Colgate, Fels, Jergens, and Helena Rubenstein (first time on tv for Lestoil and Fels), the December activity includes Simoniz (DFS), O'Cedar (Turner), Whitehall (Bates), P&G (B&B), Green Giant (Burnett), and Kenner Products (Sive).

Teter leaves PGW; 3 v. p.'s named

Robert H. Teter is leaving Peters, Griffin, Woodward, where for five years he headed radio as v.p. and director, and served on the board of directors. His new plans have not yet been announced.

Before joining PGW, Teter was at WBC for ten years, serving as sales manager and later general manager of KYW, Philadelphia, and also as executive assistant to the president of WBC.

At presstime, PGW named three new v.p.'s to top its radio set-up: Thomas Taylor, Vincent C. Piano, and Lee Vanden-Handel.

Taylor, six years with PGW, is account executive in Chicago; Piano is promotion director; Vanden-Handel, four years with PGW, is eastern sales manager.

Rheingold to JWT

(Continued from page 7, col. 1)

Rheingold just committed $6 million for tv rights to the New York Mets baseball games, and is near to closing with WOR-AM-TV New York, for $4 million. Each is for a five year period.

Philip Liebmann, chairman of the brewery, is also advertising manager of the U. S. Brewer's Foundation which is at JWT. Policy and personnel conflicts were reported the key factors in the break with FC&B.

It's rumored that Rheingold put up the $10 million ($2 million a year) with intention off half and FC&B has been unable to find a buyer—hence a motive for the agency switch after a long affiliation. JWT, incidentally, has the Chesterfield account.

The WOR deal is for 133 games on tv plus night and week end games on radio. Daytime weekday games would go to another station.

Another development this past week in New York concerned the sale of WNTA TV to an educational group. After other difficulties had been ironed out, the station's owner, NTA, was still working out a settlement with its creditors so that the station could be sold free of indebtedness.

John H. Mitchell dies

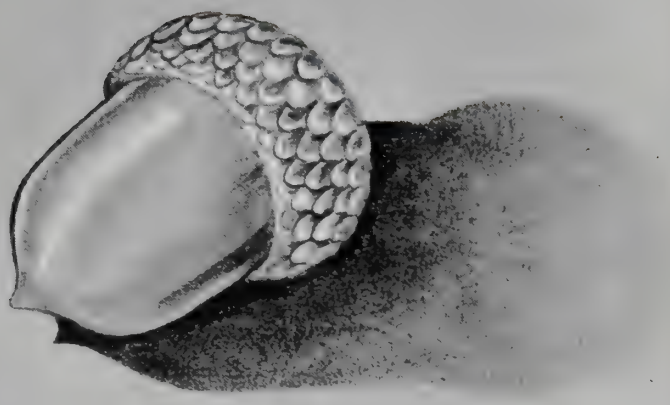
John H. Mitchell, for ABC v.p., died in Chicago last week. Until his retirement as consultant to ABC earlier this year, he had been an ABC v.p. since 1953.

Between 1931 and 1953 he was with Balaban & Katz, theatre chain.

With ABC, Mitchell was manager of WBKB, Chicago, and later, WABC-TV, New York.

He was special assistant to Leonard Goldenson in 1956 and was named general manager of KGO-TV KGO-Radio, San Francisco, in 1957.

During 1960 he was general manager CATVM, the Central American network subsidiary of ABC.



the shell of the nut covers the meat...

Doesn't over cover it. Doesn't undercover it. Covers it just right.

There's a moral here for broadcasters.

Some ad publications claim from 30,000 to 60,000 readers. At most, we estimate there are perhaps 7,000 to 8,000 who might have some influence on a spot or network buy.

Why pay for a coconut to cover an acorn?

To cover the people who buy time — nothing does it like a broadcast book.

SPONSOR

sells the team that buys the time

O'SULLIVAN, RYAN TO JOIN HR&P

Kevin O'Sullivan and Edward Ryan have joined the New York office of Harrington, Righter & Parsons, tv station representatives.

O'Sullivan comes from ITC, where he was general sales manager. He was previously with Ronson.

Ryan was account executive with Crosley Broadcasting and, before that, sales manager of Grant Webb.

Radio-to-print plan of Rainier promotion

Radio-to-newspapers-to-magazines is the pattern tracing the life of an unusual promotion for a West Coast beer which will be invading the East shortly.

Rainier Ale (Weiner & Gossage, San Francisco) offered Bach, Beethoven, or Brahms sweatshirts on KSFR, San Francisco, an fm classical music station.

Later ads were carried in the San Francisco Chronicle and The Los Angeles Times. Next month the novel promotion takes to the New Yorker magazine.

Rainier Ale is to be introduced in New York and other East Coast cities shortly.

"Contagion of success" is Petry story on new foods

Successful new products have been a key factor in the dominant role of food and grocery products in tv spot spending, according to a study just released by Martin L. Nierman, executive v.p. of the Petry Company.

Thanks to its support from new food and grocery products, tv spot is the most rapidly growing medium these advertisers use. It is also the medium they prefer above all others.

Grocery store sales are expected to exceed $50 billion in 1961. In a study comparing 1956 and 1960, it was found that food tv spot was up 71% to $265 million (not including beer and tobacco advertising), while network tv gained 33%, magazines 11% and newspapers 5%.

The Petry study also analysed four special product groups: food products, soap and laundry products, household products, and soft drinks-confections.

In the soap-laundry field spot tv attracted 22% of media spending in 1956 and 47% in 1960, highest rise reported.

Spot tv's share of food spending went from 29% to 33%, and soft drinks-confections rose from a 42% to a 43% share. In household products the share went from 18% to 26%.

Petry pointed to successful histories of products in the detergent, cake mix, and margarine fields. Lestoil moved from unknown to major status using spot tv exclusively; it was surpassed by P&G's Mr. Clean by more spot tv.

Spot tv has been the leading medium for cakes mixes ever since P&G's Duncan Hines took over 25% of the market within 18 months using spot tv heavily. Fleishmann's Corn Oil repeated much the same pattern in margarines.

What Petry calls "the contagion of success" has produced dollar boosts of 1,400% in all-purpose detergents, 64.6% in cake mixes, and 16.0% in margarines, in spot tv spending, 1956 to 1960. These three types alone have accounted for $28 million, or 25% of spot tv increases over the four years.

Since 1956 all 25 top grocery prod-

(Continued on page 66, col. 1)

Reade-Sterling merger

Walter Reade, theatrical distributor and exhibitor, and Sterling TV, tv producer and distributor, will merge into a new company to be called Walter Reade Sterling, with Walter Reade, Jr. as board chairman and chief executive officer, and Saul J. Turell as president.

DON'T CUT RATES– CASH TO TELECASTERS

Tv broadcasters have been cautioned against cutting rates on the grounds such a move would lead to greater spending in other media but no more in tv.

Norman E. Cash, TvB president, who issued the caution, insisted that "television today is the most underpriced of all media." He noted that tv rates might well be raised in view of the excellent selling job it does.

He urged stations not to accept orders being sought by an unidentified national advertiser for 40 second spots at 150% of the 20 second rate in markets listed at 200%.

Cash cited a trade magazine study which revealed that tv costs have risen less than print recently. Spot tv since 1955 went up 53% but use kept pace and increased 48%, with CPM up only 3%. By contrast, magazine costs went up 60% with 28% circulation rise and CPM up 25% and newspapers, similarly, cost 26% more with 3% circulation rise for a CPM boost of 22%.

Just 0.7 Nielsen points

Despite NBC TV's protests that it isn't a nip-and-tuck ratings race this season, ABC TV's latest bulletin insists that the three-network spread over the week's average, indeed, is a mere 0.7 points.

In the Nielsen 24 market ratings for the week ending 10 December, Monday through Sunday, 7:30-11 p.m., here's the one-two-three: NBC TV, 19.1; CBS TV, 18.7; ABC TV, 18.4.

The week before NBC TV explained the closeness was illusory since it had five more specials, all lower rated than the others net combined.

But there's no such unusual happening in the 10 December week, ABC insists.

ABC also notes that if you drop Saturdays and Sundays it has the five-day average lead from 7:30-11 p.m.: ABC TV, 19.6; NBC TV, 18.1 and CBS TV, 16.3.

More SPONSOR-WEEK continued on page 66

555/5th

Professors and professionals

In his comments on "How can kids' tv shows entertain and simultaneously inform?" (*SPONSOR ASKS*, 20 November), Mr. John V. Roberts of Schwerin Research Corp. undertook to deliver an unwarranted attack upon educators and their ability "to engage the child's mind and heart and excite his imagination."

The job of stimulating a child's mind is one where the professional showman has no edge over teachers, talented amateurs, den mothers, or even parents! While Mr. Roberts fears the disastrous results of a program produced by the staff of a teachers college, let us not overlook the inherent advantage they have in their concentration on the end result (the child) and not on the means. At least they can make contributions equal to those of professional entertainers.

It is the fashion nowadays to lament that teachers live in ivory towers and are anti-business. We in business must be careful not to build our own ivory towers and should strive for an understanding of the contributions that can be made by others "not of the faith." The muddy thinking exemplified by Mr. Roberts' remarks is certainly not calculated to enhance the status of advertising and television in the hallowed halls of learning.

L. F. McMullin
director of media & research
Stockton · West · Burkhart · Inc.
Cincinnati

* * *

Children's programs, British style

May I, uninvited, reply to the question posed in *SPONSOR ASKS* (SPONSOR, 20 November) — "How can kids' tv shows entertain and simultaneously inform?"

BBC-TV has been doing both things successfully for most of the 25 years of its existence, and devotes an hour a day, seven days a week to programing for children between the ages of five and 16. This occupies the time of a special department of 21 producers and assistant producers, directed by a head and an assistant head of Children's Programmes, who may also call on the services of other departments and the regional staffs of the BBC's six regions (Scotland, North, Midland, West, Wales, and Northern Ireland).

BBC-TV acknowledges an obligation to provide children with programmes similar to those found in a full and balanced service for adults, devoted to their own special needs and interests, but with the primary object of providing entertainment and also encouraging them to develop their own talents and interests. For example, an appreciable amount of time is devoted to programmes of minority appeal, so as to encourage them to become selective rather than addictive in their viewing.

These children's programmes are normally placed between 5 and 6 p.m., to offer the minimum interference with homework and bedtime, and to provide the school-goers with diversion at a time when, at the end of the day's work, they have a chance to relax.

All these facts prove . . . that the answer to SPONSOR's question is "quite easily."

Incidentally, the vast majority of our children's programing is available for sale in the United States, and I would be happy to supply details of them to anyone who is interested.

Dennis Scuse
television director
British Broadcasting Corp.
New York, N. Y.



WAVE-TV viewers have 28.8% more TEETH

—and keep 'em sparkling with 28.8% more tooth paste, powders and brushes!

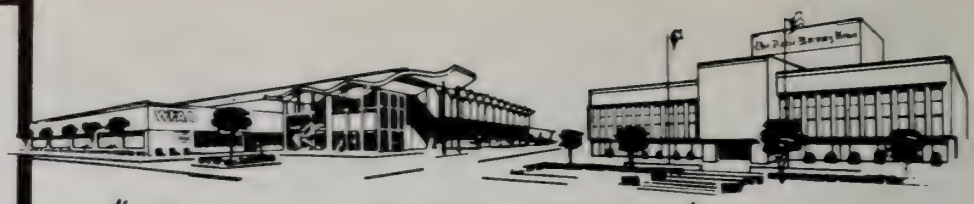
WAVE TV

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
THE KATZ AGENCY, National Representatives

WFAA-TV
channel 8

Represented by Edward Petry & Co., Inc. The Original Station Representative



AT *"Communications Center"®* DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

MAD. AVE. GOES "BIG D"



WFAA-TV VIDEOCRUISER TV STATION ON WHEELS

From Georgiana to Aransas Pas WFAA-TV's Ampex VideoTap cruiser has been on the move f top advertisers, agencies and ne works. Oblivious to distance, th quarter of a million dollar T station on wheels affords un limited opportunities for "ot the-spot" taping assignments.

With a veteran crew manning th six Marconi cameras and tw Ampex VTR units, the tean can create, produce and edi



HURRICANE CARLA

for ALLSTATE INSURANCE CO., some 300 miles from Dallas . . . the videocruiser arriving on the disaster scene before the remnants of the storm had passed. Ed Reimers interviews hurricane victims about prompt claim settlements.

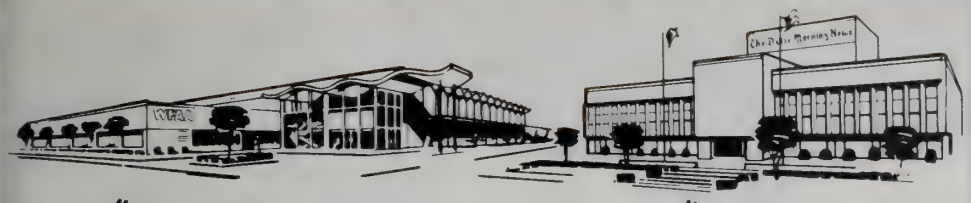
REX MARSHALL

comes to Dallas to tape a series of spots for Humble Oil's new "Enco" brand identification program. The entire setup and taping was completed in less than a half day, and finished tapes rushed to New York.



completely on location. A se ment of the new "WFAA Pr ductions" department, headed b Dick Gray, former New Yor TV director and producer, th mobile cruiser contains its ow power supply within the 40-foo bus as well as enough light and other equipment to offe studio quality production.

LET "WFAA PRODUCTION" PUT THESE FACILITIES TO WORK FOR YOU



AT "Communications Center®" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

WFAA-TV

channel 8

Represented by Edward Petry & Co., Inc. The Original Station Representative

-OR TOP VTR PRODUCTION!

:ORGIANA, ALABAMA

1500-mile round trip on a net-ork taping assignment, dealing th the problems that a small wn faces with a large call-up reserves.



:OLL THE TAPE"

WFAA-TV's new 3½ million lar studios with accoustics, nting, staging and camera fa-ties second to none.

M EAST—PM WEST"

of four locally originated ws. The above was taped on ation (at night) with all nec-ary power supplied by the eocruiser's own generators.



STUDIO FACILITIES

used by Alexander Fashions and many others for live quality reproduction and outstanding staging and direction. Camera techniques, special video effects, and multiple tape duplications (with 5 Ampex units) limit production only to the degree of imagination.







:T "WFAA PRODUCTION" PUT THESE FACILITIES TO WORK FOR YOU!



It can't be . . .



But it is!



It really is!



Yes, it really is!



What a satisfaction . . .



a good biscuit is!

FILM
does the
unusual...

Really, it's pretty wonderful when you stop to think . . . a commercial to reach a consumer who hasn't a cent to his name!

"So what!", the experts said, drawing out the "what." "We'll sell people. Man (Woman, too) is Dog's best friend, has money, can buy.

"We'll use animation to show Dog's growing excitement . . . as he sniffs . . . as he downs a Milk-Bone Dog Biscuit in nothing flat. That will get Man . . . he'll shell out—but quick.

"Of course, animation means film. But that's fine because film will give us the kind of commercials we want, the way we want them—and when."

And that's not all. Film gives you the optical effects you must have . . . assures you the convenience, coverage, and penetration that today's total marketing requires. All reasons why so many advertisers are using film.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. German, Inc.
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER:
National Biscuit Company
AGENCY:
Kenyon & Eckhardt Inc.
PRODUCER:
Robert Lawrence Animation, Inc.

by Joe Csida

Sponsor backstage

East and West and late night tv



The contender is still fighting prelims, so it may be quite premature to talk about his seriously challenging the champ. I'm talking about the late night live television division where the undisputed champ for five years now has been Jack Paar and his whachamacallit on NBC TV five nights a week, 11:30 p.m. to 1 a.m. A couple of challengers have stepped into the ring with Jack during those five years and each has taken the count fast.

But today as Jack prepares to leave the *Jack Paar Show*, and NBC quietly (if not completely without nervousness) negotiates with nominees to succeed him, another late night-early morning entry has been shaking the bugs out of its format. I'm talking, as observers in some eleven cities will possibly recognize, about *PM East* and *PM West*. Some time ago, Westinghouse Broadcasting Co. kicked off the *PMs* with considerable fanfare. A few of the critics said random nice words about the show, but for the most part it met with an unenthusiastic press. I was one of the writers who held out hope for the show, but criticized some of its key elements.

Over the past month or so I have been taking pains to catch the show intermittently for the express purpose of seeing how it was shaping up, both as a show and as a contender for the multi-million dollar sponsorship jackpot involved in the late night tv business, the bulk of which now belongs to Mr. Paar and NBC.

From Kilgallen to "Tropic"

I am happy to report that it is shaping up fine. Still, as I said, a long way from being a serious contender against the mighty Paar, but just possibly a fairly strong competitor for whoever tries to fill Jack's shoes. The Westinghouse staff producers, who are responsible for the ideas the show tackles, have been doing a consistently good and sometimes outstanding job in material selection. On 15 November (air date), for example, producer Al Ramrus came up with an East-West parlay consisting of a long, meaty Mike Wallace interview with Mr. and Mrs. Richard Kolmar (Dorothy Kilgallen, of course) on the N. Y. end, and a panel discussion of the naughty Henry Miller novel, "Tropic of Cancer," from San Francisco.

The Kolmar-Kilgallen story and pictures were fascinating. There was a shot of a society Twist party, which looked like a string of frames lifted right out of a "La Dolce Vita" print. There was an awe-inspiring visit to Dorothy's and Dick's home (22 rooms, if I remember correctly) and a warm interlude with Dorothy and her little son. There was Dorothy saying that the only reason Frank Sinatra suddenly became hostile to her was because he cannot bear to have any woman say no to him. "And you may make of that what you will," said the lady columnist.

Mike Wallace, who is a very in-and-out kind of performer for my

(*Please turn to page* 63)



EVER LEAVE SOMETHING BEHIND ON A TRIP – LIKE YOUR CHILD?

Well, people do. Last summer a California couple taking an Oregon vacation in a station wagon with six kids forgot to count heads one morning and roared off minus one sad-eyed youngster.

Minutes later our KGW news staff, monitoring the Portland police radio, picked up the report and flashed the story. Among our listeners was a deputy fire marshall. He spotted the California license plates and flagged down the family.

Result: two slightly red-faced parents raced back to claim their missing passenger.

That's a service the Crown Stations perform for free. Glad to do it, and we do it almost every day. People expect the Crown Stations to cover the little crises, as well as the big ones. It's part of the *personal touch* we encourage and our listeners love.



Like the time the Washington rooter lost his wife among 100,000 football fans after the Rose Bowl. How'd you like his problem? He found her by inquiring at the KING-Formation booth. Our Seattle station had set up a "clearing house" for out-of-town visitors in the Biltmore Hotel in Los Angeles. Both knew where to go.

Sure, lots of stations *claim* to have the personal touch ..grass roots loyalty and all that jazz. Well, we prefer o win friends *by doing things*, not by talking about hem. The mark of a Crown Station—TV, AM or FM —is our willingness to go out of our way to help people, nform people, entertain people.

Know something else? It works. Ask any sales manager shooting for new sales goals in this big, moving Pacific Northwest—the Crown Corner of the United States. He prefers his business on the Crown Stations. That's where his customers are.

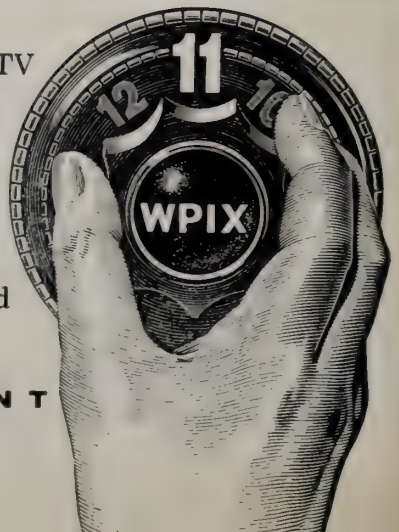
THE CROWN STATIONS

KING, AM, FM, TV, Seattle
KGW, AM, TV, Portland
KREM, AM, FM, TV, Spokane



TV chair

More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.



NEW YORK'S PRESTIGE INDEPENDENT

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

25 DECEMBER 1961
Copyright 1961 SPONSOR PUBLICATIONS INC.

The impression you gather from agency contacts who've been in Detroit lately is that tv won't feel impact of the current bullish automotive market until next fall.

Their anticipation is that the companies are building big ad-money backlogs which will show up in far more spending **on the next models.**

It's interesting to note that one of the giants, Ford, has become more wedded than ever to the concept of dishing out its budget in waves, which, **obviously, bodes well for spot.** There'll be some hefty samples of this flexibility this spring.

For spot tv the big news of the week was that Schlitz (Burnett) was vacating its role as an interim buyer and committing itself for 31-week schedules in 1962.

The quest is for **150-200 gross rating points per week in all the major markets** on the list, with 28 January as the starting date. Types of segments: fringe nighttime minutes and prime 20's.

Word out of Schlitz has it that the extended buying policy was **acclaimed by the brewer's sales organization** at a meeting inMiami a couple weeks ago.

Background note: Schlitz was pretty much of an interim buyer **while the account was at JWT Chicago.**

Bates last week addressed to radio reps another one of those queries as to which of their stations are agreeable to taking Preparation H schedules.

Among the week's actual placements in spot radio were **Blue Bonnet margarine** (Bates); **Accent** (NL&B), 25 markets; **Lincoln-Mercury** (K&E), three weeks, starting 10 January; U. S. Tobacco's **Copenhagan snuff** (DCS&S); B&W's **Tuberose snuff** (Bates); **Continental Baking** (Bates); **Mueller's macaroni** (DCS&S), 17 weeks.

The comeback this year of Chase & Sanborn coffee (JWT) contains for both marketing men and media specialists a case history of exceptional contemporary value.

It's the story of a brand that abruptly changed objectives after years of trying to go one way and found that the change **paid off handsomely in increased sales.**

The nub of the tale is this. Instead of using its advertising dollars like buckshot, it trained its efforts and rather limited budget **on improving its position in certain regional markets.** In other words, it gave up trying to build itself on a national scale and aimed at doubling and tripling its share where the brand had its best opportunities.

The ironic part of the whole thing is that **it all happened at the agency** that had for many years sought to make the brand a staunch competitor on the national scene and, when that didn't seemingly work, **lost the account to other agencies.**

P.S.: C&S, both regular and instant, will be using **200 rating points weekly** for eight weeks, starting the middle of January.

An air of pronounced optimism regarding spot tv's outlook for the initial quarter of 1962 seems to prevail among the leading rep firms.

They're telling their stations, according to a cross-check by SPONSOR-SCOPE, that that billings of the first quarter should be strong enough **to provide an edge,** even though a silent one, over the like quarter of 1961.

One rep added this postscript to his prediction: our confidence **even takes into account** the circumstance that there are 255 spot participations weekly on the networks.

The scramble in the delayed action decongestant field has had its first competitive withdrawal—if only for the current cold season.

Colgate's pharmaceutical division last week **abruptly cancelled a spot tv schedule** it had running for its own contender in the sustained relief decongestant sweepstakes, namely, **Driacol,** on these grounds:

- The whole decongestant field is in such turmoil with claims and counter-claims that it would be wise to suspend the promotion of Driacol **to save it from becoming identified with any failures in the group.**
- Colgate became **disturbed** at the barbs being directed by the competition at the concept being advanced for Driacol, that it contained different medication for day and night, preferring to let this dust settle before bringing it out again next fall.

The report Driacol was **being returned to the lab** got a vigorous denial.

A competitive brand that's spending by the millions in tv is Menley & James' Contac, with FC&B the agency.

If you want to single out "the" trend of the current year in local radio, **you have to take note of the marathon talk programs.** They've mushroomed not only in number but in length.

The national spot tv mart for the initial quarter of 1962 keeps perking along at a clip even livelier than last December.

Note how food products stared out in **overwhelming profusion** as against other categories in the following buying and availability-call grist of the past week:

Jell-O (Y&R), prime 20's, six weeks, starting 22 January; Custom Farms (JWT), prime I.D.'s, 1 January, four weeks; Star-Kist tuna (Burnett), 10 weeks, day and night minutes, 4 February; Decaf (McCann-Erickson), minutes, 20's, 10 weeks, 15 January; Duffy-Mott (SSC&B), eight weeks, minutes, chainbreaks 21 or 28 January; Fleischmann's margarine (Bates), 19 weeks, night minutes, 15 January, with another nine-week flight later; Florida Citrus (B&B), 16 weeks, 15 January; Bonomo taffy (Mogul, W&S), minutes in kid programs, 1 January; Rinso Blue (JWT), fringe minutes, four weeks, 3 February; Pfizer (Burnett), minutes in rural areas for animal antibiotics.

That plum that JWT plucked off the Liggett & Myers tree this year may grow into a melon before 1962 is over.

The agency estimates that the L&M billings (JWT's got all the brands) may reach **as high as $35 million,** about 65% of it tv.

In that event it will be the **biggest account coup** since McCann-Erickson hauled in Coca-Cola and various major city bottler groups.

Footnote to the Liggett & Myers switch: JWT is going back to **test Oasis,** even though the brand has been around several years.

The Chicago office of BBDO has taken over that new product relationship which JWT Chicago never got started with Alberto-Culver.

Gardner had been expected to get the assignment, and if that had happened, would have opened a Chicago office to handle this and other Illinois accounts.

Initial Alberto-Culver product BBDO will work on, it is said, is a **liquid shampoo,** which will probably carry the VO-5 insignia, with **spot tv the chief beneficiary.** Likely start of the schedule: 2 February.

Ken Hurd, vice president and account supervisor currently in BBDO's New York office, has been assigned to the agency's Chicago office to handle the new account.

In its latest daytime brochure, filled with surveys and glorifying the personality cult, NBC TV submits an interesting wrap-up chart comparing dimensions of day and night.

The chart is based on a four-week period and here it is:

FACTORS	DAY	NIGHT
No. commercials	42	6
Unduplicated rating	49.0	40.1
Different homes reached	22,100,000	18,100,000
Frequency per home	5.8	2.9
Commercial home impressions	128,200,000	53,300,000
CPMPCM	$1.30	$3.42
Homes per dollar	769	292

CBS TV is being very delicate about the way it's advancing to affiliates the idea of extending Doug Edwards news from a 15-minute to a half-hour strip.

Reason for the circumspection: a lot of the affiliates have their own version of a national news stint which is part of a news-weather 15-minute strip preceding Edwards.

One thing CBS TV is making clear: the half-hour **will not be sold per participations.**

NBC TV is poised to bid against ABC TV for the next two years' rights to the NCAA football games.

ABC TV has had them for the past two seasons at a reputed cost of **$6 million.**

Next to the NFL games and the World Series the NCAA events are the **hottest sports property** in tv. (For an audience comparison on football see 18 December SPONSOR-SCOPE, page 20.)

Individual reps will participate in person when TvB sets up a presentation meeting with a spot prospect.

TvB considers this an integral factor in a multi-faceted plan it's developing in behalf of the spot medium. The plan includes the preparation of a special presentation stressing the applications and successes of spot, the providing of reps with booklets they can mail or personally deliver and the **maintenance of a constant rep liaison.**

The in-person angle came about when a leading rep remarked the TvB's efforts could be more effective **if a rep was on hand to close the deal.**

Chief target in these pitches will be accounts whose spot billings have been slipping or been kind of weak the past year.

The average cutoff point at which a nighttime tv network show was consigned to the schedule's limbo last season came to a 14.4 rating—slightly above the 1959 level.

This may have been due to the fact there were **more hour series.**

Here's a Nielsen comparison of the average rating of program series continued or cancelled over the past four years:

FACTOR	1957	1958	1959	1960
Avg. rating for shows continued	23.7%	22.9%	22.0%	20.7%
Number of shows continued	71	69	64	69
Avg. rating for shows cancelled	15.8%	16.4%	13.9%	14.4%
No. of shows cancelled	45	42	50	44

CBS TV doubled its efforts last week to find sponsorship of a fashion special for daytime exposure.

The program would be taped within the quarters of leading Paris couturieres while their new lines were being paraded to the trade.

Original asking price for the hour package was $175,000.

Esty last week had the nicest things to say about the way the hundreds of radio stations it does business with comport themselves in the matter of product protection.

It was referring to the results of the **annual check** of these stations' logs.

The findings: **an excellent bill of health.** The check was done in behalf of R. J. Reynolds, Nescafe, Ballantine, and Sun Oil.

Reynolds **renewals for 1962** started going out **last week.** The same for Nescafe and Sun Oil.

You might call the daytime schedule ABC TV sold R. T. French (JWT) for 1962 something of a precedent in network advertising.

According to the arrangement, French may **heavy up or lighten up** on the number of weekly minutes as the victualer deems desirable.

What it does is add **a new degree to flexibility** in network participation.

One of the top agencies in spot tv is undergoing a change in research authority that could result in a radical revision of its timebuying techniques.

The change: **transfer of the media research function from the media department to the agency's general research department.**

What is expected: a fresh look at the mostly **"artificial and fixed" buying formulas** which the agency has been using over the years and a determination whether these formulas run counter to the more streamlined thinking among media analysts that each market is an opportunity to be analyzed and should have a **flexible approach.**

This thinking is predicated on this recognition: tv is a constantly changing medium and, hence, new factors must be taken into consideration in contemplating a buy. The thesis, obviously, **runs counter to a policy of formula buying,** unless, as in the case of P&G, the formula is under periodic scrutiny.

Latest instance of a company borrowing the name of an acquisition for its whole corporate setup is Lanolin Plus, which hereafter will be known as Hazel Bishop.

The activity theory: Hazel Bishop is a **better known name to the public** and the cosmetic trade. (Not long ago Pharmaceuticals, Inc., effected a similar change when it absorbed J. B. Williams.)

Lanolin Plus is also transferring the Hazel Bishop budget, whose $2 million is virtually all in tv, **to LaRoche from Daniel & Charles.**

Re that name value, Hazel Bishop figures that it's spent around **$30 million** on tv in the past 10 years.

TvB is not letting its November confrontation with the automotive industry lie unnurtured. It's got a series of Detroit meetings scheduled for the middle of January with key auto people to get down to cases.

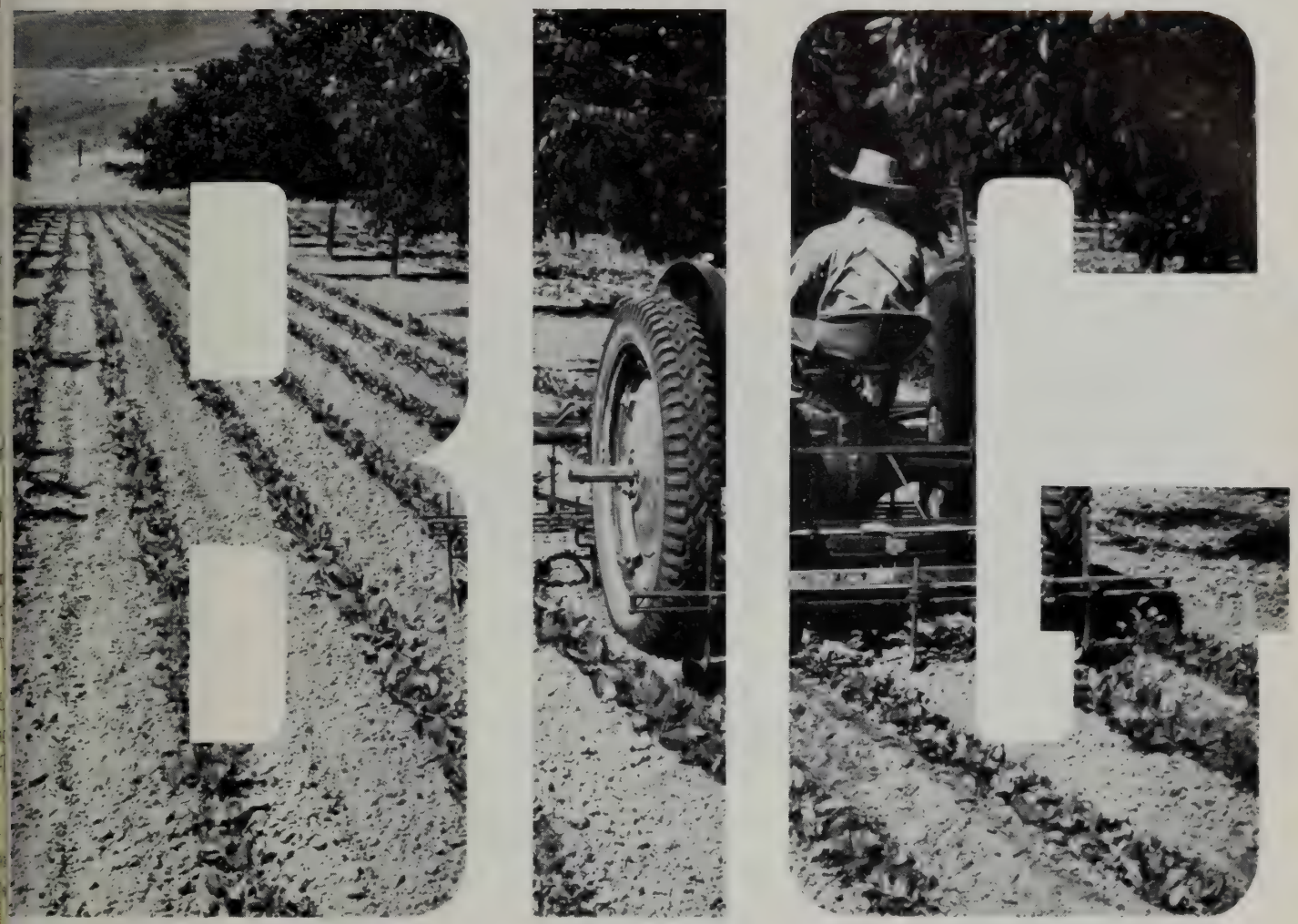
Pete Cash and Guy Cunningham will head up the TvB contingent.

There's a school of researchers in agency climes that thinks confreres who talk about formulas for measuring the percentages of viewers who watch the commercials are either kidding themselves or putting on an act for clients.

Contend the critics of such formulas: when a percentage is automatically deducted from the ratings in such cases, you're applying a constant that **actually doesn't exist.** If there's any base at all it's the program ratings themselves.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 66; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.

FARMING IS VERY



in FRESNO

– where Beeline Radio KMJ delivers more for the money

Fresno County is the nation's #1 farm income county. How to reach this important market? With Beeline Radio KMJ, which delivers more adult audience and more total audience than any other station. KMJ leads in Fresno's 12-county Pulse Ratings *86% of the time.*

Throughout Inland California and Western Nevada, the Beeline stations deliver more radio homes than any other combination of stations — at the lowest cost per thousand.

Source: Nielsen Coverage Service Report #2 and April 1961, 12-county Pulse.



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



what has an eye patch to do with you?

Two things.

One—it points out how brilliant a job advertising can really do.
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 5th Ave. Murray Hill 7-8080 New York 17





1961 YEAR-END REPORT

THE NEW FRONTIER VS. TELEVISION



On 9 May 1961 a young man stood up at the NAB convention and fired a grenade. His name was Newton Minow. new chairman of the FCC. He described tv as a 'vast wasteland.' This speech made Minow 1961 Newsmaker. On 7 December 1961 two men stood up and answered Minow. They were Dr. Frank Stanton, CBS president, and Robert W. Sarnoff, NBC chairman. The counter-attack capped a radio/tv year of significant news.

For other developments of 1961, see:

Television.....Page **26**
Radio.....Page **28**
Advertisers and agencies.....Page **30**
Film and tape.....Page **32**
Washington.....Page **34**

Tv's year of counter-attack

TOP TV STORIES OF THE YEAR: The industry answered Minow's charges of program laxity • Tv alone increased ad revenue • Daytime tv up • Color breakthrough • House reps boom • Hope for uhf

For the television industry 1961 was a year of assessment. a year of trial and it ended by being a year of counter-attack. Despite the unparalleled critical attacks, the general economic recession and hesitant tone of industry in general, television came through undiminished in vitality.

Observers saw in the passing year the rebirth of the fighting spirit for two juggernauts of persuasion—broadcasting and advertising. Both professions had been attacked by what was described as a handful of intellectual weisenheimers and bureaucrats in Washington. Both professions. with much in common. united in the crusade to curb what they felt was unjustified criticism.

As the year drew to a close, proponents of advertising and broadcasting drew swords in counter-attacking against the "intellectual opportunists" in the New Frontier. Norman H. Strouse, president of J. Walter Thompson, rose to the defense of his profession, and in so doing also replied to critics of broadcasting. Thus a common front was established.

Academicians Arthur Schlesinger, Jr., presidential assistant; John Kenneth Galbraith. Ambassador to India, and Arnold J. Toynbee, British historian, were singled out, among others, as anti-advertising minded.

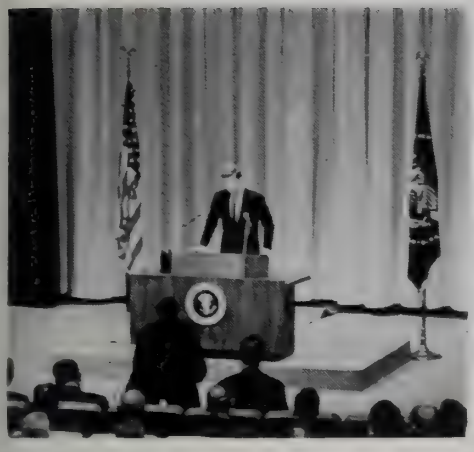
"They ignore the fact that every great Western culture has been based on a flourishing commercial economy." JWT's Strouse insisted.

Madison Avenue, in partnership with tv, maintained that carping critics, in university halls and governmental offices should stop using advertising (and broadcasting, too) as a political whipping lad. Rather than harass. the Administration should abet and foster more advertising in order to spread our markets in this land and overseas. they said.

Both Dr. Frank Stanton, president of CBS, and Robert W. Sarnoff, chairman of NBC. after mature deliberation. decided to answer FCC Chairman Newton N. Minow's "vast wasteland" speech. In separate moves each scored. directly or indirectly. Minow and other critics of

NEWSMAKERS OF THE YEAR

THIS YEAR'S array of newsmakers comes from various categories including radio/tv exec offices, clients, advertising agencies, broadcasters, and station reps. Two of last year's newsmakers play return engagements: NAB President LeRoy Collins and Rosser Reeves, top-rung executive of Ted Bates. This was a particularly outstanding year, in several spheres, for Norman H. Strouse, president of J. Walter Thompson. For one, his agency for the fourth straight year emerged the number one spender in broadcast advertising. From the station group field (Time, Inc.) comes Weston Pullen, Jr., who is directing extensive surveys on broadcast opportunities abroad and producing a new series of programs in the United States.







ON-THE-SPOT news, children's programs were among the year's highspots. President Kennedy (l) introduced live press conference; historic Project Mercury launching (c) was captured by tv, and among programs that caught the imagination of youngsters was (r) NBC's '1, 2, 3,—Go!'

television. Stanton in his counter-offensive declared: "I don't know of any satisfactory or democratic alternative to letting the people set the standards of programing by the simple act of accepting or rejecting what is offered."

Sarnoff's reply came during the 35th NBC anniversary goings-on in Hollywood. Sarnoff maintained that governmental critics should be more realistic in appraising the part of the public before lambasting broadcasters.

Sarnoff was also critical of broadcasters who did not carry out their obligations and who used freedom as "a smoke screen for opportunistic self-seeking."

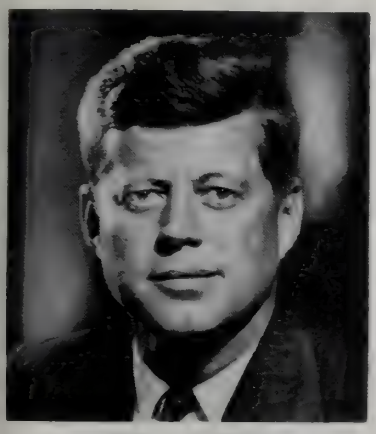
Thus began a new and bristling chapter in the battle between broadcasters and their governmental critics.

Meanwhile, broadcasters continued to grapple with problems of how to regulate the regulatory agencies, how to increase public affairs and informational programing, how to handle dwindling "full" sponsorship of programs and the Niagara-like rise of small-piece sponsorship, how to curb violence in westerns and crime-busting dramas and how best to fashion children's programs so that they would be a stripe higher.

This was the year of the hour-long show and the refulgent reign of the 60-second sponsor. It was the era, too, of the short-term deal and sponsorship arrangements in every conceivable size and shape.

(*Please turn to page 47*)

The Chief Executive, NAB head and CBS commentator made news



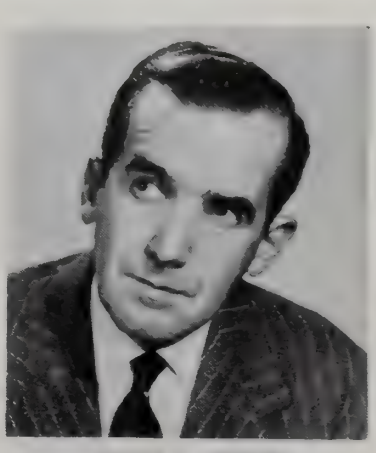
JOHN F. KENNEDY

The President instituted press conferences on live tv, uncensored and uncut. Broadcasters are "guardians of most powerful and effective means of communication ever devised," he told National Association of Broadcasters



LEROY COLLINS

The former governor of Florida and chairman of the Democratic National Convention stepped in as president of the NAB and said he would function as "advocate, not a referee" for the United States broadcasting industry



EDWARD R. MURROW

When President Kennedy tapped the air media for the head of the U. S. Information Agency, he drew on the services of one of the country's most influential commentators and CBS lost one of its renowned air personalities



WHEN FCC approved standards for fm stereo broadcasting in '61, WQXR's fm stereo operation was ready to go in New York. Here is Chester Santon before two mikes for stereo broadcast. Ted Nickles is at tape machine

1961 YEAR-END REPORT

Station flood key '61 quandary

TOP RADIO STORIES OF THE YEAR: FCC officials, industry executives see too many stations • Spot radio business dips • Network radio business up 15% • Decline in rock 'n' roll • Fm stereo on march

The feeling that there are too many radio stations in the land became one of critical urgency in 1961. This feeling was shared by broadcasters as well as thoughtful members of the FCC. SPONSOR, among others, urged the FCC to earnestly consider "a moratorium on new licenses" except in unserved areas.

Many other developments in sales and programs presented themselves in the past 12 months. Among them were:

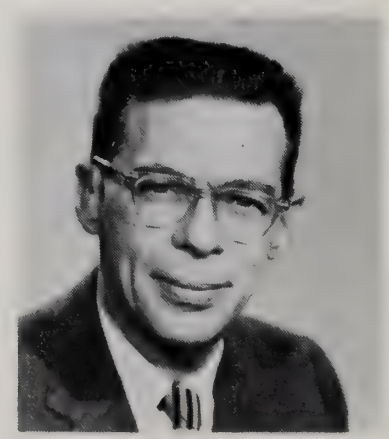
• A decline in spot radio business during the latter half of the year and

NEWSMAKERS OF THE YEAR: These network executives were



LEONARD GOLDENSON

The president of AB-PT, along with Ollie Treyz, president of ABC, nearly completed the task of personal calls on each of the country's 100 top advertisers, an unparalleled undertaking. Object: "to listen, learn—not to sell"



RICHARD S. SALANT

In the midst of upheaval and change, the attorney-administrator stepped in as president of CBS News in an effort to restore the division to its one-time position as leader in the field of news and solid informational programing



ROBERT W. SARNOFF

The NBC chairman made many notable contributions during '61 including, at his appearance at the network's 35th birthday party in Beverly Hills, a bold address on government intrusion in major network programing standards

an indication that full-year figures might show a slight decrease over 1960.

- A move away from popular music, particularly the so-called "rock 'n' roll" category and more interest in so-called "good music."
- A stepped up campaign on the part of station reps to stimulate interest and excitement regarding the spot radio medium.
- An increase in sing-along programing.
- A spirited increase in network billings.
- The RAB's new "test market plan" to boost national radio sales.
- The dropping of station reps for house reps, a trend, however, not as pronounced as in the tv area.

A major headache of the year among owners was how to increase spot business. There was continuing concern that spot radio loses out in some ad agencies because of the amount of paperwork involved compared to some other media and the fear that some top admen considered spot radio "unprofitable" to handle.

Although spot radio billings showed improvement in the first half of

(*Please turn to page* 53)







NETWORK RADIO MILESTONES. Shown above are Arthur Godfrey (l), Dr. Frank Stanton (c), CBS president, and Arthur Hull Hayes, president of CBS Radio, as they appeared on 'Arthur Godfrey Time' marking beginning of Godfrey's 33rd year on the air. In photo at right, Don McNeill shown when he first became host of ABC Radio's 'Breakfast Club' 28 years ago and in recent shot. (Below) Birthday for ABC Radio's 'Flair.' Celebrating are Robert Pauley (2d from r), ABC Radio prexy; Warren Summerville (l), producer-director; William Rafael (2d from l), ABC vice president in charge of programing and Clark Andrews, executive producer



in spotlight: among them a caller on clients, a news division head



JAMES C. HAGERTY

The year 1961 saw the former presidential aide join the American Broadcasting Co. as vice president of news and public affairs and proceed to infuse new life in the network's news setup and present powerful documentaries



ROBERT F. HURLEIGH

The president of Mutual Broadcasting System noted that, under the 3M purchase of the network, Mutual had an historic year, proudly pointed to increases in average Monday thru Friday audiences and big program sales



ROBERT R. PAULEY

Outstanding graduate of Harvard Business School and v.p. in charge of ABC Radio was rewarded in the fall of this year for his services with election to the presidency of ABC Radio. ABC affiliate roster now comes to 372

L&M switch: '61's big story

TOP CLIENT-AGENCY STORIES OF THE YEAR: Blue chip advertisers reveal program-control practices to FCC • Cigarettes, oil in biggest account switches • Shell back in tv • Agency profit % down

Unlike the tv scene where Washington influence dominated all aspects of the business, 1961 furnished no single focus for the client-agency world. Yet it was far from an uneventful year. Admen noted a number of significant events:

• There were some breathtakingly big account switches, with the outstanding mushroom cloud set off by Liggett & Myers.

• Those FCC hearings in New York brought to light sponsor attitudes toward their network programs, and a variety of approaches to influencing their content.

• Oil was news, with its marketing revolution reflected in new tv tactics (Shell's back in the medium) and account shifts (Texaco to Benton & Bowles, Mobil to Bates).

• Agencies and advertisers sounded off against networks' lengthened breaks; further crusades against "over-commercialization" indicated by agency subscriptions to BAR.

An all-star cast of blue-chip advertisers spelled out their tv program practices for an FCC network study contingent that set up shop in New York for two weeks in October. Nearly all told of controls they exercise over their programing; the differences were in degree of control, and methods employed.

Testimony indicated that Procter & Gamble. heaviest invester in tv ($100,000,000 per annum), is by that same token probably the most meticulous, thorough influencer of program content. Read into the record was 21-point "Editorial Policy" which governs P&G representatives in testing the advertiser's programs. Along with the excessive passion-type taboos are stipulations against treatment of national or regional controversial issues and material that might offend almost any conceivable group in the country.

P&G general advertising manager A. N. Halverstadt maintained that though the "Editorial Policy" embraces a wide range of unacceptables, it is not program control as the term is commonly understood. He denied that this stifles creativity, asserting

NEWSMAKERS OF THE YEAR: These client and agency people



ROGER H. BOLIN

The manager of general advertising, Westinghouse Electric Corp., and ANA board chairman spearheaded the much-discussed 'Project X' which should have far-reaching effects on media, research and creative work in advertising fields



PETER G. PETERSON

Re-assignment of top-echelon personnel at Bell & Howell was keyed by naming of Peterson president and Charles H. Percy board chairman and uping of tv budget for bold documentary programs dealing with a wide range of topics



HAROLD H. WEBBER

Chosen from the media field, where he was vice president and director of Cowles Magazines & Broadcasting, this experienced executive succeeded Henry Schachte as vice president in charge of consumer relations for Lever Bros.

No. One air agency was hot corner of account switches

ACCOUNTS GAINED

L&M filters	$16,000,000
Chesterfield / Oasis / Duke	$10,000,000
Handy Andy (*Lever*)	$3,000,000
Rinso (*Lever*)	$1,000,000
Spry (*Lever*)	$500,000
Air Wick (*Lever*)	$1,000,000
Dinner-Redy (*Lever*)	$600,000
Congoleum-Nairn	$1,500,000
Pittsburgh Plate Glass	$2,500,000
Chunky Chocolate	$650,000
Planters Nut & Chocolate	$1,000,000

ACCOUNTS LOST

Schlitz Brewing	$15,000,000
Elgin Watch	$1,500,000
Waldorf (*Scott*)	$1,200,000

JWT, tops in air billings for fourth consecutive year, was scene of sizable ups and downs, mostly ups. Loss of $15,000,000 Schlitz account was recouped, in spades, with $26,000,000 in Liggett & Myers brands, etc.

that it's "an extremely wholesome influence on programing."

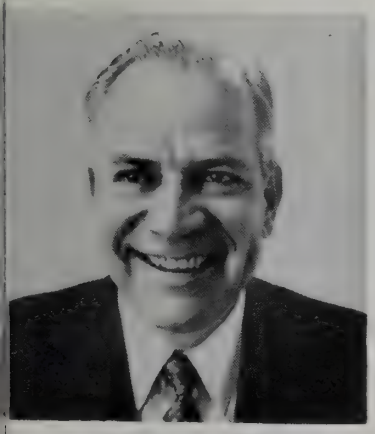
At the other end of the spectrum is Bell & Howell, which limits its specifications to subject matter. For its *Closeup* series on ABC TV, the advertiser wants ". . . documentary and editorial treatments of . . . current issues . . . which materially affect the life or welfare of a substantial segment of the public . . ." in the words of B&H president Peter G. Peterson.

Testimony from other key officials at the FCC hearing revealed:

- DuPont maintains step-by-step supervision over shows it sponsors fully; prefers the happy to the "stressful."
- Chrysler looks at scripts to make

(*Please turn to page* 61)

broadened advertising thinking and spoke boldly on many issues



WILLIAM B. LEWIS

he chairman of the board of Kenyon Eckhardt delivered a speech at the vB meeting in Detroit considered by nany to be one of the most effective learest retorts to those assailing tv. t was called the speech of the year



ROSSER REEVES

The same, controversial Madison Ave. adman whose book 'Reality in Advertising' serves the ad world. At year end he was giving up his chairman of the board title at Ted Bates to devote more of his time to more creative jobs



NORMAN H. STROUSE

The president of J. Walter Thompson made news on numerous occasions including his recent appearance in San Francisco when he lashed out at "counterfeit intellectuals" for their attacks on American advertising methods

Syndication in transition

TOP FILM & TAPE STORIES OF THE YEAR: New production dips, film distributors reorganize • Reps, stations, leap into gap • Time clearances, regional buys drop • Re-run sales up, full hour sale starts

To syndicators, 1961 will go down in history as the year of the aspirin bottle, but as it came to a close there was that constructive concern common to any business that seeks to adjust itself to change.

On the one hand, the new product picture was dim. So was the new regional advertiser picture; as a matter of fact, even the old ones weren't faithful.

On the other hand, re-runs were displaying healthy sales signals for some syndicators and the international sales scene was brighter. If the conventional type of syndication programing was not flourishing, other types were.

Syndicators were making a series of adjustments to the new era and stations were seeking to fill the gaps left open by the decline in first-run product.

There was a drastic drop in the release of new first-runs this year. The list of regular half-hour shows put on sale between January, 1961, and the present doesn't quite add up to a dozen.

Besides Ziv-UA's four — *King of Diamonds, Ripcord, Everglades,* and *Keyhole* — and ITC's three — *Whiplash, Supercar,* and *Danger Man* (the last partly exposed on CBS TV) — you could only list Screen Gems' *Shannon,* CBS Films' *Pursuers,* Tv Marketers' *Sea Hawk,* and Filmaster's *Beachcomber* (just recently taken over by ITC). You might also add MGM's *Zero-One,* which was being readied in England.

There was an epidemic of company reorganizations. CBS Films for a time dropped out of first-run distribution. NBC Films dropped its CNP name, removed itself from the first-run category, trimmed its operations, and confined itself to re-run and off-network sales. NTA lost its original nucleus of leadership and came under control of NT&T, spinning off its commercials and station interests. Ziv-UA absorbed the UAA operation and placed new stress on the "UA concept" of dealing with independent producers.

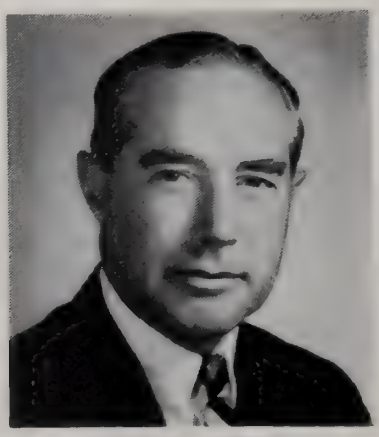
Sad to relate, there was a whole-

NEWSMAKERS OF THE YEAR: These men helped make news



WESTON C. PULLEN, JR.

The president of Time-Life Broadcast, Inc. (the subsidiary of Time, Inc.), which deals with all broadcasting matters, demonstrated his unique ability at putting together the vast complex of dynamic communications projects



ROBERT D. SWEZEY

Long active in broadcast industry affairs, Robert D. Swezey was named director of the new Code Authority of the National Association of Broadcasters and will have responsibility of interpreting both the radio and tv codes



JOHN F. WHITE

President of the National Educational Tv and Radio Center played a vital role in helping to raise the funds to acquire WNTA-TV, New York, from NTA for educational purposes in an area which called forth etv-type programing

sale exit of regional advertisers. Under the "failed to renew" classification came American Tobacco and Brown & Williamson at Ziv-UA, Ballantine and Falstaff at MCA, Carling and Conoco at NBC Films, and Studebaker in national spot with an MCA-Filmways series.

But if first-run sales ebbed, there was a flood of off-network re-runs. The most significant of these were MCA's 108 hour-long shows, first of this length of syndication, and Twentieth Century-Fox's deal with ABC o&o's for late night plays of off-network re-runs.

Other off-network re-runs put on sale in 1961 included *Wyatt Earp* at ABC Films, *December Bride* and *Wanted: Dead or Alive* at CBS Films, *M Squad* and *Staccato* at MCA, *Asphalt Jungle* and *Islanders* at MGM, *Groucho* and *Deputy* at NBC Films, *Peter Gunn* at Official, and *Bat Masterson* at Ziv-UA. There were, of course, many, many others, and quite a few syndicators for the first time derived revenue principally from these sales.

The reluctance of syndicators to invest in new programs produced a peculiar program vacuum. While the demand for new programs wouldn't support as much production investment as formerly, stations still wanted new shows and—being unable to obtain them from conventional sources—began to make and sell them themselves. Station groups in particular began to form special program units to make and/or sell syndicated shows. Storer Programs was a leading example of this, and Westinghouse Broadcasting also established a syndication operation; and other groups putting on a syndication part-time hat included RKO General. At the year's end Katz Agency stations made a deal with Ziv-UA giving them first refusal rights on two new shows.





BACKBONE of domestic program sales were such off-network re-run series as Ziv-UA's 'Man Into Space' (top), CBS Films' 'Wanted: Dead or Alive,' and many adventure series

The gloom of 1961 was pierced, luckily, by growing international sales. As new stations went on the air all over the world, U. S. tv film distributors made substantial increases of film exports. In previous years, the international-domestic program sales ratio was around 20-80 but in some quarters in 1961 it changed to about 40-60. While international sales in general did not top domestic

(*Please turn to page* 62)

in station group field, industry codes, educational tv, representation



NORMAN E. CASH

The president of Television Bureau of Advertising drew praise from the industry when he staged the organization's annual meeting in Detroit and told of TvB's tactics for strengthening tv and bolstering American economy



HENRY I. CHRISTAL

The president of Henry I. Christal, Inc., station reps, contributed considerably in the research field with Alfred Politz media studies designed to provide new audience portraits and significant new approaches to radio stations



PETER STORER

The passing year saw several group stations including Storer dropping station reps for house reps. Storer Television Sales opened for business with young Storer as president aided by a powerful sales force of eight men

The assaults on programing

TOP WASHINGTON STORIES OF THE YEAR: Minow's year on the regulatory scene • Harsh regulatory words but actions that failed to keep pace • Short-term station renewals rather than cancellations

Nineteen sixty-one was Newton Minow's year on the broadcasting regulatory scene, the year of the "vast wasteland" speech, of a tough regulatory philosophy read into that and other speeches, but never directly put into words by the new FCC Chairman. It was also the year when New Frontiersmen took over three of the five places on the Federal Trade Commission, including installation of a new chairman for the commission, Paul Rand Dixon.

Curiously, it was also the year which slowed down the rapid fire of events so characteristic of the several preceding years. Regulatory words were harsh and threatening. Regulatory actions failed to keep pace.

The FTC changed neither direction nor pace, but plodded along the same course charted in 1960 by then-chairman Earl Kintner. FCC-FTC cooperation on broadcast advertising was extended beyond the 1960 exchange of information into a 1961 mailing of news of FTC actions and complaints to stations. Unlike the situation at the FCC, the new chairman wasn't receiving as much publicity as the old one.

The biggest Minow impact was, in fact, the glaring headlines he attracted with his assaults on radio-tv program quality. Probably the most significant development of the entire



BELIEF IS that FCC will dictate switch of all or major parts of tv to uhf if New York City's experimental uhf station succeeds. Newton Minow, flanked (l to r) by Seymour N. Siegel, city director of communications, Robert E. Lee, FCC Commissioner, examining transmitter of WUHF

year was the fact that, through this extensive publicity, large segments of the public suddenly became aware that broadcasting is a regulated industry. The FCC, which had received little mail from the general public, at times took on the look of Hollywood. And its mail increased for a while after each Minow speech.

The "vast wasteland" speech brought on Minow's first resounding defeat. The administration proposed an FCC reorganization which an alarmed broadcasting industry thought would put too much power into his hands, and Congress snowed it under. An alternative plan, accomplishing much the same ends while maintaining the disputed powers in the hands of the full Commission, was drafted by former chairman and now plain Mr. Commissioner Frederick Ford. This one passed easily.

Otherwise, in Minow's first months, it was Ford who provided the needed strength for Minow viewpoints. Another way of looking at it, though, was the undeniable fact that Minow could go no farther into tougher regulatory areas than Ford wanted to go. Minow could only definitely count on the vote of Robert Bartley among the commissioners. If Ford would vote the same way, there was solid hope for attracting the votes of John Cross and Robert E. Lee. T. A. M. Craven would sometimes cross over so as not to be a dissenter. But by and large, it would be Craven and Rosel Hyde holding out for full freedom for broadcasters.

The year started with some 600 license renewals being held up, almost half on "payola" questions. When the logjam broke and the pattern was finally set, it turned out that short-term license renewals with warnings were the adopted course, rather than the feared wholesale license cancellations.

The FCC proposed a new programing section for its application forms and also set the ball rolling for new station logging requirements. Both were aimed at putting into concrete form the FCC's programing policy declaration of 1960. Nevertheless, there was much anguish in the industry, fears that the FCC would dictate programing or act as a censor, and complaints that the paper work needed to fill the proposed requirements would put small stations out of business.

The majority resisted changing essential elements, but expressed willingness to try to simplify the paperwork. The industry was asked to come in with its own ideas. The matter is still dragging along as 1961 comes to an end.

On the other hand, in the so-called "influence" cases, Public Service Television ran through all of its administrative and legal resorts, and was finally ordered off Miami channel 10. This was the case which caused former Commissioner Richard Mack to resign and which started Rep. Oren Harris in the headline business.

Other cases heard by the Harris subcommittee were in earlier stages. Most startling was the case of Crosley Broadcasting, which had won channel 13 in Indianapolis. There had been not the slightest hint of any wrongdoing by Crosley or any of the other applicants, only a finding that Commissioner Craven shouldn't have voted without hearing oral argument. Yet, the FCC ordered Crosley to give up the station. That one is still in the appeal stage, with a long way to go. Miami channel 7 and Boston channel 5, among others, are in similar danger.

The FCC proposed a new rule to cut down on "trafficking" in station licenses, under which stations would have to be held for a full license period barring emergencies. This rulemaking is also still in the works.

The FCC received and has used on three occasions its power to fine stations up to $10,000 for willful and repeated violations of FCC rules.

The commission voted to reconsider last year's 4-3 verdict in favor of keeping network option time, but cutting it by one-half hour. New arguments were heard 4 December on the question of whether option time is in the public interest. Even if the Commission votes that it is, the Justice Department will be free to attack the practice in view of its own stand that option time is a *per se* violation of antitrust laws. But in that case the courts, not the FCC, would have to decide.

The new President instituted press conferences on live radio and tv, alternating with delayed broadcasts, uncensored and uncut.



NAB PRES. LeRoy Collins made his first NAB public speech at Washington convention and introduced President Kennedy who hailed broadcasters as 'guardians of the most powerful and effective means of communications...'

Congress looked at various bills to do away with political equal time Sec. 315 entirely, to exempt from Sec. 315 time given to candidates for President and Vice President, to exempt candidates for governor and Senator, and even to force networks and stations to donate free time to politicos. It looked—and decided to shelve all bills of this nature for another year.

The FCC asked Congress for power to regulate networks, and the Harris Committee issued a report calling in the strongest terms for such regulation. However, this was also delayed until 1962.

An effort to open up House proceedings to radio and tv foundered quickly on the opposition of the late speaker, Sam Rayburn.

(*Please turn to page* 64)



Our population is growing, moving, shifting. And more people than ever need more goods—opening new areas in which to build your business, to provide more jobs in America's growing economy.

But how? And where? These key questions are answered best by marketing research, often costly and time-consuming. But it doesn't have to be. And it isn't—if you consult your U.S. Department of Commerce. On file, it has a 135-million-dollar fund of marketing data—vital and valuable up-to-date facts. Yours for the asking.

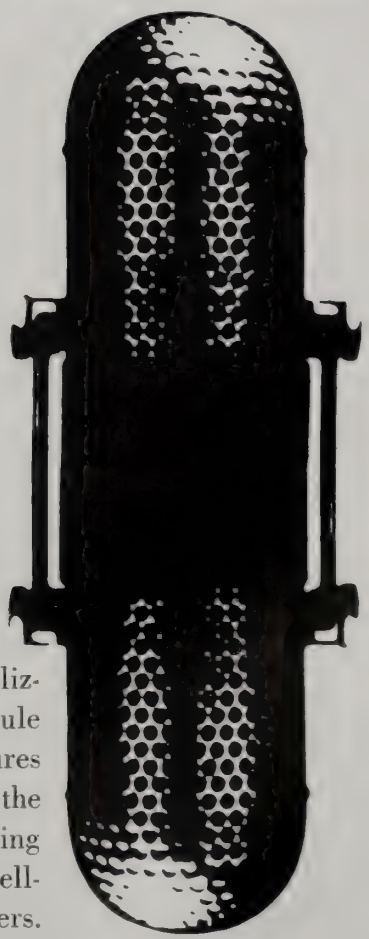
You'll find information in depth on U.S. business, manufacturers, housing and many other basic aspects of marketing. It will help you pinpoint your profit potential and select the best areas for your product, industry or service. (A detailed study of 750,000 blocks in 475 cities will even help you find the ideal corner for a retail outlet.)

Take advantage of the many ways in which your business can grow. In new U.S. markets. In foreign markets. In developing new products and services. In attracting new industry to your community. Just write or phone the U.S. Department of Commerce Office of Field Services in your city, or Washington 25, D.C. Your U.S. Department of Commerce is always ready to help you grow with America!

ADVERTISING COUNCIL · PUBLIC SERVICE ·

NOW'S THE TIME TO GET GROWING IN A GROWING AMERICA!

1961 RADIO RESULTS



AS A SERVICE to advertisers and agencies utilizing spot or planning to, SPONSOR reprints the best capsule case histories of 1961, selected from its regular features *RADIO RESULTS* and *TV RESULTS*. This first part of the annual round-up extensively documents 32 radio advertising campaigns and illustrates how the medium is effectively selling goods and services at the local level for advertisers.

APPAREL

SPONSOR: Stanley's Department Store Div. Interstate Dept. Stores AGENCY: Louis Cohen

Capsule case history: Jerry Leven, general manager of Stanley's Department Store in Troy, N.Y., described it as "the biggest day in the history of the store's 19 years." Considering that Stanley's is 60% ahead in the overall picture of the entire chain of 60 stores, and is now 60% ahead of its own record of a year ago. Mr. Leven's statement is an important one. Stanley's scheduled a flight of minute spot announcements running two per hour for three days—Wednesday, Thursday, and Friday—on WROW, Albany. These sale announcements, aired from 7-10 a.m. and 12-7 p.m. brought customers in from surrounding areas as well as the city itself. In just one day, Stanley's signed up 60 new charge account customers, most of them from the outlying districts. The type of spots used, and the success they brought, was of special interest to Stanley's. Listener response to the soft sell WROW favors garnered concrete results for Stanley's.

WROW, Albany, N.Y. Announcements

AUTOMOBILES

SPONSOR: Mishawaka Gates Chevrolet AGENCY: Direct

Capsule case history: Three weeks ago, Mishawaka Gates Chevrolet decided to get rid of eight 1960 Chevrolets, four new and four demonstrators. As usual, they called the local newspaper, but found that Thursday was the earliest that the ad could appear in the paper. They then called WNDU radio, and bought about 10 one-minute spots per day for a week. Tuesday morning the first announcement was made, and that same morning, during the early sales meeting, the phone began to ring . . . and it didn't stop ringing all day long. The client got so much traffic from the WNDU spots, that it decided to put its lower price models "for a slightly higher cost than the '60 cars" on the floor. In one week's time the dealer sold all the demonstrators, plus 30 1961 models. Virgil Van Meter, sales manager for Mishawaka Gates, says, "The immediate results and the power of radio in sustaining sales all week really amazed us. We will be back for more WNDU radio time in the future."

WNDU, South Bend Announcements

AUTOMOBILES

SPONSOR: Hampton Motor, Inc. AGENCY: Direct

Capsule case history: Two years ago Hampton Motors, Inc., Chevrolet dealers, started to advertise on WVEC, and there have been many changes since. Business has actually doubled, and the firm recently has had to move to larger quarters to handle the increase. "Much of this increase has been definitely due to our radio campaign," said Harry Deans, who is general manager of Hampton. Another result is less tangible, but equally important to the firm, and that is the prestige it has built up through the use of WVEC and the copy approach. "Your Golden Rule Dealer" is the slogan announced in all its spots, and the dealer's honesty and integrity are stressed. The reputation for sound and reliable services, combined with the station's good will, have been an integral part of the firm's growth. Using 38 30-second spots each week, Hampton is able to vary the audience so that all types of adults are reached, and produce the most effective results. This has proved to be the firm's best formula.

WVEC, Hampton, Va. Announcements

AUTO REPAIR

SPONSOR: Automotive Engineering Company AGENCY: Direct

Capsule case history: "You certainly were right. Radio really does deliver results." This was the reaction of Charles Cusick, general manager of Automotive Engineering Co. in Pittsburgh, to a spot campaign his company ran on KQV, Pittsburgh. For years, Automotive Engineering, one of the largest automobile repair outfits in the city—a company which specializes in transmission and motor work—had confined its advertising dollars to print. Following the inauguration of its radio campaign, business picked up to the extent that three additional mechanics had to be hired to handle all the work. Because each series of spots concentrated on a particular type of work, it was immediately evident what kind of pull the radio ads were having. Manager Cusick reported that many of his new-found customers refer to certain features of the work that they had heard about on KQV. The firm's advertising, in Cusick's own words, "will go to KQV for a long time to come."

KQV, Pittsburgh Announcements

BAKERY PRODUCTS

SPONSOR: Anadama Bread Inc. AGENCY: John C. Dowd, Inc.

Capsule case history: Anadama Bread Inc., a medium-sized regional bread company of Rockport, Mass., has successfully used radio for a number of years. They have consistently used radio because of continuing good results and because radio advertising is "well-suited to our promotional program." However, six months ago, Anadama Bread, through its agency, John Dowd, purchased a sizeable schedule of multiple daily advertising on WMEX. "During the past six months our sales have shown an increase over corresponding periods of prior years," said W. P. C. Smith, president of the bread company. He went on to say that the additional radio advertising over WMEX had been a "definite contributing factor to this increase." As a result, the agency renewed the contract using this basic schedule and expects a "long association with the station." Smith credited the success of the campaign, in part, to the unusual delivery of the bread commercials by WMEX announcers.

WMEX, Boston Announcements

BOATS

SPONSOR: Thomas Dorst AGENCY: Direct

Capsule case history: While radio is used successfully to sell a number of high-priced items, few advertisers have used the medium to promote luxury merchandise. Magazines and special sections of newspapers have been used primarily. Thomas Dorst decided radio was worth a test to sell his 12 Bermuda custom-built ketches, handcrafted from life-time teak, when the Sport and Boat Show opened at the Cow Palace in San Francisco, and bought 30 one-minute live spots on KFRC inviting inspection of the model on display. The ketches sold for $11,500 a piece. Result: many hundreds of people came to the Cow Palace asking where the model was located on the floor, and it became one of the most popular attractions at the show. Before the show ended, Thomas Dorst had sold eight of the 12 ketches available. Using a small advertising budget on KFRC, the advertiser was able to realize $92,000 in total sales. Again radio proved its ability to merchandise any type of product.

KFRC, San Francisco Announcements

BANK

SPONSOR: North Carolina National Savings Bank AGENCY: Direct

Capsule case history: When the North Carolina National Savings Bank, Winston-Salem, decided to go into radio advertising for the first time they turned the problem of setting up a campaign over to the sales staff of WSJS, Winston-Salem. WSJS set up a special news bulletin package, an unscheduled number of straight one-minute news bulletins to be used whenever the WSJS staff felt material was newsworthy enough. *Up to the Minute News,* as the bulletins are called, has done a tremendous job for the bank. According to Frank O'Sheen, bank vice president, *Up to the Minute News* was our very best radio buy. The news bulletin campaign on WSJS has been a great help in establishing our identity as well as being a perfect springboard for the telling of, and selling of, specific services." In addition, O'Sheen said, the WSJS news presentation has provided a number of favorable side effects in addition to getting the bank's specific public story across to customers.

WSJS, Winston Salem, N. C. Announcements

BREWERS

SPONSOR: Louis F. Neuwiler & Sons. AGENCY: Direct

Capsule case history: Louis F. Neuwiler & Sons, Allentown, Penn., brewers of Neuwiler's Beer and Ale, have long believed in the efficiency of radio advertising, and after the past year's experience, they do so more than ever. Neuwiler's general manager placed a year-long spot campaign on WGBI, Scranton, in an effort to reach the adult beer and ale drinking audience in the Scranton-Wilkes-Barre-Hazelton market. Their latest figures show that sales have been climbing steadily since the time the company signed with WGBI a year ago, and they have had to increase their barrel output for both the beer and ale to keep up with consumer demand in the area. Because of their sales success, Neuwiler's has decided to continue their radio spot campaign for another year on WGBI. They are still using thirty one-minute announcements each week, placed now all in morning drivetime, since they believe that their WGBI campaign was definitely instrumental in the rise of sales they had in this Pennsylvania market.

WGBI, Scranton Announcements

CLOTHING

SPONSOR: Robert Hall Clothes AGENCY: Arkwright Advertising

Capsule case history: Robert Hall Clothes recently received the largest and most successful response it has ever had for a radio write-in promotion. Robert Hall bought a schedule on WCBS using the *Jack Sterling Show* (6:00-10:00 a.m.) to promote a special contest. Sterling awarded a Robert Hall wardrobe to a listener and his entire family whose postcard was selected from those sent in. Within five days, and after only a handful of 30-second announcements had been broadcast, 23,278 cards were received. Robert Hall Clothes, which has concentrated a large part of its advertising budget on radio over the years, was impressed by Sterling's results. Jerry Bess, exec. v.p. at Arkwright Adv., said: "We are most enthusiastic about the show, and we look forward to a continued campaign for the account using both straight commercials and contest promotions. Sterling, with his tremendous personal magnetism, has the ability to not only reach people, but sell products as well."

WCBS, New York Announcements

DEPARTMENT STORE

SPONSOR: Montgomery Ward, St. Louis AGENCY: Hart Adv

Capsule case history: Montgomery Ward in St. Louis decided to use radio in a special two-week promotion over KWK. The schedule consisted of 12 one-minute spots per week, and the campaign produced immediate results. Ward wanted to eliminate a large inventory of summer catalogues, and to eventually increase its number of charge account customers. By offering the free catalogues, the store hoped to compile a list of possible customers for charge accounts. D.j.s worked exclusively from ad lib sheets, and the response to the offer was so overwhelming that the entire inventory of catalogues was depleted in less than a week. The balance of the announcements had to be revised for regular advertising. Thus far, final results are not available as Ward's has not finished its final tabulation on credit accounts from the large number who received the catalogues. But a sample of the results proved its success, and Ward's placed a 52-week contract with KWK, based on it, for its regular advertising.

KWK, St. Louis Announcements

FOOD

SPONSOR: Trout Foods, Inc. AGENCY: Direct

Capsule case history: Over the past 10 years, Trout Foods, Inc., distributors of pretzels, potato chips, corn curls, cookies and like products in Reading, York and Wilkes Barre, Pa., has grown from five employees and three trucks to 28 employees and 17 trucks. The real growth period began three years ago when Trout intensified its radio campaign and allocated 80% of the ad budget to WEEU for sponsorship of *Paul Harvey*, the station's network co-op program, broadcast Monday through Friday from 1:00 to 1:15 p.m. "Almost without exception we find grocers tuned to our show," says Charles D. Trout, president of the company. 'This alone is an excellent door-opener, but more importantly it pre-sells our products and lends tremendous prestige to us as distributors." With radio a key factor in sales, Trout Foods' volume of business has grown 400 percent in the past years while its number of employees has increased five-fold, making it a leading area distributor.

WEEU, Reading, Pa. Program

FOOD

SPONSOR: Watkins distributor & dealers AGENCY: Direct

Capsule case history: The big stumbling block in the path of the door-to-door salesman is the wary householder's closed door and closed mind. In San Luis Obispo, the Watkins dealers, who sell pepper, vanilla, and other such condiments door to door, broke this barrier by building a friendly atmosphere for themselves and their company with radio. The local distributor started a participating sponsorship, with a one-year contract, on the *Party Line Show*, KVEC, San Luis Obispo. This program, with the largest audience of any show in the area, is aired in prime housewife time, 10:30 to 10:55 a.m., Monday through Friday. It's a local exchange for recipes, household hints, etc., plus music. Watkins participates each day, emphasizing the Watkins catalog, and urging a welcome for the dealer when he calls. Each dealer is mentioned at least once a month, and they are all most enthusiastic about their radio campaign, and the 57% increase in home-call business it's helped them achieve.

KVEC, San Luis Obispo, Cal. Program

FOOD STORE

SPONSOR: Chicken Delight AGENCY: Direct

Capsule case history: Chicken Delight, a newly franchised home-delivery food store in the Las Vegas area, found spectacular success with a three-week campaign on KORK. After 21 days of operation and 10 days of saturation on the station, Chicken Delight proprietors Bob and Shirley Nolan had seen their business increase 50 to 75% in gross, and their production and delivery staff increased from four to eight. With the exception of a regular opening week direct mailing to homes in the immediate neighborhood of the store, the KORK campaign was its sole advertising. The schedule consisted of 11 30-second announcements per day over the 10-day period, and using the food outlet's slogan "Don't Cook Tonight; Call Chicken Delight," heavily pitched the convenience of home-delivered chicken, shrimp, ribs and fish. Cost of the schedule was negligible against the tremendous volume of business produced, and the Nolans now plan to use radio advertising regularly with the same approach.

KORK, Las Vegas Announcements

FOOD STORE

SPONSOR: Sure Way Super Markets AGENCY: Direct

Capsule case history: In 1952, when Sure Way Super Markets was in fourth position in Green Bay, Wisc., in terms of retail grocery sales, it started sponsorship of a 15 minute radio program, *The Sure Way Telephone Quiz.* on WBAY, Green Bay. The program, placed in the 9:30 9:45 a.m. segment Monday through Friday, features telephone calls made from the WBAY studios at random to people in the area. If those called answer the questions correctly, they receive an award. The correct answers to all questions are posted in each of the six Sure Way stores. Sure Way says that as soon as a new answer is posted, they notice a decided influx of shoppers in the stores. Sure Way is still sponsoring the shows and today the chain is in number one position. J. J. Van Essen, vice president and advertising manager of Sure Way, says a "considerable portion of our success is definitely attributable to WBAY."

WBAY, Green Bay, Wisconsin Program

FURNITURE

SPONSOR: Martin Strange Furniture Store AGENCY: Direct

Capsule case history: All-night radio programing paid off handsomely for the Martin Strange Furniture Store of Indianapolis. A new store in the city, it needed unusual exposure to attract customers and Robert Ohleyer, station manager for WISH, sold the outlet on the idea of an experimental all-night remote program from the store itself. Scheduled from 11:30 p.m. to 6 a.m., listeners were alerted to sale items and told that the store would be open during the entire remote show. Results: The advertiser brought over 500 people to the store during the early hours of the morning in the first few weeks alone, and the sponsor found that there was a wide open market for a store that could service buyers who ordinarily cannot shop at regular hours. Volume was so tremendous that the furniture store had a difficult time at first handling the orders. The store has now geared a good part of its selling to nighttime, and with the help of WISH, has become a leading furniture outlet.

WISH, Indianapolis Program

HANDICRAFTS

SPONSOR: Teague's Trading Post AGENCY: Direct

Capsule case history: What convinced this advertiser on the power of radio? It was just five hours after his first spot announcement on Read Wilson's *Top O' the Mornin'* show over WNNC, Asheville, North Carolina, that the customers started arriving. They came in and asked to see the handicraft items advertised on WWNC, and bought in quantity. Late evening arrivals demanded that doors be opened and lights turned on because Read Wilson had said that Teague's was open 24 hours a day, and they came in and bought. During the schedule, without the use of any sales gimmicks, sales volume increased over three times the normal. Said the manager of the store: "They kept coming, and buying, and wanting to know why they hadn't heard of us before, even though we've been in business in Asheville selling handicrafts, souvenirs, and pottery for 11 years. We've never seen anything like it." As a result, Teague's Trading Post store has become a regular advertiser on WWNC.

WWNC, Asheville N C Announcements

HOME BUILDERS

SPONSOR: Rockhaven Homes, Inc. AGENCY: Direct

Capsule case history: Home builders in Cleveland have been singing the blues about spotty sales for some time. Rockhaven Homes, Inc., decided to try a short schedule on KYW, using 20 one-minute spots, including eight "on location." Thursday, Friday and Saturday 12 spots were run during the day. On Sunday, Dex Card, KYW's morning show personality, was at the Rockhaven Homes development in nearby Chardon, Ohio, to deliver the "on location" spots (once each half hour) within KYW's regular Sunday afternoon four-hour studio-originated program. Card described the home for sale, commented on the crowds and good weather, and suggested that listeners come out and see the homes for themselves. The following week, F. W. Page of Rockhaven reported that "2,500 to 3,000 people came, and we sold 17 homes in the $15,000 bracket, totaling $250,000. The number of leads we have presently will probably push this figure considerably higher for us within several weeks."

KYW, Cleveland — Announcements

HOME IMPROVEMENTS

SPONSOR: Struck & Irwin Co. AGENCY: Direct

Capsule case history: To sum up in the word of the general manager of the Struck & Irwin Co., Madison, Wisc., "We are sold out." This, in a few words, tells the successful sales story of their blacktop paving advertising campaign on WKOW Radio, Madison. The company bought the five-minute 7:45 a.m. *Jack Davis Weather Show,* for three days a week, Monday, Wednesday, and Friday, starting 3 April and ending 29 September. The campaign offers Struck & Irwin's blacktop paving of driveways service. Now, even though the campaign was recently completed, the company is unable to accept more contracts because of the amount of business their radio advertising has brought them. Struck & Irwin's general manager also had this to say about advertising on WKOW: "With only a nominal expenditure on this station, our blacktop division volume will be in excess of $200,000. An excellent return for the dollar spent." The approximate cost of the campaign on the show was $1,000.

WKOW, Madison, Wisconsin — Program

HOUSEHOLD APPLIANCES

SPONSOR: Conde Hardware Co. AGENCY: Direct

Capsule case history: Conde Hardware store of Watertown, New York, purchased two remote broadcasts over WWNY featuring the station's women's commentator, Dorothy Parr, to promote a big two-day appliance sale. The programs were on the air both days of the promotion, from 9:30 to 10:30 a.m. F. Ehrenzeller, mgr. of the store's appliance division, reported: "We were amazed by the results from Dorothy Parr's broadcasts. Her announcement that our new Frigidaire was so frost-free that even the frozen grapes we placed in them would not stick together, resulted in over 50% of the people coming into the store asking to try the grapes. This was only on the remote broadcast that morning and it had a direct bearing on our Frigidaire sales. It was a good sales device, but it also required Dorothy Parr's impact to make it felt." The sale was also advertised in the newspapers, but the WWNY segments, costing considerably less, produced most of the sales for the store.

WWNY, [illegible], N. Y. — Programs

INVESTMENT COMPANY

SPONSOR: The Marshall Company AGENCY: Direct

Capsule case history: The Marshall Co., an investment house in Milwaukee, puts the largest slice of its ad budget into radio, and the radio budget is used exclusively on WEMP. This has been so for 10 years. In 1951, the company bought the 7:55 a.m. five-minute newscast, and still buys it. The 4:55 p.m. news has since been added, for a total of 12 newscasts a week. The company believes the news format and the institutional sort of message has helped greatly to establish the firm's image as reliable, reputable, and friendly, and set the sage for community service, and sales. Radio produces more sales than any other medium used by the firm, to people not usually reached otherwise. Over 50% of the radio inquiries result in purchases of stock. The Marshall Co. says sales from radio leads go up into six figures annually, using a $300-a-week radio budget. The investment firm has renewed with WEMP for over 10 years, a testimonial to the medium's continual positive pulling power.

WEMP, Milwaukee — Program

LAUNDRY AND DRY CLEANERS

SPONSOR: Our Laundry and Cleaners AGENCY: Direct

Capsule case history: Our Laundry and Cleaners is a medium establishment, and solicits business from a comparatively wide area in Charlotte. The service operation bought participation in WSOC's morning show for an 18-month period, and achieved very satisfactory results. Said David W. Allen, manager of the laundry, "During the time of our radio advertising on WSOC our business has been very successful and has shown a remarkable growth. I credit much of this success as a direct result of their fine program of informing the public of our services, and also to their very friendly personable manner of announcing. At one point during our association with the station, the contract terminated and for six weeks the laundry business showed a steady decline. Needless to say, we were grateful to resume our sponsorship again." The establishment considers radio advertising to be integral part of its marketing operation, and will continue to employ the medium to bring in business.

WSOC, Charlotte — Participations

MODELING SCHOOL

SPONSOR: John Robert Powers School AGENCY: Direct

Capsule case history: The John Robert Powers school in Pittsburgh has long used radio as basic ingredient in its advertising approach. They utilize the technique of having operators stand by to take down the names of prospects who respond immediately to the sales message. This procedure has proved successful for the modeling school. "Our telephone operators are aware whenever KQV has run one of our announcements by the way the switchboard lights up," said Ruth E. Schall, director of the Pittsburgh school of modeling. Powers has used many other media, and many copy approaches, but none has produced anywhere near the results of radio. Radio is the only medium which has delivered as many inquiries to Powers with such speed. "We have found that prospects must react to our messages while the impression is still bright in their minds, and this is why radio is ideal for our kind of approach," Miss Schall added. The school plans to continue to use radio as its ad base.

KQV, Pittsburgh — Announcements

MOVIE THEATRE

SPONSOR: Paramount Theater AGENCY: Direct

Capsule case history: A traffic jam hit downtown Monroe, La., shortly after 10 p.m. one night recently, and the honking of 400 automobile horns was evidence that KNOE, Monroe, has listeners aplenty. All the activity was due to a modest one-night spot campaign purchased by Ted Hatfield, manager of the local Paramount Theater. To promote the movie *Gidget Goes Hawaiian*, Mr. Hatfield purchased five one-minute spots to be run between 10 and 11 p.m. one night on KNOE. By 10:20 p.m. that night, things were happening. The KNOE announcements promised a free recording of Jimmy Darren's *Gidget*, and a free pass to *Gidget Goes Hawaiian*, to the first fifty people honking their car horns as they passed the Paramount Theater. The fifty free records and passes were delivered to each car by theater attendants in just seven minutes, and by 11 p.m. the count on honking cars had reached the 400 mark. The Paramount Theater had successfully publicized its movie for only $10.

KNOE, Monroe, La. — Announcements

MUSIC STORES

SPONSOR: Music Box AGENCY: Direct

Capsule case history: The Music Box, with its two locations, one in Langley Park, Maryland, and one in Washington, D. C., has advertised exclusively on WMAL, Washington's, *Felix Grant Show* for the past seven years. This show, which features good jazz, is on the air from 8 p.m. to midnight, Monday through Friday. The Music Box has scheduled 12 one-minute announcements per week. Two years ago the Music Box started featuring an Album-of-the-Week, and at this time the store manager kept 30 of the featured albums in stock for potential buyers. Now, two years later, the Music Box must have at least 75 to 100 albums on hand before an on-the-air offer can be made, due to the interest and response of the WMAL listeners. The manager of the Music Box says, "My association with the *Felix Grant Show* has been magnificent, and for my part the jazz show is the best buy in town." This evening show has effectively and continually reached potential new customers.

WMAL, Washington, D. C. — Announcements

OFFICE PERSONNEL

SPONSOR: Kelly Girl Service, Inc. AGENCY: Direct

Capsule case history: Kelly Girl Service, Inc., one of the leading temporary office services in the country, decided to place a campaign on KDKA to remind businessmen and executives in the Pittsburgh area of its full line of office help: secretaries, stenographers, typists, comptometer operators, key punch operators and other clerical workers. Schedule was for four one-minute announcements per week on Rege Cordic's 6 to 10 a.m. show, *Cordic and Company*, which features comedy skits, service features and music. Commercials, with a clever opening to "Mr. Boss," pitched speed and economy. Results, according to A. W. Leonard, Pittsburgh branch manager for Kelly: "Our spots on KDKA increased our dominance in the market. We began to notice a sales reaction from the very first week of the schedule." After two months on the air, a careful check by Leonard showed that the radio advertising on KDKA had increased business a full 25% for Kelly Girl Service.

KDKA, Pittsburgh — Announcements

OFFICE SUPPLIES

SPONSOR: Roberts Office Supply Co. AGENCY: Direct

Capsule case history: With many office supply firms relying largely on direct mail, if they advertise at all, Roberts Office Supply Co. of Portland, Maine, has realized outstanding sales results by sponsoring classical music on WMTW-FM. The firm attributes its success over the fm station to two factors: 1) A high percentage of listeners are executives; and 2) the station's tri-station coverage (Maine, New Hampshire, Vermont). Richard Walker, Roberts' president, said: "WMTW-FM's coverage has given us access to new prospects not usually contacted by our salesmen in their routine calls, and has racked up for us major sales to customers who otherwise would never have heard of us." Recently, a new firm in the small resort village of Jackson, New Hampshire, requested a salesman and subsequently placed a substantial order, based on a commercial. Tremendous tri-state sales of this type have made the Portland office supply company's costs for advertising negligible.

WMTW-FM, Portland, Me.-Mt. Washington, N. H. — Program

SERVICE STATIONS

SPONSOR: Conoco Oil Co. AGENCY: Direct

Capsule case history: To offset a downward sales trend in Bexar County, Texas, the Conoco Oil Co. planned a promotion offering a thermo jug for only 99 cents to every driver who bought 10 gallons or more of its gas. Since 2500 customers were needed for a successful campaign, it had a problem. But station KAPE of San Antonio felt it could meet the figure with a low-budget campaign, and the oil company decided to give it a try for six weeks. No other advertising was used, other than circulars given out around four of their key service stations. Results: at the end of the campaign, Doak Neal, v.p. of Leslie Neal & Sons, Conoco's distributor, reported that more than 9000 customers had bought jugs, making it one of the most successful promotions Conoco has had in many years. Subsequently, business returned to an even keel for the oil company and has stayed on an upward trend since. Radio has proven to be its most effective type advertising in the market.

KAPE, San Antonio, Tex. — Announcements

SPORT PARACHUTE TRAINING

SPONSOR: Sport-Chutes, Inc. AGENCY: Direct

Capsule case history: Sport-Chutes, Inc., wanted to alert the public to their new and exciting sport, and decided the best bet would be to use radio. They bought a 20-minute segment of *Musical Showcase*, the Sunday morning show on WEBR, Buffalo. The problem unique to this service was that it couldn't actually be offered for sale, since everyone is not eligible to buy. Only those who have had military chute training or were willing to take lessons could qualify. So Sport-Chutes' WEBR message was really an invitation to the public to come out to their training site to observe the jumping activity. Hundreds of people did come, and many inquired about lessons. David Coon, Sport-Chutes' president, reported that it was "the most effective advertising we ever had. As a result of one week's program we received over 12 new students. They all mentioned that they heard about our organization on WEBR radio." Sport-Chutes, Inc., is now planning to use the station on a more regular basis.

WEBR, Buffalo — Program

SUPERMARKET

SPONSOR: Daitch-Shopwell Supermarket chain AGENCY: Direct

Capsule case history: When the Daitch-Shopwell Supermarket chain of New York City expanded, it decided it needed a strong radio personality to attract people on opening day to a new outlet. Placing a heavy schedule on WLIB to advertise the personal appearance of the station's d.j. Joe Bostic, the promotion turned out to be one of the most successful the chain ever had. Said George Pittel, ad manager for Daitch-Shopwell: "With Bostic on hand to greet customers and to give out autographs, the traffic was so tremendous it was necessary to have the police regulate the flow of people into the store. Crowds lined up outside from early morning to closing." The impact of the supermarket's introduction to the neighborhood paid off for Daitch in long-range terms: the outlet, in a short period, topped the sales volume of most other stores in the area that had been well established for years. Daitch-Shopwell now plans to use the station in all its future store promotions.

WLIB, New York Announcements

TRAVEL

SPONSOR: A & B Travel Agency AGENCY: Direct

Capsule case history: WELI, New Haven, Conn., has proved for two years that radio can sell high-priced luxury items. During the month of September, the A & B Travel Agency ran 120 announcements on the WELI *Bud Finch Show* telling New Haven listeners of a Sunline Cruise on the S. S. Independence. The American Export Lines allotted 40 rooms for WELI listeners who wanted to take this 23-day trip to such ports as the Canary Islands and Casablanca. Prices ranged from $540 to $668. Within the first seven days all these rooms were committed and there was a waiting list of 200 people. An additional allotment brought the total number of rooms up to 55. On 31 January, Bud Finch, Dick Davis, pres. and general manager of WELI, plus 105 persons, allerted to the cruise via WELI, will set sail from New York. What this adds up to in dollar terms is that a $2,000 advertising expenditure attracted $60,000 worth of business. Last year's trip was equally successful.

WELI, New Haven Announcements

VITAMINS

SPONSOR: Vital Health Foods Co. AGENCY: Direct

Capsule case history: Vital Healthy Foods Co. had not used radio in several years and there was considerable doubt that vitamins could be sold by mail in view of the great variety of similar products being promoted. But the short schedule on KMMJ, Grand Rapids, produced results immediately for the advertiser of Vitalife. On a Monday-through-Saturday basis, six spots per week were run on the station in the women's segment of the morning variety show *On the Best.* Good copy, prepared by KMMJ's copy department, and the top KMMJ announcers racked up for the advertiser outstanding results in the market against severe competition. Selling for one dollar, 2,560 listeners responded to the vitamin commercials before the schedule was completed. The vitamin company reported that orders came in not only from Nebraska, but from South Dakota, Iowa, and Colorado. In addition, orders for Vitalife were received by the advertiser for many weeks after the schedule.

KMMJ, Grand Rapids, Neb. Announcements

WATCHES

SPONSOR: Rogers Jewelers AGENCY: Direct

Capsule case history: For more than 10 years, Rogers Jewelers of Evansville, Indiana, has been a steady user of WJPS. During this time, it has met with continued success in jewelry sales, employing both special promotions and regularly scheduled spot announcements. At the same time Rogers has used newspaper but with negligible success as was the case with a recent Christmas promotion run to hypo sales for Elgin watches. Prior to both media purchases, watch buying had been decidedly slack. The concentrated radio campaign reversed the over-all outlook and turned in a tremendous record. Watch business for December, 1960, compared to the same month in 1959 was 40% higher and the company is "100% sure it was due to the WJPS promotion for $19.95 Elgin watches," Mike Ellenstein, executive of Rogers, reported. "The people asked for the Elgin watches advertised on radio. It has been our most successful promotion in the last 10 years."

WJPS, Evansville Announcements

SPONSOR ASKS:

HOW CAN FM STATIONS MERCHANDISE THEMSELVES AND THEIR ADVERTISERS?

Those replying to this week's question are:

- **John M. McGorrill,** WMTW-FM, Portland-Poland Spring, Me.
- **David H. Polinger,** WTFM, New York
- **Robert J. Wattoff,** FM Listener's Guide, New York, N. Y.

John M. McGorrill, *national sales manager, WMTW-FM, Portland-Poland Spring, Me.*

The problem facing every fm station is to increase the sale of fm receivers which in turn should increase the listening audience. During the past three years, we have tried many different methods. Some have been effective and some have not. During this period we even became a distributor for a line of fm and fm-am radios.

We have found two methods that have appeared to produce the great-



Dealer receives a credit in air time based on % of his dollar volume

est results in our area. The first is a close working alliance with all radio distributors and dealers.

At the present time they are the ones who stand to gain the most in a cooperative venture with fm stations as they will realize immediate revenue through the sale of fm receivers.

We worked out a plan whereby each radio dealer in our area would receive a credit in air time based on a percentage of his dollar volume from the sale of fm receivers. Certain controls were set up to protect the station from misleading information. We called a meeting of the radio distributors and outlined our plans which met with their overwhelming approval. They offered the use of their salesmen to educate the dealers in the advantages of fm broadcasting and of selling receivers.

Another method centered around the fact that a number of our prospects were not familiar with fm broadcasting. Therefore, through the cooperation of a local radio distributor, we were able to come up with an excellent introductory plan whereby if a prospect would buy a large enough schedule, we would give him a high grade fm-am table model radio for use in his retail outlet. This brought business to the station and gave the station an enthusiastic new audience.

Merchandising for our advertisers has been accomplished by methods depending on their needs. In one case involving a nationally known product which purchased a substantial 52-week contract, we constructed some large display units for its retail outlets. Each unit called attention to the weekly program sponsored by the client and contained an fm radio tuned to our station all day. This received favorable reactions from the client, his dealers, and their customers.

Other methods have been simpler but equally effective. Examples, again depending on the client's needs, include sending merchandising letters to all dealers of a national client calling attention to the schedule and selling the merits of WMTW-FM. Letters of this nature can be two-fold in purpose.

Another method is the use of posters. We designed them for over 100 retail outlets telling their customers of an account's sponsorship of a newscast series.

A unique method of merchandising does not always produce the desired results. The method should be tailored to the client and more often than not can be reasonably simple in nature and be far more effective.

David H. Polinger, *general manager, WTFM, New York*

Fm stereo is so new a medium, promotion-advertising must begin "at home;" it must first promote an audience. On the air spots directed to those listening on monophonic fm can let them know what they're missing.

As expected, many initial stereo advertisers are sound equipment man-



To build a stereo audience, a spot campaign on monophonic fm important

ufacturers. Stickers, posters, all sorts of aids which invite customers in for stereo demonstrations, can be supplied by stations to dealers. A further step, at least in the initial year of fm stereo: programed hours of special effect music and features which highlight the medium's separation of sound and multi-dimensional reception. These should be timed for demonstrations during peak retail selling hours.

Stations can conduct seminars, where engineering staffs help manufacturer sales forces gain the extra know-how to bring more fm stereo sets into retail outlets. Fm stereo reps can follow with visits to retailers to make sure hteir station's signal is being properly received.

To whatever extent possible, a station should become a community center with a "face" as well as a sound. WFTM, for example, will conduct adult education classes at the station in languages, music and art appreciation, perhaps even drama and gourmet cooking. Such subjects coincide with the station's programing format —"continental" music and features including culinary and theater discussions. In any event, fm stations should seek ways to promote their own distinctive broadcasting features.

Remote programing also gives

form and substance to radio voices; WTFM's luncheon celebrity stereo interview program, for instance, emanating from a quality restaurant, presents the station "in person" to thousands of people a day and help create a personal identity.

Advertising still is the most effective way to spur interest in a station, a sponsor, or a medium. We should budget ourselves to the maximum; advertise in all media, including competitive radio and tv, and then—if possible—add a few more dollars.

But rather than buy all that space and time, as some fmers do merely to expose call letters, each station should promote its own distinct format and personality in as interestig a fashion as possible.

Robert J. Wattoff, *editor & publisher, FM Listener's Guide, New York*

"This is a non-profit organization. We didn't plan it that way, but that's the way it worked out."

This sign could hang conspicuously in too many fm stations throughout the country. To get down to bedrock, what most of these stations need is more advertising revenue. And very often, it just takes something a little extra to get the signature on a contract. Advertisers today are just plain spoiled. The big magazines and newspapers supply all sorts of extra incentives, and if it means the difference between profit and loss, there's



Tie-in ads promoting both show and advertiser in station's program guide

no reason why fm stations shouldn't do the same to get their share of the advertising dollar.

Probably the most availabel sales building tool is also the most neglected. Advertisers have found, in market after market, that fm is more than just listening. SPONSOR has run a number of items on station program guides, but although many stations have used them, very few have used them properly.

A complete merchandising package should be built around these guides, and air time should be sold on the basis of the package:

- A spot schedule or show.
- A tie-in ad promoting both the show and the advertiser in your station program guide. A number of stations have used this phase most successfully. WQXR in New York is a prime example.
- A premium offer on the sponsor's show. Advertisers want action, and by offering an introductory copy of your program guide to anyone visiting a sponsor's store or sending for information, you can show him that his message is being heard and acted upon.
- Supply the advertisers with copies of your guide with his ad in it, to be mailed to his customer list or distributed on his counter.

There are many ways to get the job done at minimum cost.

1) Get a local printer to do the job and let him sell advertising to cover the cost. The danger here, of course, is that he might end up being competitive to you.

2) Get a local printer or individual to do the job for you in exchange for your efforts in building circulation with on-air promotion. If you get one with imagination, he can make it into an "around town" magazine. WFLN in Philadelphia has done this rather successfully.

3) Tie in with an existing local publication and have them supply you with copies in exchange for air time.

4) Use a national service which can supply you a complete professional magazine with your programs inserted in the center of the book for a fraction of what it would cost you to do the job yourself. For example, we produce our *FM Listener's Guide* (formerly *Playback*) for music stations coast-to-coast. Some of these lost as much as $1000 a month when they turned out their own, and this has been reduced to a fraction of that amount by using syndicated program magazines.

Program guides as a unique channel of promotion are all too rare. If print media is giving you competition then why not use print to beat that competition? Package up an air schedule, printed ads, and sales action for your advertisers and sell the package wholeheartedly, and you'll do business.

TELEVISION

(*Continued from page* 27)

It was the year more local stations, spurred in a measure by the proddings of the FCC, began broadcasting significant and meaningful editorials on local issues and educated executives proclaimed that broadcasting's image could only be raised through programing. "All of broadcasting starts with programing," Ward L. Quaal, executive vice president of WGN, Chicago, told his colleagues. In a similar vein, Henry M. Schachte, while still Lever Bros. exec. v.p. in the U. S., told a group in Boston that television's malnutritious programing was due to "a paucity of creative talent."

Throughout Broadcast Row one heard the insistent refrain for more mature, more enduring and more reflective presentations on the nation's 21-inch screen. It was time, critics said, for tv's three R's—repeats, reruns and residuals—to play an infinitely less dominant role in videoland.

The strength of television, according to Norman E. Cash, TvB president, and other observers, also was revealed when in the face of a business downturn, tv alone managed to increase its advertising revenue. The story was almost identical to that of 1958, though in early 1961 it was far more difficult to move against the ebbing tide. Yet, television did, gaining some 6% in revenue, according to TvB. In contrast, newspapers declined 3%, magazines 2% and outdoor 5%.

Total spot tv figures for the year were not available but TvB recently released figures showing spot tv gross time billings up 1.8% in the third quarter of 1961 over the similar period last year. Gross time billings in the third quarter of 1961 were $127,644,000 compared with $125,012,000 in the same quarter last year, up 2%.

There were estimates, however, which showed that daytime tv network gross time billings will come to approximately $250,000,000, a record for the three networks. This figure is roughly 20% higher than the 1960 take.

During the year there was bitter competition among network salesmen in an effort to bring in more daytime

(*Please turn to page* 50)



WRC creates the kind of programming Washington adults listen to. WRC creates a commercial climate that means extra attention for your message. WRC creates a strong response to your product in the Washington market.

And what a market it is! Tenth in the United States. Greatly diversified. And Washington is the only metropolitan area in the nation in which all counties (5) rank in the "top ten" for Effective Buying Income per-household. What's more, two of those counties top the list!*

Win your full share of this market. Win Washington customers on WRC.

*Sales Management Survey of Buying Power May 10, 1961

WRC • 980 NBC
WASHINGTON
REPRESENTED BY NBC SPOT SALES

National and regional buys in work now or recently completed

SPOT BUYS

RADIO BUYS

Ford Motor Co. is going into more than 40 markets on behalf of Mercury in a three-week flight which gets underway 10 January. Agency: Kenyon & Eckhardt. Buyer: Bob Morton.

McDonald Plaid Trading Stamps, currently running a heavy flight in Albany in association with the A&P, is expanding its spot activities to cover the New England area. Time segments: minutes. Agency: D'Arcy.

U. S. Tobacco Company, New York, has selected 11 markets for a promotion on behalf of Copenhagen snuff. Agency: Doherty, Clifford, Steers & Shenfield.

TV BUYS

Standard Brands is going into 17 markets for Fleischmann's Margarine. Campaign begins 15 January for 19 weeks and, after a two-week hiatus, will resume for another nine weeks. Time segments: night minutes. Agency: Ted Bates. Buyer: Bob Kerrigan. An 18-market promotion for Blue Bonnet also starts 15 January, this for 21 weeks. Time segments: night minutes and one prime break a week. Agency: Ted Bates. Buyer: Bob Decker.

Gulf Oil will use prime 40's and breaks for a nine-week campaign which begins 31 December in about 10 markets. Agency: Young & Rubicam. Buyers: John Warner and Lou Fox.

Nu-Color Corp. of America will go into 18 markets early in January for Fabspray after a successful 7-week campaign in the New York area, the first use of tv for the product. Time segments: day and prime and late night spots. Agency: Product Services. Buyer: Ben Pettick.

Lever Brothers will promote Mrs. Butterworth's Syrup in eight markets from 1 January-21 April. Time segments: day and night minutes and breaks. Agency: J. Walter Thompson. Buyer: Thom Leidner.

Mattel, Hawthorne, Cal., will start its pre-Easter push 8 January in 21 markets. Minute announcements in kid shows with hosts are scheduled for 13 weeks. Agency: Carson-Roberts. Buyer: Carla Christensen.

Duffy-Mott, New York, is going into selected markets for eight weeks starting 21 or 28 January. Time segments: fringe minutes, prime 20s and I.D.s. Agency: SSC&B. Buyer: Nick Imbornone.

Florida Citrus Commission, Lakeland, has a 16-week, limited market (4) campaign mapped for fresh grapefruit. Promotion gets underway 15 January. Time segments: prime breaks and late minutes. Agency: Benton & Bowles. Buyer: Charles Smith.

Media people: what they are doing and saying

TIMEBUYER'S CORNER

John McCormack at Bates had twin boys . . . John Collins, ex-B&B'er, new media sup. on Dutch Masters and Exquisite Form at Papert, Koenig, Lois . . . Fred Dudak of D-F-S is back from his honeymoon . . . Howard Marsh left HR&P for TvAR . . . Shirley Weiner of Manoff is off on a two-week Caribbean tour . . . One buyer received for Christmas, elegantly wrapped, a beautiful set of luggage—two A&P shopping bags.

Twisting together at the Peppermint Lounge last week were Joyce Peters of MW&S, Jim McEnaney of WHIM, Providence, Joel Levy of BTS, and Ellen Grauer of Grey. Said Miss Peters: "Anne had her Shakespeare, Elizabeth had her Browning. Even Oliver had his Twist." . . . Avery-Knodel has set up a direct phone line from Portland and Seattle to its San Francisco offices, to make buying for these areas quicker and easier.

Prideful father Marv Shapiro of BBDO told reps at the Pen & Pencil of his problems with his five-month old. "This morning I couldn't give the baby his milk," he said. "The funnel kept falling out of his mouth." . . . In Los Angeles, Florie Field has become media dir. at Nides-Cini, leaving the Goodman Org. . . . At Fuller & Smith & Ross, L.A., Maurice Bowers was made media mgr. He was previously with EWR&R.



BUYERS smiling at 9 a.m. Monday morning? Gathering was at H-R offices, New York, the first of a series of presentations for one week by WGBI and WDAU-TV, Scranton-Wilkes Barre, Pa. Here (l-r): Nick Imbornone, SSC&B; Enid Cohn and Joe Kilian, McCann-Erickson; Ken Campbell, H-R Reps.; and John Morena, McCann-Erickson

Many additions the past few weeks at DCS&S: Jack Giebel came over from Grey, to be a media sup. . . . Marty Daniels from JWT, where he bought on Pan Am and Mentholatum . . . Bob Silberberg, former Zest buyer at B&B, made asst. media sup. . . . David Phillips and Marvin Glasser became asst. buyers, leaving B&B and C&W respectively.

(*Please turn to page* 51)



Congressmen, homemakers, commuters — busy adults in Washington rely on WRC to keep them informed. These important people tune to WRC for fast, complete, accurate news coverage.

6 to 7 PM is an especially popular listening time. In this one hour, Bryson Rash, Frank Forrester, Jim Simpson and Mac McGarry, experts in their fields of weather, news, sports and business affairs, bring their listeners up to the minute on the day's happenings. Washington has learned to rely on WRC's quality reporting.

Washington also relies on WRC for lively music, information and entertainment all day long. Advertisers, too, can rely on WRC to reach this important adult audience.

WRC • 980 NBC
WASHINGTON
REPRESENTED BY NBC SPOT SALES

(*Continued from page 47*)

accounts. Each network levelled charges of "bargain basement pricing" against rivals. CBS TV in February launched a Morning Minute Plan which opened up the Monday through Friday 10 a.m.-12 noon period to low-cost, rotating minute participation sponsorship. Under the plan, advertisers' commercial minute participations were rotated through all four of the programs in this two-hour span within a given day of the week. In October the network said the Morning Plan was S.R.O. NBC TV, nettled by what it termed "price-cutting competition" by ABC TV and CBS TV in the daytime span, said it would ask its affiliates to take a reduction of 20% in the compensation each station got for the web's daytime "bonus programs."

Color tv would get its real breakthrough next year, it was predicted. In 1961, there was a steady, but not dramatic, sale of color sets.

The demand for more color was answered in the main by NBC TV, which broadcast 1,670 hours of network color during 1961, 62% more than in 1960.

Informed observers believed that with more colorcasting next year and with leading set manufacturers increasing their output at lower prices, the color "boom" should be launched in earnest by the fall of 1962. This year color tv was made particularly inviting by such glittering contributions as the new Walt Disney series and the recent documentary of Vincent Van Gogh.

As the year came to a close, network upper echelon executives were up to their clavicles in homework preparatory to appearing before the FCC next month. Officials of ABC, CBS, and NBC were boning up on their respective network philosophies and policies prior to a grilling in what is figured to be the last of the governmental agency's hearings on such matters.

It was in news and public affairs programing that the networks showed deep concern and lavished prodigal sums of money.

Its economic condition improved, ABC TV no longer was hesitant in beefing up its public affairs and news features. It signed on James C. Hagerty, presidential press secretary in the Eisenhower reign, as veep in charge of news and public affairs and before long the network was boasting of its array of educational and other news-making attractions.

Last year, at this time, ABC TV had one regularly-scheduled network news show on the air—and it was sustaining. As Oliver Treyz, president of ABC TV, put it last week: "Today we have four regularly-scheduled news programs on five days a week—all of them sponsored—including the only late evening network news at 11 p.m."

The year also saw ABC TV increase its investment in sports programing. Audience levels for ABC TV's exclusive NCAA and American Football League games reached record highs and the *Wide World of Sports, The Fight of the Week* and *Make That Spare* picked up new audiences.

Treyz reported that ABC TV's daytime schedule scored both in audiences and in sales. In daytime sales, for example, ABC TV was 26% ahead of last year and even further improvement was predicted in early 1962 when Tennessee Ernie Ford joins the daytime schedule.

The increased emphasis and expansion in news and public affairs programing during 1961 was highlighted by NBC TV's scheduling of some 40 news specials in prime time. The network also had 10 daily and weekly news programs on its regular schedule—every one sponsored.

NBC TV had advertisers from 26 of the 28 product groups which use network tv and reportedly led in such important categories as automotive (both cars and accessories), gasolines and oil, and toiletries.

The most significant aspect of network tv in 1961, as CBS saw it, was that it continued to provide more "entertainment and enlightenment" than ever before.

The year saw several station groups ditching their station representatives for house reps, the latest being RKO General, whose tv and radio stations gross about $12 million annually. RKO General became the fourth tv group to represent itself. The others are Westinghouse, ABC, and Storer.

RKO General created its own national sales organization to replace four national reps. Affected were H-R Representatives, Young Television Corp., Robert E. Eastman, and Avery-Knodel.

Storer Television Sales, with Peter Storer as president, also opened for business during the summer months.

But as the year ended there was a belief that the behaviour of RKO General, the ABC-owned stations and Storer did not necessarily foreshadow a move on the part of others to do likewise. As SPONSOR noted in a recent issue, "this trend, if it can be so called, has just about run its course."

The uhf industry, which had been hanging on in the past few years with little change in its outlook, got its first ray of hope when the FCC made its strongest efforts in mid-year to support uhf. With Commissioner Robert E. Lee spearheading the campaign, the FCC won a grant for the establishment of WUHF, the experimental uhf outlet in New York City on channel 31. WUHF went on the air in November and the FCC and tv industry in general waited for the results of the station's impact, if any, on the populace. The FCC had a budget of $2,000,000 to build the station and to learn if uhf signals can serve a "canyon city" such as New York. New York City allocated about $350,000 to program WUHF. It was apparent that the city would take over complete operation of channel 31 in the event the FCC experiment proved successful.

For the remaining 85 uhf stations now functioning in the U. S., the brightest news was the determination of the FCC to institute deintermixture proceedings in some eight markets. Spearheaded by William L. Putnam, president of WWLP, Springfield, Mass., the uhf group, which had been quietly working for passage of a bill requiring manufacturers to make all-channel sets rather than vhf-only sets, once again became active in boosting uhf as a nationwide competitive tv service.

A phrase, "Advertising Alert," became part of the vocabulary of broadcasters as the year drew to an end. It was the name of an FTC report dispatched to tv and radio stations by the FCC alerting broadcasters to watch out for deceptive commercial copy.

During 1961 broadcasters received both praise and demerits from FTC Chairman Paul Rand Dixon.

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TIMEBUYER'S CORNER

(*Continued from page 49*)

Bob Morton of DCS&S was given a farewell at Vincent and Neal's Hampton East last week. Since Morton is leaving the agency for stock brokering, a rep commented: "My uncle was ruined in the '29 crash. Someone jumped out of the window and landed on his vegetable wagon."

Personality Profile: According to Steve Caspers, of BBDO, there will be a "marked upswing in the broadcast business next year." All the accounts he works—Pepsi-Cola, Rexall, GE, and Ocean Spray—will be "buying much greater in 1962 than this year."

Caspers, now 25, has been with BBDO for over two years. Before Madison Ave., he did a two years stint in the Navy, which he spent on a tug-boat at Norfolk. He still likes water, however, and his favorite recreation is playing navigator for speed boats racing Long Island Sound. When on land, Caspers is a golf man and would "even play it in the snow if he could buy black golf balls."



LUNCHING at the Envoy Restaurant last week are (l-r) Alan Silverman, senior buyer on Colgate at Norman, Craig & Kummel, and Jerry Molfese, RKO General Nat'l Sales

Marie Coleman of Donahue and Coe, dining at the Grinzing Restaurant, told the editor of this department that she wanted to thank everyone who sent her Christmas presents. "The nylon flypaper was something I always wanted, the self-winding spaghetti was something I always needed—and what would my life be without *A Guide to the Second Best Hotels in Rangoon?*"

Rep Who's Who: In 1959, April, two months before TvAR officially opened doors, vet research analyst Bob Hoffman moved in as the firm's director of marketing and research. Subsequently, Hoffman was appointed to v.p. Prior to TvAR, he held a number of key jobs: dir. of promotion and planning at WOR and WOR-TV New York; dir. of market research for Manhattan Shirt Co.; and economic analyst for NBC.

Hoffman's the father of two boys, aged six and 15. He's past pres. of Radio-Television Research Council and a former lecturer in market research at NYU's Baruch School of Business.

WPEN HAS THE STAR PERSONALITIES

★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN
PHILADELPHIA
THE STATION OF THE STARS
CALL GILL-PERNA, INC.

"The Giant of Southern Skies"



GIANT MARKET IN THE SOUTHEAST

2.1 million People
$2.8 billion Incomes
$1.8 billion Retail Sales

Compare it with Birmingham, Miami, and New Orleans, "The Giant's"

GREENVILLE-SPARTANBURG-ASHEVILLE MARKET

Contact us or our Reps. for facts, availabilities and assistance

sold by AVERY-KNODEL

NBC
CHANNEL 4
WFBC-TV
GREENVILLE, S. C.

(Continued from page 50)

He said NAB code administrators were doing "most commendable work." Good broadcasters have sacrificed "many millions of dollars in advertising revenue in order to maintain high standards of advertising acceptance." He saluted both print and broadcast media which "stand firm against any pressures" to carry false advertising. In particular he struck out at "fast buck" advertising for fall-out shelters.

Meanwhile, the tv code review board of the NAB was on the alert to improve industry standards. The New York Code Office with Stockton Helffrich as director, and Warren Braren, assistant director, had unquestionably dented the surface in its short existence. Trade sources said thanks should go in no small measure to the filling of the NAB presidency by Governor LeRoy Collins in January and the appointment of Robert D. Swezey as Code Authority director in October.

The New York Code office during the year was active on the situation surrounding misuses of doctors, dentists and nurses: the continued sloppiness of uses of the word "guarantee" and properly qualified copy approaches to over-the-counter products for the relief of headache, muscular and other pains. Previously, the Code bulletins, issued from the Washington office, had gone in the main to Tv Code subscribers. At year's end their distribution had been extended to creative personnel at ad agencies with the purpose of disseminating to them not only Code interpretations of importance but also authoritative articles by leaders in the field influencing broadcasting. These developments were all to the good but of course needed widening and deepening, in the opinion of trade sources. It was pointed out that because most of NYCO's work to date had been with agencies, it was toward agencies an appeal had to be thrown.

Among the plus items of the year was the progress toward easing the onerous load of spot broadcast estimating and billing paperwork for agencies and stations. Three such services were beginning to spread their wings: Broadcast Clearing House, first on the scene, followed by Central Media Bureau and Broadcast Billing Co., a subsidiary of Standard Rate & Data Service. The industry on the whole was convinced that automation in the advertising field could be a tremendous benefit but only for accomplishing time-consuming mechanical and routine tasks.

Central Media Bureau (Kenneth Schonberg, president) saw itself as more than a billing and buying service. By serving as central control for discrepancies "we can help make adjustments.

George Schiele, vice president of BBC, said his firm was primarily interested in changing the relationship between buyer and seller, in maintaining a common record that satisfied both and in eliminating the present duplication of effort. It was Schiele's contention that BBC offered the shortest and most accurate distance between the buy and the payment.

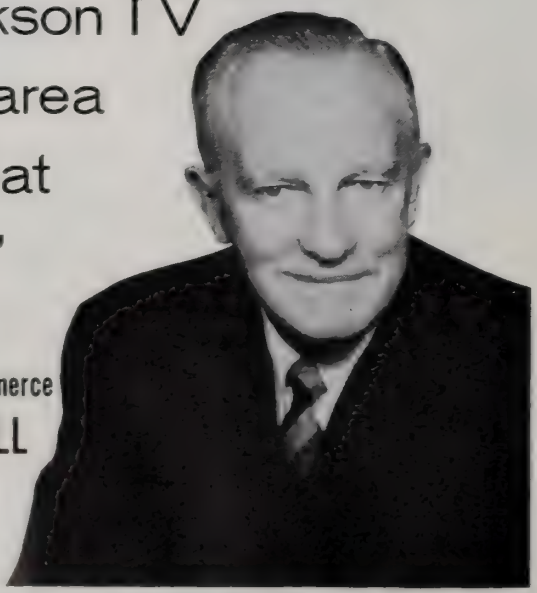
The big question was one of cooperation. Not all agencies nor station reps nor all stations for various reasons were ready to assume part of the cost to promote these important services.

In any review of the current year one could not help but single out the significant switch in the life of WNTA-TV, the New Jersey station which went from commercial to educational in one of the most tumultuous, cliff-hanging sagas in electronic history. It was a transaction filled with heroes and villains, depending on whose side you were. But the story was about to end happily for educational television in the New York metropolitan area. Industry observers, however, will meditate for a long time over the role played by the FCC in "pressuring" the owners of WNTA-TV and N. J. Governor Meyner to accede to the wishes of ETMA, the purchasing group.

Among other top tv news stories and developments of 1961: The much-discussed 40-second chain break turned out to be far from the great headache that loomed when the three webs decided to make this move.

Happily, the year ended on a note of religious splendor. Pope John XXIII singled out Saint Ambrose as patron saint of educational radio and television.

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."



Past President,
U.S. Chamber of Commerce
BOYD CAMPBELL
Pres., Mississippi
School Supply

WJTV Katz 12 WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market

(*Continued from page 29*)

the year, they began to slip in the second half. Spot radio revenue for the first six months of 1961 was estimated at $89,644,000. Total spot radio time sales for 1960 came to approximately $210,000,000. Lawrence Webb, managing director of Station Representatives Association, thought 1961 figures would reveal a decrease from that of 1960 or about $202,000,000 this year.

Sing-along swept the airlanes during '61. It made for a nation of warblers indebted in particular to Mitch Miller. Managers of many amers from coast to coast changed their formats in order to hop on the sing-along bandwagon. In some instances, as SPONSOR pointed out in a mid-summer issue, a number of stations adapted sing-along on a day-long basis while others decided and various formats, such as one sing-along selection every quarter hour. Whatever the format, sing-along caught on, and stations were using it with effective promotional steam. It was observed that sing-along programing seemed to attract local advertisers rather than national spot buyers.

Last month the FCC took another serious look at the crowded am spectrum and instructed its staff to examine the problem with an eye to arriving at some satisfactory solution. The overcrowding in the view of experts was making for ruinous competition.

Similar views were expressed during the year by NAB president Collins who said there are "entirely too many broadcasters" in some areas and that "the radio broadcaster who has to give all his efforts to survive is not able to do the job he should do."

The past 12 months saw a decline in the more raucous popular music. Some areas, however, were still successfully reaching teen-agers and young housewives with what is (often too broadly) called rock 'n' roll.

The Radio Advertising Bureau revealed that it planned to boost national radio advertising by some $30 million annually with a new promotion plan calling for the bureau to play the role of marketing consultant with duties similar to that of station rep and ad agency. But RAB made it clear at the outset that in so doing it would not upset the usual relationships with agencies and reps. RAB said it would seek radio business from the top 100 advertisers not at present using am heavily.

Once there was client okay, the RAB's campaign would be placed through regular agency and station-rep channels. RAB would carry on in a supervising capacity that called for selection of markets, stations, and time period as well as fashioning of commercials. During the campaign, RAB would conduct research to show how successfully the medium could pay off in terms of positive sales and show clients how to use radio most effectively. To help pay for its role in getting the business, RAB would ask stations to contribute 10% of whatever billing the organization placed with them.

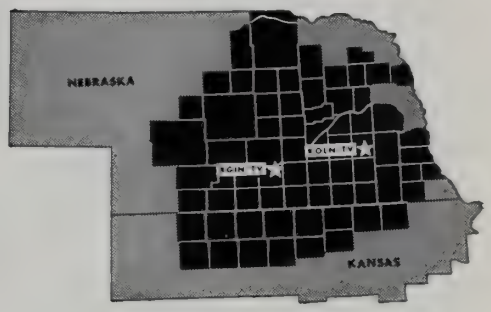
Since the arrival of tv, radio has striven for a direction that would be considered unique in comparison with other media. This year, accord-

(*Please turn to page 60*)



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE
KOLN-TV / KGIN-TV!



...covering a bigger, better Lincoln-Land

VITAL STATISTICS OF THE NEW LINCOLN-LAND
(Sales Management, May 10, 1961)

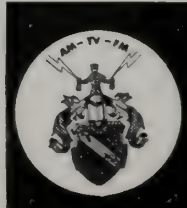
Population	888,200
Total Homes	275,800
Effective Buying Income	$1,519,268,000
TV Homes	237,900
Retail Sales	$1,124,130,000

In Nebraska's other big market there's no need to split your dollars three ways (as you must in the extreme East) to reach the viewers.

Here, two stations (KOLN-TV and satellite KGIN-TV) *combine* to deliver Lincoln-Land, the greatly expanded other big market in Nebraska. The map indicates the boundaries; the figures at left give you an idea what the area contains.

Avery-Knodel can give you the whole story on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

The Felzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA



The Felzer Stations
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
WWTV—CADILLAC-TRAVERSE CITY
KOLN-TV—LINCOLN, NEBRASKA
KGIN-TV—GRAND ISLAND, NEBRASKA

KOLN-TV / KGIN-TV
CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER
COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

Channel 2 "MEANS BUSINESS!"

In the Land of Milk and ~~Honey~~ Money!



In the Land of Milk and ~~Honey~~ Money!

WBAY-TV 2

GREEN BAY, WISCONSIN

[illegible] General Manager • Represented by H-R Television, Inc.



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

25 DECEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Westinghouse has told the FCC that no top official of Westinghouse Electric knew of antitrust law violations by that company and no Westinghouse Broadcasting executive had anything to do with any such matters.

The Commission submitted a long list of questions to Westinghouse Broadcasting and General Electric as a followup to the price-rigging case involving most top manufacturers of electrical equipment.

The Westinghouse presentation was one of the longest ever made to the FCC. It told in exhaustive detail about **programming of all Westinghouse outlets, and system-wide programing which in many cases has been carried on other stations as well.**

Westinghouse had a devil-and-deep-blue sea situation, involving the fact that the parent corporation is supposed to have some knowledge of what is going on in the broadcasting subsidiary. This problem was met with an explanation that the **two corporations are operated separately, but that top officials of the corporation sit on the WBC board.**

The presentation leaned heavily on the fact that the Justice Department had conceded it had **no information to indicate that any top Westinghouse Electric executive knew of the conspiracy.**

The FCC will undoubtedly take considerable time before it does anything one way or another. When action finally comes, it will be of the landmark variety. It will point to **future FCC policy with respect to antitrust law violations by operators of stations, or by parent companies.**

In the past, the FCC has considered such violations to be something less than noteworthy. A former chairman (John C. Doerfer) summed up this attitude with a statement to the effect that antitrust prosecutions are one of the inevitable penalties of being in business at all, at least with respect to big business. He explained that the rules are changed so often that what is legal today is considered an antitrust law violation tomorrow.

Not that anybody expects Westinghouse and General Electric to have any real trouble. However, it is believed that the cases will result in a sweeping policy statement indicating that the **antitrust "history" of applications for new stations, along with law violations by those currently operating stations, will be taken seriously indeed in the future.**

Westinghouse and GE are generally conceded to have chalked up records not only for public service, but also for pioneering, which **should insulate them from anything as drastic as loss of stations.**

Another landmark case, and perhaps even more important in the long run, involves WDKD in Kingstree, S.C.: this could go as far as the Supreme Court and could result in important new court determinations of FCC power over stations.

This is the case in which a disc jockey broadcast "double meanings" over a period of years. FCC hearing examiner Thomas H. Donahue handed down an initial decision recommending license cancellation in the strongest terms.

The most important charges involved Donahue's finding of "obscenity" with respect to the challenged broadcasts and his parallel finding that the **station owner had been remiss**

(*Please turn over to page* 57)

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

25 DECEMBER 1961
Copyright 1961
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PUBLICATIONS INC.

Perennial optimists could find a handful of things in syndication in 1961 to sustain their mood.

Upbeats could be seen in these places:

• The **Katz Agency and Ziv-UA got together on a guaranteed time-period** deal for some new shows, providing double relief to the time period and programing shortage headaches of the year. (See SPONSOR WEEK, 19 December, p. 7.)

• Several syndicators re-organized to become more efficient in view of today's changed needs: **NBC Films and CBS Films trimmed their overhead, NTA was under a new NT&T regime, and Ziv-UA absorbed UAA.**

• **Syndicators crashed the barrier to full-hour off-network re-runs. MCA** was first to succeed and several others followed quickly. Also—the ABC o&os went to a late night syndication re-run policy with a group of TCF shows.

• **Station groups ventured into new programming and distribution activity:** besides Storer Programs' new unit, WBC and RKO General entered the field. Also Trans-Lux's unit, TAC, got rolling as a producer's cooperative and clearing house for locally produced shows—a development with far-reaching import.

• Feature film sales got two boosts: from **TCF's sale to NBC TV for the first prime time use of really competitive network movies,** and then from the network's ratings success with them.

But 1961 was hardly a vintage year for syndication. These were a **few of its many disappointments:**

• Time shortages led, inevitably, to a wide-scale exodus of regional advertisers, including American Tobacco, Brown & Williamson, Ballantine, Falstaff, Carling, Conoco, and Studebaker (out of national spot too).

• New first-runs dipped under a dozen half-hours: Ziv-UA's King of Diamonds, Ripcord, Everglades, and Keyhole; ITC's Whiplash and Supercar (plus Beachcomber from Filmaster and Danger Man, partly exposed on CBS TV), Screen Gems' Shannon, CBS Films' Pursuers, and Tv Marketeers' Sea Hawk.

• **Re-runs and international sales stepped in and took increasingly important roles.** Re-run sales were very important to ABC Films, CBS Films, ITC, MCA, NBC Films, Official, Screen Gems, Ziv-UA, and others. With re-run sales up and the international market burgeoning, these syndication "extras" came near to being the tail that wagged the dog.

• After getting **a foot in the door in past seasons as network suppliers,** CBS Films, NBC Films, and Ziv-UA could view 1961 as a complete washout.

• **Children's programing and documentary shows were rising stars** during the year, but their brightness was enhanced only by the dimming of the action-adventure sun.

In the commercials field, after several seasons of heavy mergers and re-organizations, 1961 was relative peaceful. **MGM did acquire Telestudios** from NTA, dropping out of its own film commercials production, and CBS Production Sales was closed down. But other than these two developments, the year **demonstrated the return of stability to companies in the field** and the upheaval caused by the introduction of videotape was definitely over.

An unidentified research team is working up psychological profiles of local markets to try find why certain shows succeed.

Study is being done on behalf of Ziv-UA for its Keyhole series.

Tape syndication has led to a new development: weekly syndication.

Instead of rotation, common with film, **many tape series have relatively short station lists and almost all of them get their own copy weekly.**

Among the **longer tape syndications** is CBS Films' 90-minute At Random, distributed for WBBM-TV, Chicago. Show is sold to WSB-TV, Atlanta; WFAA-TV, Dallas; WFBM-TV, Indianapolis; KCOP, Los Angeles; WTMJ-TV, Milwaukee; WTCN-TV, Minneapolis; WGAN-TV, Portland, Me., and KSD-TV, St. Louis.

Official Films has taken over distribution of Little Rascals.

Kicking off a general sales drive is its renewal on WABC-TV, New York, where the 8 a.m. strip **has topped all competition** over the latest three month average.

WASHINGTON WEEK

(*Continued from page* 55)

in not stopping the broadcasts over his facilities. However, WDKD was said also to have **broadcast too many commercials** and **not to have provided its community the balanced programing** it promised the FCC to carry.

He said there should be no interpretation to the effect that a small station was being chosen as a "whipping boy" and explained that it should be interpreted "as one of a series of events signalizing abandonment of a laissez-faire policy of regulation." He added it is important to lift the station's license **"as warning to others that such licensee misconduct is not to be condoned."**

If the FCC overrules, and stops short of license cancellation, the possibility of a new court precedent of sweeping importance will disappear. It would then be possible only for a test of what lesser action the FCC might decide to take.

The FCC, which has shown it likes its new power to issue fines for rules violations, has now slapped its first fine ($5,000) on a station for broadcasting "teaser" spots.

KDAY, Santa Monica, Cal., was found to have transgressed with 171 spots of three words each, "Remember June 25." The station was told that it had "willfully and repeatedly" violated the Sec. 317 dictate that **sponsors and products must be identified.** FCC called "ignorance no excuse," particularly since the Commission in 1959 had denied an NAB request for legalization of "teasers," and a 1960 circulation to all stations of its ruling on sponsor identification.

The FCC has also made a complete turn in policy on Community Antenna TV Systems: it had always granted CATV's microwave facilities on a common carrier basis, through the only customers of the facilities would be the CATV system or systems owned by the same people.

Now it has denied a microwave to a CATV after a protest by a small community TV station (KWRB-TV, Riverton, Wyo.). It quickly followed up when it appeared CATV's would shift to applications under the Business Radio Service with a **notice that hereafter such applications will be clearly spelled out as for service of a CATV system.** This will make it possible for tv stations concerned to know what is happening and to oppose the applications, and that is also the whole FCC idea.

NAB and some tv stations have been trying for years to clip the CATV wings, because the **CATV wires are ready-made for carrying pay-tv.** The FCC was completely unsympathetic in the past, but these recent actions are a **clear indication that the worm has turned—completely.**

SPONSOR HEARS

25 DECEMBER 1961
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PUBLICATIONS INC.

Don't be surprised if Lever, when the 1962-63 season rolls around, adopts a radical policy switch a la Colgate and spreads its nighttime network tv investment over a wide multiplicity of programs.

Reports drifting out of Lever House have it that brand managers **aren't quite jubilant** over this season's score with the company's half-hour sponsorships.

Seems they've been accustomed to having six of their shows in the top 20 the previous two or three seasons, whereas now they have to contemplate **half that number.**

It will be recalled that the Colgate switch occurred after E. H. Little gave up the management reins. **Little preferred his own properties,** which, toward the end of his regime, included such series as the Thin Man and Sister Eileen, **neither of which rang the rating welkins.**

Agencymen wouldn't be surprised if CBS TV, providing it can put together a worthwhile feature package, inaugurates its Thursday night at the movies idea in the spring.

As the buying gentry see it, the competitive situation Thursday night is such as makes the **right cluster of movies** the choicest gambit, at least for the balance of the 1961-62 season.

The fringe activity of bartering radio time for merchandise and services appears to have reached a new height this November-December, according to deploring reps.

The rep's bitter plaint is that the practice is running out of control and is spinning an image of the medium among smaller prospective advertisers that it can ill afford.

This common situation is a measure of the extent of the blight: a station wants to know why it didn't get a piece of business on another station; when the rep checks it out be finds that **it's wholly barter.**

Helene Curtis, Chicago, appears to be still scouting around for an agency home for its Gay Top hairdressing and Endac, an acne product aimed at teenagers.

Both are moving out of Edward H. Weiss, which, however, will retain Enden dandruff-shampoo and batch of other items in the Curtis line.

ABC TV accounting appears to have yielded to agency contention that the buyer is entitled to a 15% commission on talent as well as time in nighttime minute participations when they constitute the elements of a package deal.

What triggered the argument was accounting's suggestion that the agencies add their commission to the talent portion of the charges, which the network billed on a net basis. **Agency comptrollers preferred** that such buys be treated gross all the way.

Madison Avenue agency precincts have it that CBS TV's top management is embarked on a search for high grade program (creative-plus-executive) manpower.

Targets of the intense recruitment, according to the report, are both agencies and Hollywood supplier sources.

REACH MORE FARMERS IN THE TEXAS HOT SPOT

In the Beaumont-Port Arthur-Orange market more than 300,000 people live in rural agricultural communities. Average effective buying income for the market is over $6,500 per family. You reach them and a total of 750,000 prosperous Texans and Louisianans in this agricultural, petroleum, petro-chemical, manufacturing, lumbering and shipping rich Hot Spot only through KFDM-TV.



Peters-Griffin -Woodward



KFDM-TV CHANNEL 6 RADIO 560

BEAUMONT • PORT ARTHUR • ORANGE

(Continued from page 53)

ing to observers, radio hit upon an identity of its own. Radio—local as well as network—learned that it was the only medium with an ingrown intimacy. Radio, as Robert R. Pauley, president of the ABC Radio Network, expressed it, was a telephone rather than a receiving set. Radio, in 1961, learned it could talk to another person. friend to friend.

The art of conversation was projected anew. NBC Radio continued to infatuate listeners with *Monitor*. ABC Radio introduced *Flair*, and CBS Radio was transmitting *Dimension*. Conversational radio had become more popular than ever. Salesmen were selling effectively on the premise that radio had become the one truly intimate medium with a marked effect on news. An example of this was the large increase in the number of "remotes" this year compared to last. Network correspondents around the globe were providing more first-hand reports "so that listeners might again feel the intimacy and immediacy of participating in news in the making," to quote Pauley.

Another significant accomplishment in 1961, according to Pauley, was radio's success in orienting advertisers to its way of thinking. "We have sought out and sold the 'brave man'—the man who no longer worries about tenths of a rating point and is imaginative enough to buy because he realizes radio now has a definite direction and is gaining in stature," Pauley observed. "Proof? Billings from all network radio are up approximately 15% over 1960 and ABC's sales volume has increased by more than 21%."

The NBC network continued its pre-eminent position in 1961. William K. McDaniel. executive vice president of the web. said the network reversed an industry trend in 1960 by showing a profit. It would also show a profit in 1961, according to McDaniel, but the exact sum was not divulged because NBC reveals only a consolidated account of profits. Approximately 100 different advertisers used NBC Radio during 1961 and reportedly obtained more circulation than advertisers on any other network.

The trend toward programing stressing news and public affairs as with the other networks proved successful in 1961. This was borne out by the fact that currently all weekday programs, *News on the Hour*, *Emphasis*, and *News of the World*, were completely sold out. *News on the Hour* was S.R.O. for the entire year. Currently the network was revoting some 58% of its schedule to news, public affairs and informational programing.

From a business standpoint, the first half of 1961 was generally disappointing for the industry, Arthur Hull Hayes, president of CBS Radio, said last week. But in 1962, CBS Radio anticipated a continuing of the successful activity of the last half of this year.

CBS Radio completed its first year of expanded hourly news and enlarged its information programing concept, *Dimension* to 47 broadcasts a week. The network launched a new nighttime variety program starring Carol Burnett and Richard Hayes during 1961 and it sent Arthur Godfrey on tour last October to turn-away crowds. Said Hayes: "Financially, then, 1961 was mixed, ending on a highly favorable trend. . . . All the evidence says 1962 will be even better."

Widespread agency acceptance of Mutual radio advertising proposals with a tendency toward longer rather than shorter flights on network radio were outstanding factors of the year, in the opinion of Robert F. Hurleigh, president of Mutual Broadcasting System.

The year in Mutual's judgment was historic because it led all other major webs in average Monday through Friday audience increases with a 19% hike. Mutual reported that it upped its clearances guarantees from 75 to 80%, while actually averaging 93% in prime daytime radio periods. Mutual currently has affiliates in each of the top 25 markets and 97 in the top 100. There is another significance in the Mutual picture. The web reported it increased gross sales by 11% and gained a 30% hike in the number of advertisers using its facilities. Among the new advertisers on Mutual in 1961 were Sylvania Electric Products; Mennen Company, and Rexall Drug Co. The year at Mutual also was marked by greater diversifications in kinds and types of products advertised via news-in-depth features. Products normally linked with entertainment programs, such as foods, were listed as sponsors or participants in news features. Hurleigh and his colleagues, during the year, also established a department of sales development to promote point-of-sale merchandising campaigns for its growing list of clients.

Among the other important radio developments of 1961 were:

The Storer deal to acquire WINS, New York for $10 million was called off and Storer reached agreement with Loew's Theaters, Inc. to purchase WMGM, New York. The Crowell-Collier deal to buy WMGM was abrogated after FCC questioned the former regarding its qualifications in managing other outlets. Storer paid $10,950,000 for WMGM, the highest ever paid for a standard radio station. John C. Moler was made the new manager of WMGM.

According to the most recent FCC figures, there were 3,603 am stations on the air. Applications pending in early December: 850. Total number of fm stations on air: 880. Total applications for new fm stations: 190.

Dr. Lee DeForest, "father of radio," died at 87 in Hollywood. Radio development was not to his liking. "What have they done to my baby?" he was in the habit of sighing. He once wrote: "Throughout my long career, I have lost no opportunity to cry out in earnest against the crass commercialism, the etheric vandalism of the vulgar hucksters, agencies, advertisers, stations owners—all who, lacking awareness of their grand opportunities and moral responsibilities to make of radio an uplifting influence, continue to enslave and sell for quick cash the grandest medium which has yet been given to man to help upward his struggling spirit." Many grieved his loss including the FCC which passed a formal resolution noting "its deep sense of loss" in the passing of the famed inventor.

As the year came to an end, there was considerable movement in the fm-stereo world, notably in New York City where WTFM claimed it was the first station in the land to broadcast fm stereo 24 hours a day. WTFM was part of a three-way sound center, operating as a broadcasting unit. a recording studio and

a "carriage trade" retail outlet. Gerald O. Kaye, board chairman of Friendly Frost Inc., which owns and operates the combined broadcasting-merchandising unit, said there were some 15,000,000 fm sets currently in use in the U.S. and predicted that stereo and the rising trend toward fm radio in automobiles would increase the number to 50,000,000 in five years.

Other stations also were knee-deep in stereo operation including KCMO-FM, Kansas City, and KODA, Houston, which planned a 24-hour operation. In addition, WAYL, Minneapolis, and WAQE, Baltimore, were programing stereo broadcasts. All of WQXR's (N.Y.) stereo programs are now broadcast in the new fm stereo system. Six manufacturers and distributors of fm multiplex equipment bought time on WQXR, New York, to espouse the advantages of the new dimensional sound available on fm. At the end of the year WQXR-FM was providing listeners with approximately 14 hours of fm stereo each week in afternoon and evening hours. Still another successful stereo operation is WVCG-FM, Coral Gables, Fla., which went on the air the latter part of October, and is also sold out both nightly and afternoons.

AGENCIES

(*Continued from page* 31)

sure they furnish the "right climate" for the sales message.

• Brown & Williamson looks to written policy statements both as to program wholesomeness and how tobacco products are to be treated; seeks program say even in participation sponsorships.

• American Tobacco has not written do's and don'ts but checks scripts to see that they're good and wholesome; claims no rights on participation shows, but feels free to make suggestions there if something comes up.

• General Motors maintains a written code, similar to, but shorter than, that of P&G.

In general the hearings pointed up that network advertisers share a desire to achieve a favorable impression for themselves and their products, and therefore keep close tabs on the programs they support. They differ as to what is needed to create this atmosphere and how heavy a hand they use in attempting to maintain it.

J. Walter Thompson, cigarettes, and oil furnished the blockbusters of of account switch pyrotechnics in 1961.

The agency, which captured top broadcast billings honors for the fourth straight year, picked up some $26,000,000 in cigarette billings. This more than compensated for what, under other circumstances, would have been the staggering loss to Leo Burnett of Schlitz beer, which bills in the neighborhood of $15,-000,000.

Two oil giants shifted shops during the year. Texaco terminated a 26-year relationship with Cunningham & Walsh, moving its $14,000,000 account to Benton & Bowles. Mobil Oil brought some $6,000,000 in billings to Ted Bates from Compton, its agency for 18 years.

JWT, with acquisition of Liggett & Myers' Chesterfield, Oasis, and Duke from McCann-Erickson, and the L&M brand from Dancer-Fitzgerald-Sample, broke into the cigarette column for the first time since 1945. Among the agency's other more size-



able gains this year were about $6,000,000 in Lever business, with Handy Andy heading the list at $3,000,000; Congoleum-Nairn ($1,500,000), and Pittsburgh Plate Glass ($2,500,000).

The first ultra-heavy soap account shift in years saw P&G's Tide ($10,000,000) desert Benton & Bowles for Compton. To avoid product conflict, the latter agency relinquished Duz ($2,500,000) to Grey.

In another large detergent defection, Lever's $5,000,000 All account went from Needham, Louis & Brorby to Sullivan, Stauffer, Colwell & Bayles. And Norman, Craig & Kummel acquired Ajax cleanser from McCann-Erickson. While Ajax billed a shade less than $3,000,000 this year, NC&K expects the figure to hit $4,400,000.

The $4,000,000 Fels soap account journeyed from Philadelphia to the New York shop of Richard K. Manoff. It formerly was serviced by Aitkin-Kynett, Philadelphia.

Doyle Dane Bernbach did some fancy new business work, mostly at the expense of Young & Rubicam, from which agency it acquired: American Airlines ($6,000,000); a Seagram bundle ($4,000,000), and International Silver ($1,000,000). In DDB's loss column were a group of Schenley beverages ($4,300,000), Salada tea ($1,000,000), and Alpine and Benson & Hedges cigarettes.

In what the agency calls its first real account loss, Ted Bates was relieved of Minute Maid frozen juice, which bills $4,200,000. That account was picked up by McCann, which also acquired Snow Crop juices from Kastor, Hilton, Chesley, Clifford & Atherton.

Shell Oil called a halt to the $15,000,000 lengthy copy national newspaper campaign the launching of which rocked the tv world last year, and sent out its feelers for network entertainment programing for the coming year. This follows in the wake of rival Mobil's pioneering move for a gasoline into network entertainment shows. Thus a new pattern of gasoline tv buying has materialized, and via agencies considered at opposite polls in many aspects of advertising theory—Ogilvy, Benson & Mather for Shell, and Ted Bates, which took over the Mobil account this year.

These tactical changes and the numerous agency switches by oil companies are indicative of the petrol industry marketing revolution which gushed ahead in 1961. Corporate upheavals, changes in brand names and logos, mergers and territorial expansion are rampant.

For example, no longer is Texaco the one truly national major oil company. Humble Oil & Refining Co. is marketing Esso of N. J. products across the land, and American Oil Co. is doing the same for Standard of Indiana.

To further this marketing revolution and solve such problems as gas oversupply and lower consumption due to compact cars, it is anticipated that the services of radio and tv will be very much in demand by the oil industry.

Advertisers and agencies grumbled over the tv networks' plan to lengthen from 30 to 40 seconds and in the case of P&G and its agencies there was quite a hue and cry. Most outspoken was Young & Rubicam president George Gribbin who stirred up the issues with telegrams to the FCC and NAB charging infringement on responsible use of the air waves and over-commercialization.

Another highly vocal critic of the lengthened breaks was Lee Rich, v.p. for media and programing at Benton & Bowles. In a letter to ABC, where longer breaks originated, he referred to research purported to indicate reduced commercial effectiveness from increasing commercial time and/or the number of commercials during a given segment of time.

But the networks went ahead with the 10-second stipend to their affiliates. A wave of confusion as to how the lengthened breaks would be handled then swept through the industry. Indicative of the prevailing uncertainties was the summoning of station officials and reps to a meeting at Y&R.

The agency's director of media relations, William E. Matthews, urged the group to clarify rate structures as quickly as possible so that it could make its buying decisions in time for fall-winter. His remarks included low-key castigation of using the longer breaks for triple spotting, and a wry plea that the new commercial lengths be priced "competitively."

As for the perennial advertiser-agency vigil against triple-spotting, Y&R was in the vanguard this year, announcing subscription to the BAR reports which scrutinize station handling of spot announcements. A number of other agencies likewise purchased the service which makes them privy to station behavior.

A sobering note was introduced with release of the 4A's 1960 agency profit estimates. Net profits last year were down to 3.86% of gross income, compared to 4.27% in 1959.

This report was based on figures from 245 agencies, including proprietorships and partnerships. The 4A's research covering incorporated agencies only revealed that 1960 profits were 3.44% of gross income, compared to 3.77% in 1959.

SYNDICATION

(*Continued from page 33*)

ones, they were more profitable on the same dollar income and also made their strongest bid to date to replace domestic sales as the staple of the business.

The hooker in the growth of international business was that many syndicators handled shows abroad which they did not represent at home. All the network syndication arms handle such shows abroad except NBC, which has a special international unit.

An important revenue cushion from many syndicators in 1961 was the profit from license merchandising, especially if the syndication department held rights to network properties.

The commercials field, too, had its upheavals during 1961. CBS dropped its tape commercials unit since it was outgrowing its service function, and Videotape Productions, which continued to expand, acquired many important ex-CBS tape people. MGM acquired Telestudios, a tape producer, from NTA; MGM also quietly dropped its own film commercials operations.

While half-hour action-adventure programs withered, other types of programing flourished. There was a revival of children's programing, especially animation, and documentary programs were enjoying real strength. Syndicators with short programs, such as five-minute segments, also did a thriving business.

In the feature film field, MGM joined the ranks of the post-1948 distributors and NBC TV became the

money—he's great with certain people and subjects and unbelievably stiff and dull with others—handled the Kolmars excellently. The show had an added entertainment wallop in the pianistics of a handsome young man named Lee Evans, whom Dorothy and Dick are sponsoring.

On that same evening, the Terrence O'Flaherty segment dealing with "Tropic of Cancer," from the Bay City was equally interesting. A strong-minded, articulate and handsome lady named Molly Minudri, former Public Defender for the city of San Francisco, took scornful objection to the book. Apart from objecting to Miller's repeated usage of three generally unacceptable words she described as referring respectively to intercourse, a name for a woman, and human excrement, she said she found the book extremely dull. She was delightfully withering in a most dignified and iron manner.

A man named Calvin Kentfield, who was introduced as the editor of some kind of literary magazine, tried to poohpooh Mrs. Minudri. He took what he quite obviously considered the sophisticated and mature position that it was ridiculous to object to dirty words. There should, he said, be no such things as dirty words. Mark Schorer, author of the current book about Sinclair Lewis, and a PTA lady named Jessie West abetted Mr. Kentfield and Mrs. Minudri respectively. It was an amusing session.

Suicide to Broadway

Again on 5 and 6 December *PM West* came up with an absorbing, if somewhat grim show. This was a two-parter on *The Philosophy of Suicide.* Participating were Dr. Henry Turkel, coroner of the City of San Francisco, Dr. R. Kimmick, a psychiatrist, and Jim Dukes, a highway patrolman. The coroner was impressive in the deep and compassionate understanding he had of suicides and those they left behind. Equally compassionate, and only slightly less articulate than the coroner was the patrolman. Under O'Flaherty's questioning, they raised many provocative points on this grisly theme without ever once succumbing to the opportunity to sensationalize.

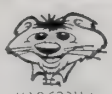
On the 6th, the New York end was one of the talent-laden Broadway Theater episodes the show has presented with increased frequency. I was especially and personally touched by this stanza because it turned out to be a warm tribute to the late Bobby Griffith, Broadway producer of a string of hits and a friend, who died last season right after he and his partner Hal Prince had opened the ill-fated "A Call on Kuprin" on Broadway.

Actually, the *PM East* program was a rundown on Hal's highly successful career, but pushed by Hal himself, it turned into a Bobby Griffith salute. In the group were George Abbott, Thelma Ritter, Tom Bosley, Larry Kert, Eileen Rodgers, Lee Becker, Phyliss Thaxter and Elizabeth Ashley. The latter two ladies, of course, are from Hal's new show, "Take Her She's Mine," which opens on Broadway soon.

On 5 February *PM West* will be dropped, and *PM East* will fill the entire time. Westinghouse's plan is to travel the show to whatever exciting and interesting place its producers may find. Shortly after 5 February, Jack Paar leaves his show and a new regular emsee takes over.

But who knows whether this prelim fighter might not be slugging it out toe to toe with the champ at some future date.

WTRF-TV STORY BOARD



AS THE LONDONER says—"Welcome to our mist!"

Wheeling wtrf-tv

OLD HAIRDOS never die, they just get 'poofed out'.

wtrf-tv Wheeling

SMART GALS know how to get more from Old Santa—they left their legs in their stockings.

Wheeling wtrf-tv

NEW YEARS EVE . . . that's when it's fun to go to Times Square and mangle with the crowd.

wtrf-tv Wheeling

JUST WHAT do you send to a sick florist?

Wheeling wtrf-tv

VP BOB FERGUSON says his Italian-American dictionary says a Pizzaburger is a guy from Pittsburgh.

wtrf-tv Wheeling

QUOTE, Drake House Weekly Digest, quoted one of our Story Board gems. A quote in Quote is quite a conquest!

Wheeling wtrf-tv

CHAIRMAN OF THE BOARD . . . #10 in our WTReffigy ADworld close-up series is underlined "Top Heavy" but several other good underlines were appropriate . . . "Sir Stance Allot" was RWF's choice, "Steering Wheel" was DMG's choice . . . others? "Throne Roomer" . . . "Pinnacle Player" . . . "Monarch Key" . . . "Roomer at the top of the Steerers" . . . "Task Forcer" . . . and what suggestions do you have?

wtrf-tv Wheeling

THANKS M' JRY ong! A B C D E F G H I J K M N O P Q R S T U V W X Y Z . . . (No-el! Noel and you burst into song and as we include our best holiday wishes to all of you!)

Wheeling wtrf-tv

*SCHEDULE TIME? Schedule WTRF-TV and reach and sell the Wheeling/Steubenville Industrial Ohio Valley from Wheeling. Our rep, George P. Hollingbery will make all the arrangements.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

in ATLANTA

WAOK

Delivers the Basics!

Ratings

Number 1 in the Negro Pulse and in top 3 in the general Pulse and Hooper surveys.

Results

Fantastic case histories available on request covering getting and expanding distribution.

meRchandising

Trade mailers, displays plus WAOK's exclusive "COUNCIL OF WOMEN" for sampling, research, etc.

Cover Atlanta Better with **WAOK**

America's Most Powerful Full Time—24 Hour Negro Programming Station

For Details And Avails Contact Daren F. McGavren Co. or Stan Raymond—WAOK—Atlanta, Ga.

Sold in combination with WRMA, Montgomery, Ala.

first network to program Twentieth Century Fox movies regularly in fully competitive prime time. On the station level, many of the post-1948's enjoyed good ratings, while one or two types of movies were also especially successful. War movies had a ratings boom, and certain stars, such as Humphrey Bogart, were racking up the local ratings points.

Stations became an increasingly important source of program supply. With many syndication cameras not rolling, quite a few distributors turned to stations, picking up local productions for syndication selling in other cities.

There was good news for syndication in the end of network contracts for the *Lone Ranger*. A special company, Tele-Synd, was set up just to syndicate this one.

A disappointment for syndication was *Gunsmoke*, half-hours of which were kept by CBS TV for network "electronic syndication" at 7:30 p.m. Tuesday. This was a triple disappointment: syndication didn't get the show, stations didn't get the Tuesday slot (which they had for a while last season), and they also lost the half-hour (which used to be a prime syndication time period) on Saturdays following *Gunsmoke* when the show expanded to a full hour.

Many syndicators' hopes were crushed in 1961 by their failure during the selling season to make network deals for the 1961-62 season. Although ABC Films had sales to ABC TV, and ITC sold one show to CBS, several other syndicators dropped out of the network-supplier category. These included CBS Films, NBC Films, and Ziv-UA.

There was a shuffle of re-alignments as syndicators strove to make more network sales. Four Star flirted with the idea of setting up its own syndication department. ITC signed Ashley Steiner as its exclusive network sales representative. And Ziv-UA engaged autonomous producers which entered into co-production deals with the networks.

Yet another syndication disappointment was the demise of many long-running shows. Certain shows in other seasons might have been good for a second season but in 1961 expired at the 39-episode mark. Similarly, shows in their second year didn't enter a third, and so on up the line.

In total, 1961 made syndication more than ever an "odds and ends" business. Deprived of the importance of its first-run programing, syndicators had to turn more and more to peripheral activity for income. Some of these activities, such as re-run sales, foreign distribution, merchandise licensing, commercials production, films for industry and education, were high in profit even if lower in gross than first-run syndication.

WASHINGTON

(*Continued from page* 35)

House and Senate Committees, visioning worldwide instantaneous tv by means of space satellites, held hearings and ran into endless arguments about ownership of such a system or systems. Committees even disagreed among themselves. It was not only public vs. private ownership, it was one type of private ownership against another, and the question of whether AT&T would be able to monopolize such a satellite system. Arguments over ownership by year's end appeared to arise more from a block than from possible technical problems.

The Senate again passed a bill to provide funds for construction of educational tv stations, and the measure was again buried in the House Rules Committee.

The FCC revived its plans for deintermixing eight one-vhf markets, and for adding third vhf stations at short mileage separations in eight other important markets now having two vhf stations on the air. The proposal to take the one vhf away in eight markets raised fur all around, and it will be fought bitterly, plus resulting in acid Congressional hearings.

This was explained by the FCC as interim action pending greater use of the nearly idle uhf frequencies. The New York City experimental uhf station actually got started, and it is supposed to prove whether uhf will work or fail in a city with more tall buildings than any other. The presumption is that if the New York experiment works, the FCC will dictate a switch of all or a major part of television to uhf.

The FCC programing hearings, last segment of the network study which began so long ago, still failed to reach a conclusion. The end is now slated for the week of 23 January, when representatives of the three networks will testify.

Meanwhile, the Justice Department —after years of investigation—finally moved against the talent agencies for alleged monopoly before the Los Angeles Grand Jury, with evidence and talent agencies involved in tight secret until the Grand Jury acts or refuses to act.

Rep. Oren Harris, chairman of the House Commerce Committee and the Legislative Oversight Subcommittee, immediately set up a permanent subcommittee on regulatory agencies, assumed the chairmanship, and promised great activity. Nobody heard a word out of that subcommittee for the balance of the year.

Much smoke, if little fire, came from a Senate subcommittee headed by Sen. Thomas Dodd (D., Conn.). This was all about crime, violence, and sex on tv and its effect on juvenile delinquency. The probe lapsed into silence, with only network presidents being heard in recent months, their testimony secret. The fire still smolders, however.

The courts tossed out the CBS league-wide contract with the National Football League, and the same Congress which hadn't been able to agree on a sports bill in years rushed through a measure which would permit football leagues to sign tv contracts for all their members. The same bill forbid telecasting into college game areas on traditional college game days.

The FCC decided that 12 of the remaining 24 clear channels still occupied by a single radio station should have at least one new station on each. The 25th clear channel already has two occupants. There was angry reaction, prospects of more bitter Congressional hearings in 1962.

On the other hand, the daytime-only radio stations appeared finally to be at the end of their Congressional rope in an effort to secure overruling of FCC refusal to permit them longer operating hours. The Harris committee chose to believe, instead, the clear channel, regional, and local full time stations, which contended that interference would be ruinous.

The commission approved the RKO General three-year pay-tv test in Hartford, and motion picture ex-

hibitors appealed to the courts.

Stereo fm was approved by the FCC, which also began to inquire into whether fm licenses should be cancelled or refused if the stations merely duplicate am stations.

The Commission asked Congress once more to make it illegal to manufacture tv sets for interstate sale unless the sets can receive uhf as well as vhf. The FCC felt it might not be necessary to chase tv into uhf bands, that uhf might be able to compete in the same markets if all sets could receive all channels. Congress has not even held hearings, but is expected to give more consideration.

It was, in all, a contradictory year. Not only were the harsh words not accompanied by action to match, but there were incongruous actions. There was certainly toughness, but it didn't appear to follow a pattern.

On the "tough" side, Dean Roscoe Barrow was called back into service to advise the network study staff, which he headed until it issued the lengthy report which sent shudders through the broadcasting industry. The option time question was recalled, and after that the FCC sent a letter to CBS indicating the Commission belief that its compensation plan aimed to influence affiliates to clear time voluntarily might be illegal.

In little-noticed testimony before the Celler Antitrust Subcommittee, new broadcast bureau chief Kenneth Cox revealed that the FCC is giving new study to a Barrow Report recommendation that multiple station owners be limited to no more than three stations in the largest 25 markets. He added this consideration was even entering into current applications on a case-by-case basis. However, nothing has since been heard.

Letters went out to Westinghouse and General Electric calling for justification of their broadcast subsidiaries holding licenses in view of antitrust convictions against the parent companies.

However, the threat of wholesale license cancellations, which appeared to hang over the industry through the early months of 1961, disappeared as the year wore along. There were even signs that FCC interest in station programing would not, after all, be as strong as feared. As the year ended, there was little conclusive evidence as to how the regulatory winds would blow in 1962.

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For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at $1.00 each. Or—get them free with a year's subscription to SPONSOR at $8.00.

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MURRAY HILL 7-8080

SPONSOR WEEK WRAP-UP

"Contagion of success"

(Continued from page 10, col. 2)

uct advertisers have increased their spot tv spending and 20 increased the spot tv share of total advertising as well.

P&G tripled its spending, $17.5 to $55.1 million, while the tv spot share rose from 21% to 50%, 1956 to 1960. The tv spot share at other advertisers rose as follows: Lever, 18% to 39%; Wrigley, 17% to 72%; Standard Brands, 12% to 41%; Hunt Foods, 16% to 50%, and Nestle, 24% to 56%.

Advertisers

Paxton & Gallagher Co., Omaha, is scouting west coast markets and checking programing, via Tatham-Laird, for possible spot tv schedules for Butter-Nut coffee.

Heretofore, western regional activities on this account were handled by D'Arcy, but as of 1 January, Tatham-Laird takes over the business nationally. There's nothing definite on a buy as yet, but the feelers are out.

Campaigns: Bell Savings of Chicago (M. M. Fisher Associates) begins a concentrated three-week campaign



DISTINGUISHED ACHIEVEMENT awards were presented in an on-the-air broadcast to four Nebraskans for their public service by KMMJ, Grand Island. The station and its sister, KXXX, Colby, Kan., plan to honor outstanding listeners annually with solid bronze plaques

MISS PLAYMATE Sheralee Conners, featured in the July issue of 'Playboy,' was treated to some southern hospitality by Wayne Willard of WSJS-TV, Winston-Salem





CANON ROAR OF APPROVAL is sounded by WRVA, Richmond, to mark booming sales scored by rep Peters, Griffin, Woodward. Manning the gun are gen. mgr. John B. Tansey (l), PGW v.p. Art Bagge (r), and WRVA sales mgr. Hal Barre (far r) backed up by station staff

SHORT CUT way to measure its new 5 kw transmitter was used by WKAP, Allentown, Pa. Grounded for the picture are (l to r) d.j. Les Baer, pilot Fred Feldman, Elain Ponoski, engineer Charles Smith



tomorrow which is slightly off-beat for a bank—it centers on radio-tv personality Miss Carmelita Pope. Series of 20-second and minute commercials are scheduled on two Chicago tv stations . . . **Keko Products division** of Kennedy Car Liner Co., having just completed a 13-week test campaign for Pollysaks in Indianapolis, is moving into 20 more markets with a $200,000 budget. Campaign includes 20 and 60-second animated tv commercials with a jingle also used on radio utilizing a parrot's voice to convey the "magic world of Polly" theme: Agency is P. T. Murray Associates . . . **Block Drug Company's** "Nytol Girl," Lorraine Rogers, was introduced to salesmen at the annual meeting as the girl who made 1,350,655,950 tv impressions in 1961. She's scheduled on several NBC shows in the first quarter of 1962 . . . **Johnson's Wax** begins a month-long spot tv push for Klear floor wax 15 January, using some 150 commercials. In addition, retailers who purchase at least a five-case display for a minimum of seven days during January and February will get a $5 display promotion allowance.

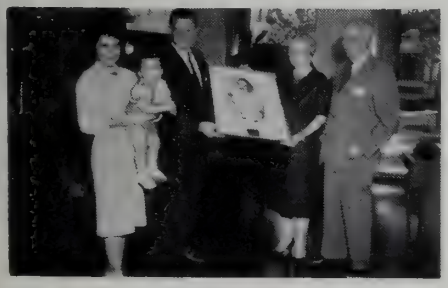
Thisa 'n' data: Shares representing the capitals of **Unilever N.V.,** Netherlands, and **Unilever Ltd.,** England, were listed for trading on the New York Stock Exchange. William H. Burkhart, chairman of the four Unilever companies in the U. S. and Canada, purchased the first 100 shares of each of the two companies.

Kudos: The Marketing Executives Club of New York handed out awards for "new frontiers in marketing" to **Hess & Clark, Douglas Fir Plywood, Johns-Manville** and **Heublein.**

PEOPLE ON THE MOVE:
Robert A. Eisentrout to advertising manager, consumer products, at B. F. Goodrich from Lennen & Newell . . . **Thomas W. Clark** to as-



THE UNWATCHABLES—KEX, Portland, Ore., radio d.j.'s drove off with third prize in the Pacific International Parade in an old 1932 Packard as "The Unwatchables"



BABY OF THE DAY at KAKC, Tulsa, is Rickey Holly, first baby born in St. Francis Hospital. Bob Hoth, gen. mgr., presents his photo to Mrs. Natalie Warren, Foundation pres., and R. Otis McClintock, bank chmn.



50-YARD line seats were sent to 137 New York underprivileged kids by WKY, Oklahoma City, for the Oklahoma-Army game



ADDED ATTRACTION at the meeting of the New England Broadcasting Executives Club in Boston was comedian George Jessel. He had the seat of honor between BEC pres. Frank Browning of Badger & Browning & Parcher (l) and luncheon chmn. Bill Creed, Foster & Creed



TESTIMONIAL scroll proclaiming him Dean of Agricultural Communicators is given Daniel R. "Spec" Collins, retiring v.p. of agricultural accounts at Marsteller, Chicago, by reps and agency people with whom he's worked for the past 20 years. George Adkisson, Peters, Griffin, Woodward, delivers the presentation

sistant to the executive v.p. for marketing at General Foods, from Young & Rubicam . . . **Norman Vance, Jr.,** v.p. and director of marketing at Mars, Inc., to the board of directors . . . **Kermit G. Welton** to sales manager of chain store accounts and **Ared H. Touloukian** to sales manager of the wholesale division at U. S. Time Corp. . . . **A. M. Sanderson** to president of Whitehall Laboratories division of American Home Products and **W. H. Allen** to executive v.p. and general manager of the Canadian branch . . . **W. J. McEdwards** to advertising media manager at Simoniz . . . **James P. McFarland** to v.p. for consumer food activities at General Mills. **Lowry H. Crites** succeeds him as general manager of the grocery products division.

Station Transactions

The FCC approved the sale of WMGM, New York, by Loew's Theatres, Inc. to the Storer Broadcasting Company for the record radio sale price of $10,950,000.

The call letters will be changed when Storer takes title within 30 days. Arthur M. Tolchin, executive v.p. of the Loew's broadcasting division, will continue with the parent company as a vice president. WMGM was Loew's only station property.

Sale: KYOS, Merced, Cal., was sold to McBride Corp. of Philadelphia for $187,500 by Frank Flynn, station manager, and Mrs. Lou McCormick, owner of KSLM, Salem, Ore. Broker: Edwin Tornberg.

Agencies

"Project Santa Claus," an annual event at Kudner, was a big success this year. Agency people prepared hundreds of gifts for the needy Cheyenne Indian children at the St. Labre Mission, Ashland, Montana.

Led by Loretta Bowden and Rose Wuest Laflin, Kudner girls devoted their spare time to making 88 dresses, 97 sweaters, 95 hats, 14 pairs of booties, 8 pairs of socks and a hundred or so more aprons and other gifts. And, as tradition has it, the main conference room at the agency was closed to advertising business for two days so the holiday efforts could be displayed.

Agency appointments: Quaker Oats to **Lynn Baker Advertising** for Flako products and to **Compton** for institutional and industrial division and flour division. Both accounts, totaling $1 million, from Clinton E. Frank, Chicago . . . Stineway, Ford Hopkins, Sun Drug and Stineway Self-Service Drug Stores to **M. M. Fisher Associates** . . . Luxo Lamp Corp. to **Rose-Martin** . . . Lily-Tulip Cup Corp. ($500,000) to **Friend-Reiss** from Grey . . . Jeffrey Martin Laboratories to **Wermen & Schorr,** Philadelphia, for its proprietary drugs . . . Lever Brothers to **Richard-Lewis** for industrial detergents from G. M. Basford . . . Kenya Gem, Philadelphia, to **Yardis Advertising** . . . Butter-Nut coffee to **Tatham-Laird** from D'Arcy.

Acquisition: Clinton E. Frank, Inc., Chicago, is now sole owner of Zimmer - McClaskey - Frank, Richmond, Va., having purchased the 50 per cent interest formerly held by Henry M. McClaskey, Jr., and Allen E. Zimmer. Main account of the Richmond affiliate is Reynolds Metals Company.

Disengaged: Affiliation between **Mogul Williams & Saylor** and **The Kaplan Agency** was dissolved, with Alvin H. Kaplan, president of the former subsidiary, relinquishing his post as director and senior v.p. of MW&S. The new Kaplan Agency will be opened at Two Park Avenue, New York.

Reason to brag: The following notice is making the rounds: "Godwin Advertising takes pride in bringing to your attention the receipt by its client, the State of Mississippi, of the "Best in Advertising" award given annually by the Advertising Federation of America, Seventh District."

New quarters: Papert, Koenig, Lois, which has grown in staff from six to 80 in less than two years, has moved to 9 Rockefeller Plaza, New York . . . **Swafford & Company Advertising** is now located at 8271 Melrose Avenue, Los Angeles.

New v.p.'s: Robert Van Riper for public relations at N. W. Ayer . . . **Ray Rhodes** in the San Francisco office of Bernard Howard and Company . . . **Robert Pasch** at Ogilvy, Benson & Mather, from K&E . . . **William A.**

Season's Greetings

and Best Wishes for the New Year

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn [illegible] V. Harvey Joseph M. Sitrick RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

Hartman, director of marketing, at Hicks & Greist, from Richard K. Manoff . . . **Frank J. Lionette** at Kenyon & Eckhardt . . . **James F. Black** and **William A. MacDonough** elected senior v.p.'s at Kudner.

PEOPLE ON THE MOVE:
G. A. "Al" Honold to account executive for Purex Drug Products at Foote, Cone & Belding, Los Angeles . . . **Howard L. Englander** to account executive for Colgate-Palmolive at Lennen & Newell . . . **Carleton Jeffery** to account executive at Dancer-Fitzgerald-Sample . . . **Warren Edwards** to the medical division as account executive at Doherty, Clifford, Steers & Shenfield . . . **John A. Dillingham** to account executive for Coca-Cola Bottling Co. of Los Angeles at McCann-Erickson . . . **Jack Low** to account executive at F&S&R . . . **George B. Norris** to account supervisor for Shulton Toiletries at The Wesley Associates . . . **Eugene Telser** to director of research at Wade.

Awards: Eight staffers at various branch offices of Fuller & Smith & Ross got achievement awards totaling $10,000 for important contributions to the profitability and progress of the agency during the past year. Recipients are: **George Lyon, Tully Plesser, Paul Brickman, Harold Hayes, Frank McKibbin, John Poister, Bill Priesmeyer, Hal Titman.**

Kudos: Sidney W. Dean, Jr., former Interpublic v.p., and **Edmund J. Blake, Jr.,** v.p. of the investment banking firm of P. W. Brooks, have been elected to the board of John H. Henderson and Associates, marketing and communications research.

Obit: William C. Vance, 46, for over four years the tv-radio copy chief and commercial production director at Fletcher Richards, Calkins & Holden, died 8 December.

Associations

The radio code board of the NAB has rejected proposals for a relaxation of its time standards for advertising copy.

The board is standing firm on the maximum of 18 minutes in any single hour or 5 minutes per 15-minute segment provided the weekly average doesn't exceed 14 minutes per hour. Other recent business:

- Continuation of the ban on advertising of hard liquor and intimately personal products.
- Discussion of plans for a new code presentation at the NAB convention in April.
- Report on the new monitoring program system showed 66 stations in 34 markets that were monitored for a total of 397 hours through 8 December revealed that 91.2 per cent of the commercial time was in compliance with the code's time standards.
- 1,460 am and fm stations now subscribe to the code, a 14 per cent increase over last 1 July.

Thisa 'n' data: If you missed the **BPA** convention in New York, if you made the convention but not the marketing session or if you got to both, but would like to refresh your memory, the BPA has put together a summary of the happenings. Its edited by Art Garland, promotion manager of WGY/WRGB, Schenectady, New York . . . **TIO** is now distributing a 25-minute color slide presentation called "Television: PROGRAMING," the third of four presentations for use with community groups and station personnel.

Tv Stations

Wrather Corporation, in a further diversification, has purchased almost a 50 per cent stock interest in the A. C. Gilbert Company, toy producers.

Price for the common stock, held by the family of the late founder of the company, cost Wrather some $4 million, which will be payable 30 per cent in cash with the balance due in five annual installments commencing two years after the closing of the transaction.

The California-based Wrather Corp. currently owns and manages Disneyland Hotel, Muzak Corp., "Lassie" and "Lone Ranger," tv and radio stations, and film producing divisions.

Sales: WNBC-TV, New York, added the seventh bank to its sponsor roster when Sterling National Bank & Trust Co. of N. Y. signed for "Meet the Press." Buy begins 7 January. Three of the other venerable institutions besides Sterling are using the station exclusively: First National City, Meadow Brook National, Bowery Savings.

PEOPLE ON THE MOVE:
Edward Neibling to account executive and **Bob Gregory** to the news department at KTUL-TV, Tulsa.

Radio Stations

In a move to expand its services to agency media departments, RAB has named Robert Schultz national account executive to serve as liaison between the bureau and agencies.

RAB president Kevin Sweeney said the need for interpretation results from new types of sales effectiveness research. "We are talking a different language than 99% of all media sellers calling on agencies."

Other RAB activities last week included a report on reaction to the new central billing systems. Reaction is far from unanimous in their favor, said RAB, quoting a media v.p. of a top 15 agency: "The big drawback right now is these people are not sure of just how much they plan to charge."

Birth of a station: This falls in the what-some-people-won't-do department. To commemorate its new ownership and call-letter change from KTUL to **KELI,** Tulsa, the station offered $100 and a full layette to the first family producing a birth certificate proving they had named their new baby "Keli." Several families tried for the prize, but Mr. and Mrs. Thomas Robertson were the first to beat it from the hospital down to the station with the evidence.

Merry Christmas: WCAU, Philadelphia, sent a two-in-one greeting card with a specially composed and arranged carol sung by Mel Torme . . . The 293-foot radio tower at **WEJL,** Scranton, high atop the Scranton Times Building, was transformed into a giant lighted Christmas tree . . . **WWRL,** New York, broadcast from a holiday decorated trailer parked at 125th street and Eighth Avenue to raise money, toys, clothing and food for the needy.

Ideas at work: KDKA, Pittsburgh, is conducting a "Penny-A-Month" campaign to aid Children's Hospital. Last year the station raised more than $13,000 with the campaign . . . An off-hand remark by **WHB,** Baltimore, moderator Chuck Boyles on "Night Beat" to a listener that "we should get together for dinner," mushroomed into a full-scale public banquet attended by over 100 listeners and public officials . . . Everything came up roses in Evansville, Indiana when **WROZ,** as part of its saturation opening campaign, delivered 200 dozen fresh roses to leading businessmen and civic leaders . . . **WOLF,** Syracuse, raised 1,068 pennies in 10 days in an air promotion based on Pat Boone's new record, "Johnny Will." Theme of the record is that Boone must raise $10 to take his girl to a dance (or Johnny will) and listeners were asked to help out in Pat's hour of need.

Fm

Fifty stations have notified the FCC that they are stereocasting, a gain of 24 since mid-October.

The growth rate reflects an increase in the number of transmitter manufacturers whose equipment has been type-accepted by the FCC. Harold L. Kassens of the FCC Broadcast Bureau predicts that within the next year over 40 per cent of all fm stations will be operating on stereo.

Some station owners, however, have reported to the FCC a lack of advertiser support for their stereo broadcasts.

On the air: WIBW (FM), Topeka, began broadcasting 16 December, from 7 a.m. to midnight daily. In addition to carrying the Heritage Classical Music service, the station will pick up several informational programs from CBS and other sources.

Thisa 'n' data: WVCG, Coral Gables, sold $150,000 worth of sets during the first seven days of the station's stereocasting . . . **Motorola** reports over a 10% increase in sales of 1962 stereos since their introduction last summer . . . **"FM Stereo Multiplexing"** by Norman H. Crowhurst provides a detailed explanation of the FM system on stereocasting and reception in 72 pages of text and illustrations, according to EIA's radio section . . . **Gerald O. Kaye,** board chairman of Friendly Frost, predicts that retail sales of fm equipment for the home will rise to a record of $350,000,000 in 1962.

PEOPLE ON THE MOVE: Richard E. Logan to sales manager of WGLI, Babylon, New York.

Networks

Toiletries, soaps, smoking materials, food and drug advertisers were among the classifications pacing network tv billing gains in the first nine months of 1961, according to TvB.

Billings for toiletries totalled $92,931,850, up 11.2% from the same period last year; soaps and cleansers rose 26.4% to $65,429,506; smoking materials up 9.5% to $62,946,836; food up 23% to $101,612,375, and drugs up 9.5% to $66,017,822.

Crest toothpaste was the leading brand with billings of $2,642,606 and Procter & Gamble was the leading company with billings of $15,094,482.

ABC radio saw a 21% sales volume increase over last year, president Robert R. Pauley announced in his year-end statement.

Using the first quarter as a base, the second quarter showed a seven per cent rise, the third quarter was up 14 per cent and fourth quarter was up 36 per cent.

Programs which accounted for the highest percentage of the total sales volume were "Breakfast Club" and the weekday newscasts, between them contributing 48% of the total programing revenue.

Another 1961 plus for ABC radio network—an increase in affiliates from 360 in December, 1960 to a current line-up of 372.

Sales: As reliable as Santa Claus, the **Insurance Company of North America** sponsored its traditional Christmas Eve "Sing With Bing" show for the seventh consecutive year. It's carried by CBS radio, Canadian Broadcasting Co., Voice of America and Armed Forces Radio . . . **Colgate-Palmolive Co.** has allocated a major portion of its daytime network tv budget in 1962 to NBC . . . **Coca-Cola** has signed for participations in "Perry Mason" and "Rawhide," both on CBS-TV.

Kudos: Jack Harris (KPRC-TV, Houston) was re-elected chairman of the Board of Delegates of the NBC TV Network Affiliates at the convention held in Beverly Hills.

Also named for another term was **A. Louis Read** (WDSU-TV, New Orleans), who is secretary-treasurer. **Harold Grams** (KSD-TV, St. Louis), and **Joseph Bryant** (KCBD-TV, Lubbock, Tex.), were elected vice chairmen.

Representatives

This was an unusually active week in station rep changes.

With the addition of WKBW (AM & TV), Buffalo, to its station roster, Blair now represents the entire list of Capital Cities outlets with the exception of WTVD, Durham-Raleigh, which is in the Petry stable. The WKBW stations switched over from Avery-Knodel, the transfer effective immediately, as Blair bought out A-K's contract.

Blair also picked up WBT, Charlotte, N. C. from CBS Radio Spot Sales. Katz got WBRE, Wilkes-Barre, from Headley-Reed.

Everett-McKinney added three sta-

tions to its group: WFEA, Manchester, N.H., from Devney-O'Connell; WIBR, Baton Rouge, from Forjoe; WRBC, Jackson, Miss., from Bolling.

Several staff changes at Katz were announced last week, with Michael Membrado, assistant tv sales manager, promoted to sales manager for the eastern group of stations.

Other shifts: Frank McCann to assistant sales manager for the eastern group, and Oliver Blackwell to director of audience development. He'll concentrate on the new "Trailblazer" project.

New grocery products have sparked a spot tv surge in food advertising, detailed in a new Edward Petry study called "The Contagion of Success."

The industry poured $265 million into spot tv in 1960 (not including beer and tobacco), an increase of 71% over 1956. For the same period network tv gained by only 33%, magazines by 11%, and newspapers by 5%. Spot's share of budgets soared most in the soap-laundry field, rising from 22% in 1956 to 47% last year.

Rep appointments: WJAR, Providence, to **Robert E. Eastman** . . . KVOS-TV, Bellingham, Wash., to **Sumner-Byles,** for New York and the east coast . . . KORL, Honolulu, to **Torbet, Allen & Crane,** San Francisco . . . WINF, Hartford, to **Frederick W. Smith.**

Begs to differ: Follow-up to a news notice circulated by Continental Broadcasting that it would represent WSRC, Durham, N.C. was a telegram from the property in question. Station says, and who should know better, that it's still repped nationally by **Bob Dore Associates.**

New officers: The A-Buy in California Radio Group, an association of independent radio stations has elected **Bob Blum,** national sales representative of KEEN, San Jose, president; **James Hensley,** KGMS, Sacramento, vice president; **Mary LaRue,** KSTN, Stockton, secretary; **Knox LaRue,** KSTN, treasurer.

Film

Sales: ITC has sold "Whiplash" to WHTN-TV, Charleston-Huntington, "Supercar" to WCCO-TV, Minneapolis-St. Paul, "Jeff's Collie" to WICS-TV, Springfield, Ill., KVAL-TV, Eugene, KSTP-TV, Minneapolis, and "Brave Stallion" to KSTP-TV . . . **Seven Arts** scored five more station sales for its second group of Warner Brothers post-'50 films: WREX-TV, Rockford, Ill., WKOW-TV, Madison, KNDO-TV, Yakima, Wash., KRDO-TV, Colorado Springs, and KTHV-TV, Little Rock.

PEOPLE ON THE MOVE: Herschel Harris to general manager of ITC of Canada, Ltd. . . . **Jerry Liddiard** to account executive at TeleSynd. . . . **Bruce Henry** to creative director at Fred Niles communications centers . . . **Ed Seeman** to Gryphon Productions as a partner . . . **Ira Wolff** to the new post of sales planning manager at NBC Films . . . **Herb Skoble** to producer-director at Pelican Productions.

Kudos: Screen Gems' "Donna Reed" show was awarded a special commendation by the American Medical Assn. for the "accurate picture of a physician and his practice" as presented by actor Carl Betz.

Public Service

One of the more ambitious public service efforts by an individual station will show its fruits today (25 December) as WSYR-TV, Syracuse, telecasts a specially-filmed show on the 138th Tactical Fighter Squadron and the 108th Aircraft Warning and Control squadron.

The station sent Don Edwards, chief photographer and producer, and cameraman Mac Child to Europe for over a week Films of the two units, which include some 1,000 Central New York men, will be shown, sponsored by the Marine Midland Trust Co., as a Christmas greeting for families and friends in the up-state New York area.

Public service in action: WSAZ, Huntington, W. Va., produced a program on arthritis and rheumatoid diseases in cooperation with the Cabell County Medical Society. Among those requesting prints of the program was the Raleigh-Boone Medical Group . . . **WGN-TV,** Chicago, is presenting a new series called "The Doctor Answers," produced in co-operation with the American Medical Assn. and sponsored by Bankers Life & Casualty Co. . . . **WBAL-TV,** Baltimore, ran a special telecast of the Loyola High School game to help provide financial assistance for Fred Sturm, a Loyola football player injured recently during a game. Ford Dealers of Maryland, who sponsored the game, and the station both turned over $1,000 to the benefit fund.

Equipment

EIA's Consumer Products division is distributing a booklet on recommended advertising practices for the home entertainment electronics industry.

Particularly timely because of new and complex equipment like FM stereo or multiplex radio receivers, stereo phonographs, and color tv, the code includes reprints of FTC guide lines against deceptive pricing, bait advertising, and deceptive advertising of guarantees.

New Products: General Precision, Pleasantville, N.Y., has added two new features to its video recorder: spot wobble, which provides smooth picture texture and an alternate synchronizing generator . . . **The Cellomatic Corp.,** New York, has a new light source for its animation projector. The silicone-dioxide tube chemically produces balanced, color corrected white light . . . **RCA** has a new shipping container for head-wheel panels of tv tape recorders. Its a vacuum-formed plastic package, with polyurethane foam blocks for supporting the in-transit panel assembly.

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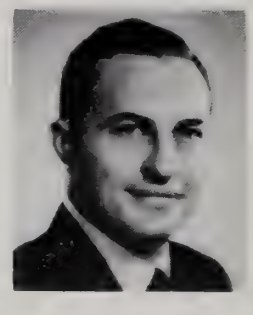
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Tv and radio NEWSMAKERS



John C. Moler becomes general manager of WMGM, New York, in early January when Storer Radio, Inc. takes formal possession of the station from Leow's Theatres. Moler, who joined Storer in 1959 as general manager of WIBG, Philadelphia, entered broadcasting in 1952 as a time salesman at WKY, Oklahoma City. He served progressively as local sales manager and commercial manager before becoming director of the outlet. Other executive appointments will be made after Moler takes office.



D. Lennox Murdoch is the new assistant to the president of Radio Service Corp., the parent company of KSL (TV & AM), Salt Lake City. He moves up from v.p. and general manager of the tv outlet, a post whch he's held since 1954. Prior to that, he served in many capacities at the station, including continuity editor, national spot sales manager, and director of station relations. Succeeding him as tv station manager is Lloyd E. Cooney, who will also retain his present position as general sales manager.



L. T. Steele, with Benton & Bowles since 1937, has been named an executive vice president of the agency with supervisory responsibility for several major accounts. He will also take over as head of international operations. Steele, who's served as research coordinator and account executive, was appointed v.p. and manager of the radio and television department in 1945. Two years later he was put in charge of West Coast operations. Returning to New York, he was elected a senior v.p. in 1958.



Don Menchel has been elected a vice president of TV Stations, Inc., the New York-based film buying firm wholly owned by its member stations which now number in excess of 100. Menchel, who began his broadcasting career at ABC, was an administrative assistant in the network's film division. He joined TV Stations, Inc., in 1956 as a buyer and soon became manager of the buying division. In his new position, Menchel will oversee station relations and act as administrative assistant to the president.

The seller's viewpoint

Buyers don't care enough about a station's public service programing track record, according to Milton H. Klein, general manager, KEWB, Oakland, Cal. He feels that a station's attitude toward public service can tell a buyer more about what kind of station it is than just about any other attribute. He suggests that the station that spends time and money, and enlists the talents of a good staff to create distinctive, effective announcements for worthwhile causes is the one that is either first in the hearts of the public or well on its way to being so. It is likely to be creative across the board.



Public service: a buyer's best barometer

"Public service" broadcasting rarely rates attention on this page, for a very good reason. The space is made available for "frank talks to buyers of air media facilities," and when it comes to public service, station operators know that most timebuyers couldn't care less.

But I want to suggest buyers *should* care. For radio has been going through another transitional, development period and there's not a little confusion on the part of some buyers as to which station in a market is now playing the "right music," which one is striving to establish itself as a stable, dependable "good citizen" of the community, which one is providing the best climate for an advertiser's messages.

To astute buyers, a station's attitude toward public service can be a stand-out direction sign, telling them more than almost any other single attribute what kind of a station it is, how much it cares about the community in which it operates, and how much it is trying to be a meaningful medium to the people of that community.

The FCC's practice of measuring a station's public service record in terms of time allotted, rather than effectiveness, makes it all too easy to run with any "canned pitch" for a worthy cause provided by national service organizations. (It is not my intention to belittle the fine job being done by national service organizations, which devote great care and attention to their produced announcements. But the truly professional broadcaster knows best how to get the best results in his area, and he will tailor every campaign to his pattern of broadcasting.)

So I suggest timebuyers look for the station that goes to the trouble—that spends time and money, and enlists the talents of a good staff—to create distinctive, effective announcements for the same causes. They will find themselves the station that is either first in the hearts of the public, or well on its way to being so. For a station that applies creativity to public service campaigns is more than likely the one that is also creative, imaginative, and effective in every other aspect of its day-to-day operation.

It takes talent and dedication to create different, arresting, effective public service programs and announcements. The station that does come up with them has a staff that invariably carries over that talent and dedication into programing, pace and production; into its own attractive, listenable station promotion; into unusual, effective merchandising for its advertisers.

There's another reason why buyers should consider a station's handling of public service campaigns. The station that lavishes thought and care on such campaigns is usually adroit enough to see in them an opportunity to create goodwill for itself as well as the cause, incorporating built-in station promotion with the public service effort. For example, as part of our campaign for the Boys' Clubs of America, we compiled an album of the biggest record hits of the past few years, made by upcoming artists first discovered by KEWB air personalities. The album sells for $3.98 throughout northern California, with all proceeds earmarked for a scholarship fund administered by the Boys' Clubs. To date we've sold over 6,000 albums!

An expertly-handled public service campaign can do one more thing of significance to timebuyers. It can involve the most influential individuals in the area and convert them to boosters for the station. When we tackled the recent United Bay Area Crusade, our public affairs people went out and recorded the voices of community leaders from every possible source within our coverage area. These luminaries delivered pleas—pre-written by us—within a specially produced framework. These were then scheduled for a saturation announcement campaign. The effect was tremendous; the Crusade officials—and the community leaders—are still talking about the campaign.

SPONSOR SPEAKS

The SPONSOR year

We think you will be interested to know what 1961 has meant to those who labor for you at 555 5th Avenue.

As the one and only trade publication edited solely for agencies and advertisers who use air media, SPONSOR has a highly specialized role to play.

Our aim is to concentrate on the stories, news items, and useful dollars-and-cents information which will enable radio tv customers to use the air media more fully, and efficiently.

Looking back on 1961, we can honestly say that more of SPONSOR's editorial content has been devoted to oustanding material of this type than at any other time in our history. Among our high spot stories of the year were major articles on unions and tv ad costs, daytime tv, spot carriers, baseball, media department organization, 40-second breaks, preemptible spots, public service programing, radio's local goldmines, rating research, radio vs. newspapers, tv kid shows, ANA's "Project X," as well as extensive roundup stories of radio/tv usage by such industries as oil, cosmetics, soaps, hair tints, supermarkets, and many others.

But one thing we promise, if 1961 was a great editorial year for SPONSOR—"the weekly magazine radio/tv advertisers *use*"—1962 is going to be even greater. Watch for our up-coming numbers.

Commentary on good radio

Now that the FCC by a vote of 6-0 (Commissioner Bartley absent) has approved the record purchase of WMGM Radio, New York City, for $10,950,000, we'd like to make these observations: (1) It doesn't take the commission long to act when they've a mind to. In this case less than 60 days. (2) The price is a testimonial to the popularity of radio, not only with the listening public but with local and regional advertising. National advertisers please note. (3) In recent years, Storer has done wonders with some of its radio stations, notably WIBG in Philadelphia. This contributed to the record price it was willing to pay as well as the fact that the new manager of WMGM is John Moler, who so effectively succeeded Lionel Baxter, radio vice president of Storer, as head of the remarkable Philadelphia operation.

10-SECOND SPOTS

How exclusive can you get? A southwestern tv station caught itself twxing its network that it would be unable to clear live the Coming of Christ, so to speak.

What happened was it received an order for U. S. Steel's "The Coming of Christ" for 20 December via NBC TV at 8:30-9 p.m. EST.

The station's reply: "Regret unable clear live this program. However, we most anxious to carry it and could either schedule it for 3:30-4 p.m. CST or . . ."

A word to the wise: Abe Burrows, co-author and director of the smash Broadway musical "How to Succeed in Business Without Really Trying," defines a tv consultant as someone hired by a network because they don't really know what to do with him but are afraid another network will hire him.

Burrows' advice to consultants: Never volunteer suggestions and avoid committing yourself to a definite statement, because if you do, they'll say "What do we need him for anyway?"

Misnomer: Those two heavyweight fights (Patterson vs. McNeeley, Liston vs. Westphal) were billed as a tv double-feature in the closed-circuit theaters. They lasted a grand total of five rounds for both of them combined.

Shouldn't their billing have read, "Short Subjects?"

Is there a barber in the house? On his ABC TV and Radio program, *Adlai Stevenson Reports*, the ambassador, who had just turned down a chance at the Democratic senatorial nomination in Illinois, was asked if the Congo or Red China was his most important problem.

"The biggest problem I have right now is to get a haircut," Ambassador Stevenson reported. "Somebody said if you don't get a haircut they will think you are running for the Senate."

Truism: N. Y. *Post* columnist Earl Wilson wishes he'd said, "Of course you have to have a roof over your head. Where else would the tv antenna go?"

Within all of us there are basic needs which must be met if we are to live a full, well-rounded life. One of these needs is rooted in the desire to be somebody. The feeling of being important, of being wanted and needed, is as essential to us as food. We cannot live by bread alone. A word of encouragement, a compliment, a kindness or a favor, will do much to assure another he is important and means something to somebody. To let someone know that he is wanted is one way of letting him feel important and one of the best ways for us to feel important is to be of service to others.



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